Archaeological Museum in Gdańsk

Agnieszka Pudlis

# Chinese and Japanese export porcelain in Gdańsk

## Excavated Finds in the Archaeological Museum in Gdańsk



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# Introduction

*In memory of my grandmother,*
***Walentyna Pudlis née Michniewicz** (1935-2018),*
*a citizen of the Polesie region by heart and birth,*
*a resident of Gdańsk by choice and love.*

## Adopted research method

Dr. Maria Jaźwińska, a Polish researcher of Far Eastern porcelain, and, privately, my mother, had long been deeply convinced that Far Eastern porcelain must have been commonplace in Gdańsk. For many years, she encouraged me to attempt to examine the resources of the Archaeological Museum in Gdańsk (MAG) and to develop them. This project took place in two phases. The first began in 2015. At that time, I made an initial visit to the MAG ceramic collection storage at Rycerska in Gdańsk. I consulted and took the first photos of ceramic materials from excavations not divided in terms of technology, containing Far Eastern and European porcelain and other types of ceramics. The material presented to me at that time – which I was able to familiarize myself with thanks to the kindness and interest of the senior curator, Bogdan Kościński – was so rich and diverse that I began to conduct systematic research. Over time, more and more objects were successfully integrated, and more and more people became interested in selecting material from the MAG resources, thanks to which, in the cardboard boxes in the warehouse, boxes with bowls and plates began to take the place of bags with broken and mixed porcelain. Agnieszka Ruta, archaeologist and head of the Gdańsk Collections Department at MAG, greatly influenced this. Ultimately, two long research sessions took place in the museum warehouse in Wejherowo, which helped in selecting and assessing a considerable amount of the material. In this way, while writing the research project (part of which is this book), I confirmed the existence of a corpus of the remains of at least 600 vessels imported from China and Japan in the 16th-18th centuries. The selected material included about 200 additional small relics of vessels, which, since they were so repetitive, have not been included in this study in the form of separate catalog cards; however, their analysis helped formulate theses and conclusions in a broader context. The examined material was quite varied, which could be reflected already during the publication of the preliminary research results.[1]

The grant from the Ministry of Culture and National Heritage finally made it possible to conduct the second intensive research phase, develop the material, and publish its results in this study. As it turned out, this was an extremely laborious task, exceeding the planned project work hours. That is why the editorial support of Katarzyna Drenda, who joined our team in the last phase of the editorial work, and Beata Ceynowa, who took an active part in the process of selecting photographs for the catalog part and undertook the measurement of some of the objects, turned out to be so valuable.

I hope that the results of our joint activities will serve readers not only to get to know the collections of the MAG but also to expand their knowledge about the presence of Far Eastern porcelain in Poland, thus filling a particularly significant gap in this area in the available Polish-language literature. Hence, at the end of the study, we included a glossary of the most important terms related to the scope of our work.

Thus, thanks to our joint effort, we can present in this study photographs of 505 objects from the MAG collection showing glued, cleaned, and preserved vessels isolated during research and sorted out of the fragmented material,[2] thanks to which about 100 new separate items came together.

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[1] Pudlis A., "Chińska i japońska porcelana eksportowa z wykopalisk na terenie historycznego centrum Gdańska (wstępne wyniki badań)," [in:] B. Kościński (ed.), *Archeologia Gdańska*, vol. VIII, Gdańsk 2021, pp. 173-189.

[2] According to the MAG Inventory Books data, the porcelain collection submitted for analysis included 1,905 loose fragments and partially reconstructed vessels. About 1,060 of them had Far Eastern porcelain registration (the technological group symbol "PORCH" present in the inventories was the basis for their separation for research), 561 fragments were isolated in the inventories and defined as porcelain not otherwise specified ("POR").

It is obvious that in a project lasting a certain number of months, the entire wealth of archaeological material from Gdańsk has not been exhausted (I mean here especially the relics of porcelain vessels stored by other scientific and research institutions), and the following years will undoubtedly bring discoveries and findings, which we await with great interest. We also hope this publication will increase the recognition of Far Eastern ceramics from excavations.

It was possible to publish this work only because of the help of many people. I want to express my special and warm thanks to the staff of Musée Guimet in Paris, Östasiatiska Museet in Stockholm, the National Museum in Warsaw, the National Museum in Gdańsk, the Gdańsk Museum, and special thanks to Prof. Christian Jörg for expressing his interest in the project and for providing consultations and substantive support.

## Terminology

This work adopts the terminology currently used in the new standardization. Thus, in the case of Chinese porcelain, it is considered necessary to include Chinese terms (in phonetic notation and hanzi characters) next to their Polish translations. Similarly, in the case of Japanese porcelain, next to the Polish translation, Japanese terms (also in phonetic notation and standard *kanji* script) are given.[3] The writing systems of Japanese and Chinese share the same origin, but they underwent transformations appropriate to the given culture during their development. Thus, for example, white porcelain decorated with underglaze cobalt, commonly called blue and white porcelain, in the case of Japanese porcelain is called *sometsuke* 染付. In contrast, in the case of Chinese porcelain, the same decoration technique is referred to as *qing-hua* 青花. Due to the new standardization of the description, we also do not use terms such as "pink family" or "green family" in the nomenclature, they remain mentioned only due to their historical nature and the habit of many readers. For their convenience, we provide the transcription of Chinese characters in a simplified way without indicating the pitch.

The archaeological material has two main groups: Chinese porcelain, which includes most of the relics studied, and the much less numerous Japanese porcelain, which contains vessels of great significance. Chinese porcelain has its groups distinguished by the decoration techniques used, and then, whenever possible, the analysis has been systematized chronologically. Therefore, in the beginning, we have the early export porcelain decorated with underglaze cobalt blue from the late Ming 明朝 and the beginning of the Qing dynasty 清朝 (mostly referred to as *Kraak* porcelain). This period covers the second half of the 16th century and the beginning of the 18th century. Then, we will analyze the objects that use the same decoration technique with a different style (mostly dated later). Since the eighteenth-century Chinese blue and white porcelain *qing-hua* constitutes the largest group, it has been arranged and divided according to the type of iconographic representation. This division makes it easier, on the one hand, to observe the multitude of varieties of a given iconographic representation. On the other hand, it shows the changes that the style of porcelain decoration underwent in subsequent decades.

The catalog presentations of the objects in this group begin with figurative representations (humans and animals) found on objects dated chiefly to the beginning of the 18th century. In this way, this collection opens with products from the reign of Emperor Kangxi 康熙 (1661-1722). The following parts of the catalog show porcelain decorated with *Landscape* motifs, followed by *Garden Scenes*. At the end of this chapter, there are representations decorated with a typical compositional scheme of decoration for the period, built on regular geometric divisions of the entire surface with monothematic or interwoven representations of flowers, figures, animals, and landscapes.

The following chapters show overglaze decoration techniques and mixed techniques. First, we show vessels decorated with red iron and gilding, dividing this subset into decorations made with overglaze red iron alone, and then with red iron and gilding.

The next chapter presents objects decorated in a mixed technique, the "Chinese Imari" style (combining underglaze cobalt blue and overglaze iron red with gilding). Then, there are objects decorated with overglaze enamels, particularly an extensive group decorated with overglaze enamels, once referred to in European culture as the "Family of

Only about 280 fragments occurred in groups packed along with other ceramics. On the classification system of Gdańsk ceramics, see Kościński 2000, pp. 179-187 (editor's note).

[3] In the introductory texts of the chapters and the catalog descriptions of individual objects, the full form (including phonetic transcription and Chinese or Japanese characters) accompanies names cited for the first time. Upon subsequent mention, only the phonetic transcription in italics appears alongside the English name. For all further references, only the English name is used (editor's note).

pinks" and by the Chinese, called *falangcai* 珐琅彩. There were some difficulties locating descriptions of decoration techniques represented by individual objects. Finally, we decided to place descriptions of monochromes decorated with cobalt glaze in Chapter III, which deals with rare objects in MAG archaeological collections, porcelain of the Swatow type, and white Dehua porcelain.

Each chapter contains a short description of a given group of porcelain; this seems useful due to the need for a broader study of the subject in Polish. This is followed by descriptions of individual artifacts, presented in the form of catalogue entries. In principle — in accordance with the practice applied by other European researchers, the description of a given object includes a description of its place of origin, if possible, the author (practically unknown in the case of Far Eastern export porcelain production from the 16th to 18th centuries), all decoration techniques specified and an analysis of the artistic value of a given object, especially when it significantly stands out against the background of the entire collection or generally known analogous collections, as very high or very low. Often, such small fragments remained from the objects that even determining what type of vessels they came from was very difficult. Therefore, in some situations, we adopted the term "fragment of a vessel."

The descriptions of porcelain types are as general as possible. At this point, we have provided various names the reader may encounter in European literature on the subject, using standard foreign terms. For example, in relation to objects decorated with overglaze paint based on iron oxide, all the most important terms appearing in the relevant foreign-language literature on the subject have been provided: "export porcelain, white and red porcelain, *Rouge-de-fer China*, *Melk en Bloed*, *Milk and Blood*."

In some cases, there is a comparative bibliography, especially when it is possible to indicate references to analogous objects kept in other collections. For the reader's convenience, abbreviated names of iconographic representations, the date of creation, and information on (very rare in the case of Gdańsk material) signatures are distinguished in a separate section.

Finally, we should emphasize that, in principle, this publication, due to its framework and scope, only partially refers to and considers the recipients of Chinese porcelain in old Gdańsk in the 16th-18th centuries. When discussing the reception, ideas, or views of porcelain users or its creators unless otherwise indicated, this is from around the middle of the 16th century and ending in the last quarter of the 18th century. This period is within the time of modernity, marked by the dates of the creation of Far Eastern porcelain found in Gdańsk.[4]

At the end of the volume, there is a small *Dictionary of selected terms and concepts* related to the issue of Far Eastern export porcelain. We prepared it to bring the semantic fields of some problematic vocabulary closer and to explain the newly introduced Polish terms. Work on the complete dictionary is ongoing, and the fragment presented below can be considered a contribution and the beginning of a discussion on the shaping of the terminology of fine arts of the Polish language in this special case: the scope of research on porcelain from the Far East.

[4] A small amount of material imported from Japan dates from the first half of the 20th century (editor's note).

# Chapter I
# Far Eastern export porcelain in Gdańsk

## The beginnings of research on Far Eastern porcelain from excavations in Poland

Since the 1980s, archaeologists have begun to notice the research potential of modern material. Thus, the discovered relics of modern ceramics from the 16th to 18th centuries, previously ignored, gradually began to end up in museum warehouses – including the Archaeological Museum in Gdańsk (MAG).

This material was highly diverse, and its identification was also complicated due to the high fragmentation of the vessels and their often only partial preservation. For this reason, considerable resources of the mixed material (cartons containing various types of small bags with broken fragments of unsorted ceramics)[1] remains unstudied. Until recently, a wider group of researchers did not consider the fact that Far Eastern porcelain could be found in archaeological excavations in Gdańsk. It was not until the second decade of the 21st century that the first mentions appeared in the specialized archaeological journals. At the same time, individual findings from Pomerania were published.[2] In 2016, a more extensive monograph was published, devoted to Far Eastern porcelain in Elbląg.[3] The study's authors had ceramic artifacts collected from large-scale research conducted over many years in the Elbląg Old Town, destroyed during the war in 1945. From this material, they isolated the best-preserved vessels and described them in an album-like, bilingual study while providing a broad archaeological context of the finds.

In 2022, in the granary known as the "Błękitny Baranek" ("Blue Lamb") a branch of the Archaeological Museum in Gdańsk, the permanent exhibition "Gdańsk in the Light of the Hansa" was expanded to include a small exhibition[4] placed in one display case (Fig. 1-1). It presents selected objects that testify to the presence of Far Eastern porcelain products in Old Gdańsk. At that time, it was already possible to place selected vessels or fragmentarily preserved fragments of vessels in this display case, representing the entire Far Eastern porcelain MAG collection. The objects are divided into the same groups that this book uses to a great extent.

Some vessels are examples of objects that are still commonly discovered during archaeological works conducted in the city. Others are scarce (such as old Japanese porcelain or objects decorated in Europe).

The earliest Chinese export production is blue and white *qing-hua* 青花 porcelain. The vessels date back to the mid-16th century and are examples of *Kraak* porcelain during the reign of Emperor Wanli 萬曆 (1572-1620). Also fascinating are blue and white porcelain vessels exteriorly decorated with light amber glaze (see in this book, e.g., cat. II.139); they date back to the first quarter of the 18th century, during Emperor Kangxi 康熙 (1661-1722). In the MAG collection, one can also admire a plate made of blue and white *qing-hua* porcelain with embossed decoration (of the *anhua* 暗花 type), dated to the first quarter of the 18th century (cat. II.78). In addition to these objects, well-preserved, richly decorated with overglaze enamels in the *falangcai* 珐琅彩 type, large dinner plates from the second half of the 18th century (cat. VI.3-5) are also shown, as well as small, well-preserved bowls (cat. VI.12)

[1] In practice, these were cartons containing various types of small bags with broken pieces of pottery. Often, elements of one broken vessel also ended up in different bags or even in different cartons.

[2] K. Kwiatkowski, "Motywy azjatyckie na ceramice nowożytnej ze Stargardu. Zarys problematyki," [in:] J. Kochanowska (ed.), *Trzebiatów – spotkania pomorskie*, Trzebiatów 2011, pp. 189-197.

[3] Marcinkowski M., Popieszna B., *Porcelana dalekowschodnia z badań archeologicznych na Starym Mieście w Elblągu*, Elbląg 2016.

[4] The selection of objects and the arrangement of this small exhibition were prepared by Dr. Agnieszka Pudlis.



*Fig. 1-1. Display case from the permanent exhibition at the "Błękitny Baranek" branch of the Archaeological Museum in Gdańsk, featuring Far Eastern porcelain. Photo by J. Szmit.*

of the same type. One of the most interesting exhibits is a bowl dated to around 1720, additionally decorated in Europe with an engraved pattern (similar to a cameo) in the outer layer of brown glaze (cat. II.140). Similar objects of the same type can be found in many northern European museums, and in particular in the Östaasiatiska Museet in Stockholm. This display case also contains Japanese porcelain in the *ko-Arita* 古有田 type, as well as Chinese porcelain called Chinese Imari.

## Types of porcelain found in old Gdańsk, 16th-18th century

The oldest type of porcelain, which indeed came to Gdańsk in large numbers, includes porcelain from the 16th-17th centuries, referred to as porcelain in the *Kraak* type (or style). Unfortunately, only fragments of vessels have survived. There are few examples of such porcelain in the MAG collections; however, many objects of this type were found in the material from Gdańsk and stored in other insti-

tutions. We have not yet found fragments of porcelain that would confirm the occurrence in Gdańsk of all the types of Chinese and Japanese export porcelain commonly known in Northern Europe. The number of discovered relics of monochromes is also very scarce. We know of the remains of only one vessel decorated with cobalt blue glaze and overglaze gilding.

The largest group of objects is blue and white porcelain *qing-hua* 青花 from the 18th century (this study includes almost 300 objects of this type). Many vessels are almost complete, requiring only conservation, which consists of cleaning and fixing broken fragments. A considerable group of objects is decorated on their exterior walls/surfaces (in the case of bowls and cups) and on the bottom (in the case of plates) with a monochromatic glaze based on iron oxide. Although it can take on various shades, the most common color on preserved objects is light to dark brown. This type of glaze was called "Batavian brown," and the vessels themselves "Batavian porcelain," thus linking this type of objects with porcelain imported by Vereenigde Oostindische Compagnie, called in short from the Dutch name "V.O.C."

We are still determining whether all of these types of vessels were brought to Europe by Dutch ships. Many of them, we believe, could have reached Gdańsk via the Swedish or Danish East India campaign.

Therefore, this study uses the technical term (porcelain decorated with a monochromatic glaze based on iron oxide), not historical trade names such as Batavian porcelain, Batavian bronze, or Batavia.

Many ceramic vessels of the Chinese Imari style were also discovered in the old Gdańsk area. This study includes 53 such objects. They must have been very popular with the people of Gdańsk because the MAG collection also contains numerous imitations of various ceramics (including faience) decorated in this style.

Chinese porcelain decorated with overglaze paints and enamels held a prominent place on the tables of the Gdańsk burghers. Only one piece of porcelain, most likely decorated outside of China, represents porcelain painted with overglaze enamels in the *Kangxi wucai* 康熙五彩 (five Kangxi colors) type, once called the "green family." The remaining numerous objects belong to the porcelain group colored with a pastel color palette, the *falangcai* (75 objects presented in the catalog are in this group). Another type of decoration commonly found on exported porcelain was overglaze painting. For example, we can admire very high-class painted decorations made with overglaze black iron and gilding on the remains of a more extensive set intended for drinking colonial beverages. This set could originally have consisted of as many as a dozen or so pieces of excellent quality porcelain (including a teapot and a milk jug). During the research, we counted the remains of 6 vessels: the fragments of two bowls and four saucers (cat. IV.30). Unfortunately, these objects were made, like this set, of thin-walled, extremely fragile porcelain. They were often so shattered that it is rare to find them among archaeological collections. However, it can be assumed that they were relatively often found on Gdańsk tables because the partially examined Gdańsk household inventories[5] contained objects described as "delicate black and gold porcelain."

Most of the objects in this study required special preparatory procedures, and their damage was usually significant. They were in many fragments, often in different boxes, and their reassembly needed long-term actions and patience. The laborious process is like piecing together a puzzle from different sets, especially in the case of blue and white *qing hua* porcelain due to its high numbers.

Another problem also revealed itself related to developing and attributing porcelain decorated with colorful, overglaze decoration techniques. Since the price of porcelain depended on the quality and type of decoration, specific batches of Chinese porcelain, originally white, received additional painted decoration in Europe. Examples of such porcelain appear in the collection of the MAG (cat. IV.31-33). Overglaze paints and enamels were often completely blackened in the chemically aggressive environment of latrines, where they remained for a long time, so today we can only attempt to recreate the colors using laboratory tests[6] and reconstructive drawings (see cat. VI.10, VI.19, VI.21).

The most important discovery in the Gdańsk collection was the confirmation of the presence of old Japanese porcelain, both in the *ko-Arita* 古有田 type (also called ko-Imari 古伊万里 – old Imari). Examples can also be admired permanently in the

[5] See annex 1 in this book: Barylewska-Szymańska E., *Far Eastern Porcelain in Gdańsk Inventories of Household Property and Press Advertisements,* pp. 567-575.

[6] See in this book annex 3a: P. Tymowicz-Grzyb, A. Gąsiński, *Measurement of the Elemental Composition of Samples of Far-Eastern Porcelain Using a Scanning Electron Microscope (SEM), with an Analysis of the Chemical Composition in Micro-areas (EDS),* pp. 589-623; annex 3b: A. Gąsiński, A. Antosik, *Results of Analysis of the Far-Eastern Porcelain from the Collection of the Archaeological Museum in Gdańsk with the Help of X-ray Diffraction (XRD),* pp. 625-629.

"Błękitny Baranek" exhibition (cat. VII.1-2, VII.4-5). We find various types of decoration in this small but valuable collection of Japanese porcelain. Their presence in Europe greatly influenced local fine arts, especially artistic crafts. Since they appealed to the taste of the King of Poland and Elector of Saxony, August II the Strong (1670-1733), the artistic repertoire of European porcelain (via the factory in Meissen) included these styles.

The MAG collection includes single examples of underglaze cobalt blue decoration and the gilding *sometsuke-kinrade* 染付金襴手, as well as a style connected with the famous Kakiemon ceramic family called *Nishiki-de* [*iro-e*] 錦手色絵 – decoration with colorful, overglaze enamels. The collection also includes one example of a reasonably well-preserved sake bowl in a type of decoration called *hakuji kinrande* 白地金襴手 (white-gold porcelain), also called golden Imari (cat. VII.2). There is also one bowl decorated with underglaze cobalt and gilding, also made in a ceramic center in Arita, in the Edo period (1603-1868), in the years 1690-1720 (cat. VII.1).

Another bowl, painted with overglaze iron red and gold, was decorated with a decoration technique called *aka-e kinrade* 赤絵金襴手 (cat. VII.3). The presence of Japanese porcelain of the Imari type (in the Imari style), also called "Japanese Imari," has also been confirmed in Gdańsk. Japanese Imari was created several decades before "Chinese Imari," which imitated the decoration style developed in Arita. Only two objects represent it: a reasonably well-preserved plate from around 1700-1730 (cat. VII.5), as well as a porcelain fragment, possibly from a jug, with preserved relief decoration (cat. VII.4). Although the Chinese Imari, porcelain made in a similar style and with the same color range, is very strongly represented by a significant number of objects, the confirmation of the presence of Japanese Imari is, nonetheless, crucial in the processes of research on the presence of early *ko-Arita* porcelain in Europe, and in particular in Gdańsk.

One can draw important conclusions from the research of Ewa Barylewska-Szymańska from earlier[7] and as part of this project[8]. She reviewed about 3,000 household inventories of middle-income and lower-income townspeople and, for this book, a survey of about 300 inventories selected to confirm the presence of the objects of interest to us. The survey results are in annex 1, attached to this study. Thanks to the extracts prepared (the original German language was preserved, with a translation into Polish attached), it was confirmed that Far Eastern porcelain objects used by Gdańsk residents were mostly vessels for drinking hot colonial beverages (coffee, tea, and chocolate). Often mentioned are cups (called Tasse, which could also be teacups, usually paired with a saucer, then collectively referred to as Paar), coffee and milk jugs, sugar bowls, and various types of plates and sometimes bowls for rinsing cups. Customarily, there could be more people present at the party than the precious porcelain vessels and, similarly to Japan, people waited for their turn to drink. Dinner sets are quite rarely mentioned in the archives examined to date. As the author writes

*Dinner vessels, primarily plates, constitute a separate group; quite exceptionally, one can obtain information that these were entire dinner sets. Noteworthy are the Chinese set intended for children and the Chinese set of decorative vases consisting of five elements found in the Gdańsk possessions of General Nowowiejski, but these are isolated examples. Far Eastern porcelain figures or figural groups were similarly rare.*[9]

On this occasion, it is also worth mentioning the well-known Polish-language household inventory of Magdalena Szumanowa, where we read:

*...4 spools of rope for hanging scarves, 20 bags for legumin and money. A* ***porcelain*** *and Oleder dish, p. 31, 1* ***porcelain*** *bowl, deep; 2 not so deep. 4* ***porcelain*** *bowls, one deep chamber and two small ones, one bottle with a heavy bottom, Oleder, painted white and blue. 2 round bowls, Oleder, identical, blue and white painted. Six large Russian bowls, painted with colorful flowers. 2 blue and white sugar plates, and one white. 1 deep bowl...*[10]

This document dates back to 1706. The only porcelain it could be is Chinese porcelain, as the production of the first European factory in Meissen could not have been available in a bourgeois home that year. It is unclear whether the 3 "combos" are also made of porcelain or should be connected with the description of "Dutch" vessels. Nevertheless, this list confirms results from the inspection and analysis (even a cursory one) of fine ceramics from excavations. In wealthy Gdańsk homes, Chinese porcelain and Dutch faience decorated with un-

[7] The doctoral dissertation on this topic was published under the following title:. Barylewska-Szymańska E., *Od piwnic po strych. Wnętrza domów gdańskich drugiej połowy XVIII wieku*, Warszawa-Gdańsk 2015.

[8] See annex 1 in this book, pp. 567-575.

[9] See annex 1 in this book, pp. 567-568.

[10] Chodyński A.R., Dwilewicz H. (eds.), *Gdański inwentarz mienia domowego Magdaleny Szumanowej z 1706 roku*, Wrocław 1984, emphasis added by the author.

derglaze cobalt (*Oleder, white and blue painted*) go hand in hand.

The interior design of wealthy bourgeois houses in Northern Europe (especially port cities such as Amsterdam) included large, representative Chinese vessels. Both written sources and the archaeological material show that in Gdańsk, faience products replaced large vessels and decorative porcelain. In fact, in the mixed material that I reviewed while working on this project, a significant presence of the remains of many large tin-glazed faience vases from "*Oleder, white and blue painted*" fireplace sets, large bowls (imitating Chinese goldfish bowls), and other vessels of a purely decorative nature were found. It is significantly probable that the production from Delft supplemented the local demand for such items and the passion of Gdańsk residents for "Chineseness," which has already been written about in more detail by other researchers.[11]

## What is "Chinese export porcelain"?

All the objects presented in this study are export porcelain. They differ significantly from products previously produced in Asia for domestic use by the Chinese and Japanese. One did not find, and still usually will not, in Chinese or Japanese homes objects analogous to those intended for transport to Europe or, in the later years of the 18th century, also to both Americas. Therefore, shapes, use, places in culture, and all connotations, from religious to literary, were primarily foreign to the recipients' culture[12].

The beginnings of Chinese production for the export of ceramics date back to the European Middle Ages. Initially, the production of objects (due to the scale of production and its influence on the development of art in other countries of the region) began as early as the 13th century, becoming determinants of the canons of beauty and taste in ancient Japan, Korea, and Vietnam. However, it was not until the era of the Ming dynasty 明朝 (1368-1644) that the process that interests us intensified (mainly due to the growth of export production to Muslim countries), to lead in the 18th century to the creation of the first mass production in the history of the world, where the creation of the same porcelain models took place in the tens of thousands for export to Europe, which was hungry for luxury products. These objects first only reached royal and magnate courts, and then, from the end of the 17th century, they also appeared in burgher homes. Far Eastern production specialized over time, so in the 18th century, different models and objects appeared on people's tables depending on their social position. In Muslim countries and later Europe, vessels were sometimes given mounted metal fittings or inlaid decorations, thus adapting Chinese forms to local needs.

The history of export porcelain in Europe, with particular emphasis on the Baltic Sea and Gdańsk basins and the presentation of trade routes, is complex. The main production centers were in Arita and Hirado, in terms of relatively early Japanese production (17th-18th centuries), and in the Jingdezhen ceramic center in China (from the time of the production of early qing 青瓷 export celadons in the 14th century to the 19th century). In addition, white porcelain was from the Dehua region (hence the names: English: white Dehua porcelain, French: *blanc de Chine*), and specifically decorated ceramics called after the port as the "Swatow type" (English: Swatow ware) in Chinese Zhangzhou. These were three large, widely separated ceramic production centers exported to many countries abroad.

The golden age of Far Eastern porcelain in Europe occurred in the 18th century when large quantities of this product reached Europe. Today, in almost every urban center or rural residence of the magnate, fragments of this type of object are found, which testifies to its commonness. Porcelain vessels were part of the equipment of royal and noble courts, burgher houses, and various types of monasteries[13] and congregations.

## Trade campaigns and the early transport to Europe

Initially, Chinese porcelain reached the royal and princely courts in Europe along with other goods by the Silk Road in minimal quantities. These were objects usually decorated with embossed patterns and slightly greenish glaze, called celadons of China: *qingci* 青瓷 (blue and green ceramics). The first vessels painted with underglaze cobalt blue also arrived by the same route; along with the expansion of the Europeans, a series of important geographical discoveries established new sea routes and trade routes where many different goods, such as spices, coffee, tea, cotton, ores, artistic crafts, could be transported. The Empire of China, the "Middle Kingdom," and the Empire of Japan in modern times pursued a policy of isolation. For this reason,

[11] For comparison, see, among others: Łakomska 2008.

[12] For example: Pudlis 2023.

[13] For example: Krahe 2016, pp. 251-256.

the mere possibility of calling at one of the ports in these countries was complicated and required great diplomatic efforts. In the case of both countries, the first intermediaries in political and commercial negotiations were Catholic missionaries and the Jesuit fathers, who were important for producing exported porcelain.

With their great diplomatic experience and the ability to learn and adapt to a different culture, they gained a relatively stable position at the imperial court of the Ming dynasty. Thanks to their support, the Portuguese were the first to receive an imperial privilege and a monopoly on the trade in Chinese porcelain.[14] In the 16th century, a vast production of patterns intended for Europe began. They were established jointly by Portuguese merchants, protégés of the king, and Chinese artisans. These items arrived in Europe on ships called *carraca*. Hence, when Dutch merchants took over this trade due to armed actions and violence, the later name was created to describe the specific style of export porcelain developed at that time in the *Kraak* type.[15]

The Dutch dominance in the porcelain trade lasted for almost two centuries and was primarily formalized and transferred to the East India Trading Company (V.O.C.). It was active from 1602 to the end of the 18th century and dealt with various colonial goods, also transporting them between Asian ports, from which it drew considerable profits. However, the items did not reach European ports directly from their production places. Shipping between the Far East and Northern Europe took place in stages, requiring special logistics. This difficulty is related to the fact that the trading companies bought goods in Asia and India and traded various goods, transporting them between non-European countries. An important non-European transshipment port was Batavia (today's capital of Indonesia, Jakarta). Hence, some types of Chinese porcelain are prepared especially for the V.O.C. They are still called "Batavian porcelain,"[16] though not produced in Indonesia.

Based on the analysis of the archaeological material obtained, one can conclude that all types of Far Eastern pottery present in Gdańsk came to Europe in connection with the activities of the following trading companies: the *British East India Company* (1600), the *Dutch Vereenigde Oostindische Compagnie* (1602), the *Dansk Ostindisk Kompagni* (1616), the *French Compagnie des Indes Orientales* (1664), the *Svenska Ostindiska Companiet* (1731), the *Königlich-Preußische Asiatische Compagnie in Emden nach Canton und China* (1751). The participation of individual companies in the scope of our interest was uneven. It intensified or disappeared in different decades of the 17th and 18th centuries, with the *Dutch Vereenigde Oostindische Compagnie* (V.O.C.) undoubtedly playing the most significant role.

As can be seen from the dates of the companies' establishment indicated in brackets, as many as four of them were founded in the 17th century, after which only the last two (Swedish and Prussian) were established in the 18th century.[17] The turn of the 18th and 19th centuries practically marked the end of trading companies in the form they had existed in earlier centuries. The fashion and demand for Chinese export porcelain was also coming to an end, because, on the wave of mercantilism, European manufactories successfully replaced mass Far Eastern production, and eventually the same process also happened with porcelain factories. Faience, very attractive in terms of quality, appearance, and price, produced using semi-industrial and industrial methods (especially English in the northern part of Europe), also gained popularity in the bourgeois markets. The mid-19th century also began a new era in trade contacts and artistic exchange with Asia. The Great Universal Exhibitions organized during the mid-century brought a fashion for Japanese artistic craftsmanship, and the declining imperial China lost its importance. For this reason, it is unsurprising that in the archaeological material from Gdańsk we practically do not find Far Eastern porcelain imports in the 19th century, by contrast, we observe the growing role of English faience. On the other hand, the first half of the 20th century exhibits the relatively frequent occurrence of mass exports of Japanese porcelain. This trend is observable in the whole of Pomerania, as well as other larger cities in Poland and generally the whole of Northern and Western Europe.[18]

[14] Varela Santos A., *Portugal in Porcelain from China, 500 Years of Trade*, Lisbon 2007.

[15] Canepa T., Pijl-Ketel (van) Ch., *Kraak Porcelain. The Rise of Global Trade In the Late 16th and Early 17th Centuries*, London 2008.

[16] Volker T., *Porcelain and the Dutch East India Company*, Leiden 1971.

[17] Schönborg N. G., "Kinesiskt porslin i Stockholm. Jordfunna skärvor herättar om 1600-och 1700 talens kinahandel," [in:] S. Benneth S., M. Källström, K. Söderlund, B. Århem (eds.), *Arkeologi i Stockholm information 2000-talet, Sankt Eriks ärshok*, Stockholm 2002, pp. 215-223.

[18] No significant quantities of Far Eastern porcelain from the 19th century were found in the analyzed archaeological material from Poland. The purchase of such objects, primari-

Due to the rather well-preserved collections of royal, magnate, and aristocratic collections, contemporary researchers' knowledge of the types of porcelain and the collections of the highest social classes is relatively broad. Unfortunately, we have completely different access to learning about issues related to the presence of porcelain among the townspeople.

In urban households, porcelain certainly served as a luxury item for practical purposes; to a lesser extent, it functioned as a collector's item or as interior decoration. We know, for example, that Antwerp painters had Chinese porcelain because they added it into their painting compilations called Kunstkamer. Such examples, however, are an exception when confirming that the knowledge we gain from archaeology using iconography is possible. The interiors, or just the tables themselves, depicted in 17th-century paintings did not so much reflect the authentic furnishings of specific residences but rather an idealized and often even symbolic set of objects that were often in the possession of the painters. Equally often, they only had their patterns reproduced in various paintings.[19]

Only in some cases do we have some knowledge about objects that, after centuries of use, ended up in museum collections that still exist today. Contemporary Polish resources are particularly scarce in this respect due to the numerous war losses. In the case of Gdańsk, only a few Chinese porcelain vessels from the municipal collection from before 1945, with confirmed provenance, remain.[20]

Ceramic material from urban archaeological research from the 16th to 18th centuries conceals vast knowledge still not fully utilized by art historians and archaeologists. The earlier lack of interest in modern material, as mentioned above, meant that studies in this area have only started appearing in the last two decades, its quantity nevertheless remains considerable. It is also worth emphasizing that in the case of cities such as Paris or Rome, not all ceramic materials from the 16th to 18th centuries were stored correctly, developed, and published. Therefore, we still need to learn more about the Far Eastern porcelain used by the townspeople in these cities. It should be emphasised that in many cases (including in German-language scholarship) this porcelain has been published with very brief, and sometimes erroneous, attributions. The research prospects in this field are very interesting because it was the first mass production in the history of humankind, and thousands of pieces of the same type of porcelain arrived in Europe. The annual collective transports counted in the tens or hundreds of thousands.[21] It would be possible to conduct fascinating comparative research as we find analogous archaeological material in many European cities.

Most Far Eastern porcelain objects in Poland are found in Pomerania. Apart from Gdańsk, the largest known collections come from Pomerania and are kept in the Archaeological and Historical Museum in Elbląg. Occasionally, pieces arise in Szczecin, Puck, Stargard, and other locations: Kołobrzeg, Koszalin, Darłowo, Słupsk. We know examples of Chinese porcelain from other Polish cities discovered in city excavations in Warsaw[22] and Poznań.[23] Particularly moving are the relics from the ruins of Warsaw, which was destroyed and burned by the Germans

ly decorative in character, was at that time undertaken mainly by collectors, particularly wealthy citizens with intellectual interests, manufacturers looking for luxurious objects to furnish their new and wealthy residences, and traditionally by the aristocracy. Polish museums contain a large body of Far Eastern porcelain created in the 19th century. However, it arrived via different trade routes than earlier objects transported by trading companies, belonging to the mass production of functional ceramics. The current state of research on the presence of Far Eastern porcelain in Poland points to the fact that the purchases were made in Paris and Vienna (especially when it comes to Japanese objects, the presence of which was associated with Japanism) and in Berlin. Most likely, museums and private collections incorporated them, and only a few of their remains ended up in the youngest archaeological layers, probably due to the war in 1939-1945. Objects of this type were discovered in the castle garden in Książ (remains of a Japanese decorative *Arita-yaki* 有田焼 vase) and in the ruins of destroyed Warsaw, in the area of Castle Square (Chinese and Japanese objects, currently under study).

[19] Pudlis A., "*Kunstkamera Gabinet sztuki królewicza Władysława Zygmunta Wazy i jej antwerpskie konotacje*," *Kronika Zamkowa – Roczniki*, no. 7 (73), 2020, pp. 35-58.

[20] Kilarska E, *Straty wojenne Muzeum Miejskiego w Gdańsku i Muzeum Rzemiosł Artystycznych w Gdańsku*, t. 2: *Straty w dziedzinie ceramiki*, Gdańsk, 2007, pp. 167-219, 223-234; Szymański W., *Dom Uphagena w Gdańsku. Straty wojenne*, Gdańsk 2020, pp. 486-489, 494, 496, 504-505, 510, 512, notes XI.2-3, 5, 9, 12, 20-21, 26, 28.

[21] Data from the V.O.C. registers have been analyzed in recent years.

[22] The research team of M. Jaźwińska - A. Pudlis has been studying the relics of Far Eastern porcelain from the collections of the Museum of Warsaw for a long time. The results are being prepared for printing.

[23] Poklewska-Koziełł M., *Ceramika naczyniowa*, [in:] *Średniowieczny system obronny miasta Poznania. Odcinek północno-zachodni. Wyniki badań archeologicznych*, ed. P. Pawlak, Poznań 2013, p. 215.

in 1944.[24] In turn, large dinner plates dating back to the first half of the 18th century, decorated with underglaze cobalt blue, were discovered in older archaeological layers on the premises of the Bruhl Palace, also destroyed during World War II.[25] The research of resources in this respect is ongoing so that we can count on more findings.

## Particularities of the archaeological context of Far Eastern porcelain found in Gdańsk

Our team's collection of Far Eastern porcelain contains three types of deposits associated with the individual places of their discovery.[26] One of them is materials obtained from the latrine fill, where users gradually throw away broken vessels. In the case of such sites, it was possible to attempt to assign them to individual houses, as they were uncovered within plots and courtyards. Fragments of porcelain vessels from latrines found in the Main City constitute their first place of deposit in the "archaeological context," which may facilitate determining the time of use from their production to destruction.[27]

Far Eastern porcelain also found its way into leveling layers to raise the ground level in marshy areas, constituting part of the mass of the fill. In this case, examining the layers themselves in specific chronological intervals is possible, but it is difficult to assign specific objects to specific owners.

The third type of site is entirely devoid of archaeological context. It includes, for example, the Radunia Canal, where site number 255/16/02 yielded very rich archaeological material. However, nothing more is sure about it, except that it is from Gdańsk. Due to their nature (the possibility of material displacement and stratigraphic disturbance), watercourses do not provide any possibility of determining, even approximately, the time when a given object ended up in this reservoir; unless there are other, unique circumstances.

The project reviewed and selected research material from 63 sites (Fig.1-2, Table 1). Among them are several from where archaeologists obtained a substantial amount of Far Eastern porcelain.

The Archaeological Museum in Gdańsk is not the only institution containing Far Eastern porcelain found during archaeological excavations in the city. Research conducted by archaeologists from other institutions also yielded very diverse material from this area, partially used in the process of working on this study and, in particular, served as comparative material in the process of formulating broader conclusions.[28]

## Iconographic motifs

In China, underglaze decoration with cobalt blue was (and still is) particularly valued: it resembled painting with ink on paper; hence, a large part of paintings on porcelain, initially monochrome and later polychrome, had its patterns in classical Chinese painting. For this reason, the decorations on bowls and plates, although transformed and simplified through many stages of copying, very often have their original patterns in the work of outstanding painters. When looking for analogies in old European art, one finds them in the practices of color painting on 16th-century majolicas from Urbino (where the famous Raphael Sanzio also worked on ceramics) or later porcelain from European manufactories such as Meissen, Vienna, and Sèvres.

The repertoire of iconographic motifs present in this study of the collection of vessels is very diverse. We can distinguish iconographic motifs referring to various spheres and levels of verbal and non-verbal communication. Often, certain plants and animals appeared in representations because of the sound of their Chinese names, which (being homonyms) referred to meanings bringing good

[24] Birkenmajer, E., Sobecka, Ł., Szarek, I. (1981). "*Niczego mi, proszę pana, tak nie żal jak porcelany" – Wystawa porcelany i fajansu – zbiorów zniszczonych w czasie Powstania Warszawskiego i wydobytych z gruzów w latach odbudowy Starego Miasta, Warszawa, wrzesień 1981*. Katalog wystawy.

[25] Archaeological material from the premises of the Bruhl Palace in Warsaw is currently undergoing processing.

[26] See annex 2 in this book: M. Szyszka, *Characteristics of Selected Archaeological Sites from the Gdańsk Area with the Highest Number of Far Eastern Porcelain Artifacts,* pp. 577-588.

[27] In this study, the aim of which was to present the broadest possible Far Eastern material from excavations, from the art-historical point of view, the focus was not on the archaeological context, but only on the analysis of the artifacts themselves. However, there are critical and interesting analyses made from an archaeological point of view in such studies as Oniszczuk-Rakowska A., *Ceramika nowożytna latryn posesji przy ulicy Szklary 2-5 w Gdańsku*, [in:] *Światowit, Supplement Series P: Prehistory and Middle Ages*, Warszawa 2001, pp. 208-209, 220, 222, and others, listed in the Bibliography.

[28] See, among others: Polak Z., Starski M., *Znaleziska archeologiczne z Głównego Miasta w Gdańsku. Katalog z wykopalisk przy Długim Targu i ul. Powroźniczej / Archaeological Finds from the Main Town in Gdańsk. A Catalogue from Excavations at Długi Targ and Powroźnicza Street*, Warszawa 2022.

omens such as happiness, longevity, or wealth. Because there are relatively few Japanese objects, their predominant themes of representations are iconographic motifs of Chinese origin[29] and are described in more detail on individual object cards.[30]

In order to list only the most interesting or typical of the broad spectrum of iconographic motifs appearing on porcelain from the MAG collection, they have been organized into subgroups. One of them is representations of literary origin, a notable example of which is *Romance of the Three Kingdoms* 三國演義 by Luo Guanzhong (1330-1400). The presented collection includes, for example, a cup decorated on the outside with a figurative representation, the iconography of which originates from this popular Chinese novel. The characters of the novel, presented with great precision and mastery of a miniaturist, are placed in a schematically painted landscape. This pattern is very rare for the decoration of bourgeois porcelain. In the collection of the Archaeological Museum in Gdańsk, two identical cups with representations of motifs taken from this novel exist (cat. II.67-68). Another literary theme visible on porcelain from the Gdansk excavations is illustrations inspired by the *Red Cliff Poem* 赤壁賦 by Su Shi 蘇軾 (1037-1101), a famous poet, painter, and calligrapher of the Song dynasty (cat. II.36).

Another reference type is representations that originated in classical Chinese landscape painting. One of them occurs in several variants, commonly called the *River Mouth* (or, more descriptively, *The River Mouth by the Sea*). The closest iconographic representation of this painting motif is the image of two banks of a river overgrown with vegetation, with rocks falling into the sea visible in the distance, from behind which sometimes the masts of European sailing ships protrude (cat. II.101-102, II.105, II.109, II.127). The second, similar type of representation is the *Landscape of a River Mouth*, enriched with an additional element – a boat floating on the river (cat. II.111). There are also representations in the type of *Landscape of a River Mouth* enriched with architecture (cat. II.114). This design is undoubtedly an iconographic representation that adapts classical Chinese landscapes, enriched with new, foreign elements.

The iconographic theme, often abbreviated in the literature of the subject as *A Scholar on a Bridge*, shows a sage, or simply a man of letters, crossing a bridge. This theme came from the novel T'ien-Chang-Ke 天章閣 *Romance of the Western Chamber* 西廂記 published in 1640. It tells the romantic love story of Ts'ui Ying-ying 崔鶯鶯 and Student Chang 張生 (cat. II.110). The way of painting the landscape in the case of this representation is similar to the *Landscape of a River Mouth*, along the bank of which a lonely man walks, leaning on a walking stick (cat. II.104, II.106).

In the case of export porcelain (as in the case of all other artistic crafts), we can speak of the occurrence of specific compositional schemes. Thus, a specific group of representations commonly found on 18th-century porcelain vessels is various flowers or other representations placed in reserves separated by thin lines. On the part of porcelain decorated with a decorative scheme based on this division, there is often a combination of the alternating placement of the painting theme of landscapes with various other elements. They can be plant-like, such as bamboo (cat. II.317) or flowering peony bushes (cat. II.310). There are also versions of this representation with painted lotus leaves and landscapes on scrolls (shown in the *trompe l'oeil* style, incorporated between floral compositions (cat. II.166, II.300-301) as well as simply *Water Landscape with Lotus Leaves* (cat. II.200).

The most common depictions from the MAG collection are the *Garden Scenes*.[31] They constitute a type of landscape showing a garden fragment seen from a broader or narrower perspective. In these representations, one can distinguish, among others, the motif called *Three Friends of Winter*, appearing in various varieties (with plants classically symbolizing perseverance and beauty during the

[29] The following items may help in learning about Chinese mythology and symbolism: Eberhard W., *Symbole chińskie. Słownik: obrazkowy język Chińczyków*, [*Chinese Symbols: Dictionary: Picture Language of the Chinese*], Kraków 2007; Hean-Tatt O., *Chinese Plant Symbolisms: A Guide to the Symbolic Value of Plants in Chinese Culture*, Boston 1999; Yang L., Deming A., *Handbook of Chinese Mythology*, Oxford 2005. The last item (Yang, Deming 2005) is written from the perspective of a Chinese researcher of native mythology.

For Japanese visual culture and beliefs, see: Tubilewicz J., *Kultura Japonii: Słownik*, [*Culture of Japan: Dictionary*], Warszawa 1996; Jaźwińska M. J., *Główne motywy ikonograficzne w japońskiej sztuce użytkowej*, [*Main Iconographic Motifs in Japanese Applied Art.*], Warszawa 2007, Davies R. J., *Japanese Culture. The Religious and Philosophical Foundations*, North Clarendon 2016.

[30] Each card contains an image of the iconographic representation discussed here in the general context and its description.

[31] The term "Garden Scene" as a capacious name for many types of iconographic representations present on export porcelain appears in this study for the first time. From the point of view of art theory, it describes the models of depiction we have observed quite well.

cold season: bamboo, pine, and a blooming plum tree).[32] The *Garden Scene* also appears in a version with the commonly depicted porous *Taihu* rock, peony, and willow (cat. II.151, II.219-220, II.222) or the version with *Taihu* rock, peony, and plum tree (cat. II.192).

The representation of the peony itself derives from this type of representation. The white peony *bai mudan* 白牡丹 symbolizes a talented, beautiful, and witty young girl who gained immortality thanks to her cleverness and beauty (cat. VI.15). Among the representations showing different elements of the *Garden Scene*, we can mention *Flowers and Pergolas* (cat. II.178), often called *Flowers of the Four Seasons* in literature, usually showing the peony *mudan* 牡丹, as a symbol of spring, the lotus *lianhua* 蓮花 as a symbol of summer, the chrysanthemum *yuhua* 菊花 as a symbol of autumn, and the blossoming plum *mei hua* 梅花 as a symbol of winter. During the Ming period, the symbol of winter was the camellia flower.[33] Such representations are on the cards cat. II.254, II.260, II.272, II.275.

In addition, as popular decorative motifs (also in an almost geometrical form), we often encounter motifs of banana leaves (cat. II.62), flower tendrils (cat. V.8, VI.11), or plum trees (cat. V.11). Plant elements can also refer to the mythological and religious sphere, although not all references are easy for a European to read. For example, the lotus flower *lianhua* (mentioned above) has strong Buddhist connotations. Its petals symbolize the Buddha's lotus throne (cat. II.322). On the other hand, a basket of flowers also appears as a symbol of Lan Caihe 蓝采和 – one of the Eight Taoist Immortals (cat. II.96, II.319).

Among the iconographic motifs, the combination of plant representations with representations of animals and insects is common. Thus, on porcelain from the MAG collection, we can see the following combinations of motifs: peony and plum tree, bird and butterfly (cat. II.168), bird sitting on a branch (cat. II.169), plum tree and birds (cat. II.170), butterflies and peony (cat. II.175), grasshopper (cat. II.34), dog chasing butterfly among flowers (cat. II.56-57), dogs among flowers (cat. II.58), or deer in the forest (cat. II.37-38).[34] "Scholars" in China were the recipients of this last motif. It symbolized the best wishes for a career as an official, happiness, and prosperity. In Chinese art, the spotted deer *lu* 鹿 is also depicted in the company of the goddess of longevity Xi Wangmu 西王母.[35]

Depictions of waterfowl have occupied a particular place among the themes present on porcelain for many centuries.[36] These include wild geese e 鵝 (often in pairs), ducks *ya* 鴨 sitting under a bush (cat. II.50-51, II.195), and quails *anchun* 鶉鶉 sitting under millet, exceptionally rendered in both the Chinese (cat. VI.12, VI.14) and Japanese (cat. VII.2) versions. A bird sitting on a tree stump was often depicted (cat. II.18-19). Less common motifs include grass (cat. II.20), *a rabbit tu* 兔 *among flowers*, and cranes *he* 鶴 (card II.49, II.52). Also worth noting this time is the typically Japanese Representation of a *Garden Landscape with Curtains* (cat. VII.5).

In 18th-century products, combining the *Garden Scene* with human figures (cat. VI.71) was relatively popular. In this group, a characteristic representation is the one traditionally called Eliza with a child or Long Eliza (German: *Lange Elsa*) in the Netherlands and other northern countries. It could be a personification of one of the Eight Taoist Immortals, Xiangu, in Chinese mythology. In the Netherlands, the lady and boy are named Long Liji and Boy (Dutch: *Lange Liji en Zotje*) (cat. II.71). The name of this representation comes from a popular trade term for Chinese export porcelain. They often featured one or two female figures with elongated proportions, hence the name Long Eliza, with a little boy.[37] It was, in fact, traditionally depicted Chinese concubines and wives with sons, which were a sign of good family life in a country where polygamy was common among the wealthy. One can assume that European recipients were not aware that these images promoted a happy life for the husband in polygamy.

The porcelain also features motifs known as *the Eight Buddhist Emblems* and the "Lucky Signs." They include elements such as a bowl, a shell, an umbrella, a canopy, a lotus, a vase, an endless knot, and a bell (cat. II.9, II.33) and the *Eight Precious Things*, which include: a jewel, a coin, an open rim with ribbons, a closed rim with ribbons, a musical stone, a pair of books, a pair of horns, an artemis-

[32] Eberhard W., *Chinese Symbols: Dictionary: Picture Language of the Chinese*, Kraków 2007.

[33] Hean-Tatt O., *Chinese Plant Symbolisms: A Guide to the Symbolic Value of Plants in Chinese Culture*, Boston 1999.

[34] Keguan B., *La pittura popolare cinese su porcellana*, Faenza 1993.

[35] Ibid.

[36] Pudlis A., "Powstanie i cechy palety barw "*Kangxi wucai*" 康 熙五彩 oraz "*falangcai*" 珐琅彩 – spotkanie kultur a estetyka podwójnej obcości," *Gdańskie Studia Azja Wschodni*, vol. 23, 2023, pp. 24-48.

[37] Gordon E., Treasures from the East. Chinese Export Porcelain for the Collector, New Jersey 1984.

ia leaf (cat. II.83-84), a vajra and precious objects (cat. II.86, II.88, II.278), a vajra and a flower tendril (cat. II.82), a vajra and an arabesque (cat. II.80).[38] Depictions of *the Eight Buddhist Emblems* and the *Eight Precious Things* also appear very often on early export porcelain of the *Kraak* type.

The motif called the scepter *ruyi* 如意 (resembling the head of a curved *ruyi* scepter, a ceremonial object symbolizing monastic piety carried by Buddhist deities) sometimes appears as an ornament, almost geometrical. This motif is similar in shape to a heart and commonly appears as a repeatedly repeated pattern (cat. II.35).

Among the depictions of mythological animals placed on porcelain were creatures such as the Dragon *long* 龍 or the Phoenix Bird *feng* 鳳 (cat. II.48). In addition, the symbol of cosmic energy *qi* 氣 and prosperity (cat. II.47) adorned the surface of porcelain vessels. However, European citizens did not eagerly order depictions of mythological animals because they had negative associations with "overseas monsters."

Another group of iconographic motifs found on porcelain is geometrical representations. They are often complementary and rhythmically repeated in decorative elements like the border. We can mention such motifs as turtle shell (cat. II.91-92), frogspawn (cat. VI.19) or schematically presented flower petals (cat. VI.58), wickerwork (cat. II.32) and architectural motifs taken from decorative elements carved in wood (cat. II.6, II.25).

Far Eastern means of expression in the 18th century included many themes of European origin. For example, the form of porcelain vessels was also diversified with a decorative motif called a "wavy edge," referring to European art and inspired by the Rococo style. This element decorates the edges of vessels, often enriched with an irregular composition line (cat. VI.40). After 1740, often on borders, a "meisenising" pattern, or *meisende* (cat. II.300), inspired by Meissen porcelain, appeared, depicting a lancehead. It appears in the form of a border in the shape of a spearhead, usually in gold with a red border (cat. VI.5). The repertoire of motifs drawn directly from European art is extensive, although the holdings of the Archaeological Museum in Gdańsk (MAG) contain relatively few examples of coats of arms or copies of engravings. Instead, one may point to motifs painted in a clearly European stylistic manner, such as turnip leaves (cat. II.141), turnip leaves combined with chrysanthemum flowers (cat. VI.4–5), as well as representations derived from European iconography, for example the double-headed eagle (cat. V.7), a symbol of the Order of St Augustine (the Augustinians), or a landscape with an ox (cat. IV.30).

[38] Komori T., *Comparative Study of the Chinese Porcelain Finds of Ottoman Buda and the Castle of Eger*, master's thesis, Central European University, Budapest, May 2017, pp. 108-122.




*Fig. 1-2. Location of archaeological sites with Far Eastern porcelain included in the study on the plan of Gdańsk by D. Buhse from 1866-1869. Prepared by L. Nadolska, S. Moczyński on the basis of a list of sites compiled by A. Pudlis.*

*Table 1. List of Archaeological Sites in the Historic Center of Gdańsk with Far Eastern Porcelain Finds Stored in the Collections of the Archaeological Museum in Gdańsk (as of 2023). Compiled by A. Pudlis and B. Kościński.*

| No. | Site Number | Location |
|---|---|---|
| 1 | 255/01/24 | Planned excavations by MAG in 1999-2000 in the area of Rycerska, Wapiennicza, and Karpia streets in Gdańsk (site 1). |
| 2 | 255/01/25 | Planned excavations by MAG in 2002-2003 in the area of Rycerska, Wapiennicza, and Karpia streets in Gdańsk (site 1). |
| 3 | 255/03/07 | Pre-emptive excavations by MAG in 2006-2009 at the intersection of Grodzka and Wartka streets with Targ Rybny in Gdańsk (site 3). |
| 4 | 255/05/04 | Pre-emptive excavations by MAG in 1999-2001 in the basements of the Market Hall at Plac Dominikański in Gdańsk (site 5). |
| 5 | 255/05/05 | Pre-emptive excavations by MAG in 2003 at ul. Pańska in Gdańsk (site 5). |
| 6 | 255/16/02 | Supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16). |
| 7 | 255/19/03 | Supervision by MAG in 2009 at Nowe Ogrody 1-6 in Gdańsk (site 19). |
| 8 | 255/20/16 | Pre-emptive excavations by MAG in 1993-1994 at ul. Stągiewna 15/Spichrzowa 17 in Gdańsk (site 20 – Wyspa Spichrzów). |
| 9 | 255/20/17 | Pre-emptive excavations by MAG in 1993-1994 at ul. Chmielna 39/40 in Gdańsk (site 20 – Wyspa Spichrzów). |
| 10 | 255/20/41 | Pre-emptive excavations by MAG in 2004 in the area of Chmielna, Stągiewna, and Ciesielska streets in Gdańsk (site 20 – Wyspa Spichrzów). |
| 11 | 255/20/44 | Pre-emptive excavations by MAG in 2005-2006 at ul. Toruńska in Gdańsk (site 20 – Wyspa Spichrzów). |
| 12 | 255/20/46 | Pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów). |
| 13 | 255/20/48 | Pre-emptive excavations by MAG in 2006-2007 in the area of Żytnia, Spichrzowa, and Chmielna streets in Gdańsk (site 20 – Wyspa Spichrzów). |
| 14 | 255/20/50 | Pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów). |
| 15 | 255/20/51 | Pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów). |
| 16 | 255/20/55 | Pre-emptive excavations by MAG in 2009-2010 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów). |
| 17 | 255/24/06 | Pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24). |
| 18 | 255/30/03 | Test excavations by MAG in 2001 at ul. Na Stępce 1A in Gdańsk (site 30). |
| 19 | 255/30/06 | Pre-emptive excavations by Azupiranu Jakub Prager in 2016 in the area of Angielska Grobla, Dziewanowskiego, and Na Stępce streets in Gdańsk (site 30). |
| 20 | 255/30/11 | Pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2019-2020 at ul. Sienna Grobla 6 in Gdańsk (site 30). |
| 21 | 255/30/12 | Pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2019-2021 at ul. Sienna Grobla 7 in Gdańsk (site 30). |
| 22 | 255/33/01 | Supervision by MAG in 1998 at ul. Łąkowa in Gdańsk (site 33). |
| 23 | 255/39/02 | Pre-emptive excavations by Archaios D. Mikłaszewicz in 1996 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39). |
| 24 | 255/39/03 | Pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39). |
| 25 | 255/39/04 | Pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39). |
| 26 | 255/39/07 | Pre-emptive excavations by MAG in 2006 in the area of Łagiewniki, Heweliusza, and Rybaki Górne streets in Gdańsk (site 39). |
| 27 | 255/43/01B | Supervision by MAG in 2000 in the basements of the Royal Chapel at ul. Św. Ducha in Gdańsk (site 43). |
| 28 | 255/51/02 | Pre-emptive excavations by MAG in 1997-1998 at the intersection of Piwna and Kaletnicza streets in Gdańsk (site 51). |
| 29 | 255/59/03 | Supervision by MAG in 2002 at the former Bastion Królik, from ul. Chłodna to ul. Zawodników in Gdańsk (site 59). |
| 30 | 255/60/01 | Pre-emptive excavations by MAG in 1997 at ul. Okopowa 7 in Gdańsk (site 60). |
| 31 | 255/68/02 | Pre-emptive excavations by MAG in 1995-1996 at ul. Kładki 24 in Gdańsk (site 68). |

| No. | Site Number | Location |
|---|---|---|
| 32 | 255/86/02 | Salvage excavations by MAG in 1994 in the area of Łąkowa and Ułańska streets in Gdańsk (site 86). |
| 33 | 255/86/03 | Pre-emptive excavations by MAG in 1994 in the area of ul. Jaskółcza in Gdańsk (site 86). |
| 34 | 255/86/09 | Pre-emptive excavations by Azupiranu Jakub Prager in 2015 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86). |
| 35 | 255/86/10 | Pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86). |
| 36 | 255/86/11 | Pre-emptive excavations by Azupiranu Jakub Prager in 2019 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86). |
| 37 | 255/91/01 | Pre-emptive excavations by MAG in 1994 at ul. Wałowa 24 in Gdańsk (site 91). |
| 38 | 255/94/03 | Supervision by MAG in 2003 at the intersection of ul. Garncarska and Targ Drzewny in Gdańsk (site 94). |
| 39 | 255/98/01 | Pre-emptive excavations by MAG in 1996-1997 in the area of Elżbietańska, Karmelicka, and Podwale Grodzkie streets in Gdańsk (site 98). |
| 40 | 255/99/04 | Pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99). |
| 41 | 255/100/05 | Pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100). |
| 42 | 255/100/13 | Pre-emptive excavations by Antiqua Bogdan Bobowski in 2016-2017 at ul. Długie Ogrody in Gdańsk (site 100). |
| 43 | 255/102/01 | Pre-emptive excavations by Archaios D. Mikłaszewicz in 1997 at ul. Seredyńskiego 15 in Gdańsk (site 102). |
| 44 | 255/102/02 | Pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102). |
| 45 | 255/103/02 | Pre-emptive excavations by MAG in 2001 in the cellars of the Green Gate at ul. Długi Targ in Gdańsk (site 103). |
| 46 | 255/103/03 | Pre-emptive excavations by MAG in 2001-2002 in the cellars of the Green Gate at ul. Długi Targ in Gdańsk (site 103). |
| 47 | 255/105/02 | Pre-emptive excavations by MAG in 2006 at ul. Sieroca 4 in Gdańsk (site 105). |
| 48 | 255/108/02 | Pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108). |
| 49 | 255/111/04 | Pre-emptive excavations by MAG in 2004-2005 at ul. Strzelecka in Gdańsk (site 111). |
| 50 | 255/111/07 | Supervision by MAG in 2005-2006 at ul. 3 Maja 9 in Gdańsk (site 111). |
| 51 | 255/119/02 | Pre-emptive and trial excavations by MAG in 2009 at ul. Łagiewniki in Gdańsk (site 5 – St. James' Church). |
| 52 | 255/125/01 | Pre-emptive excavations by MAG in 2000-2001 at ul. Bogusławskiego in Gdańsk (site 125 – Shakespeare Theatre). |
| 53 | 255/125/03 | Pre-emptive excavations by MAG in 2007 at ul. Bogusławskiego in Gdańsk (site 125 – Shakespeare Theatre). |
| 54 | 255/126/04 | Pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2016 at ul. Długi Targ 14-16 in Gdańsk (site 126). |
| 55 | 255/127/01 | Supervision by MAG in 2001 in linear trenches from ul. Sandomierska through Mostowa, Dolna Brama, Żabi Kruk and Toruńska streets to ul. Zbytki in Gdańsk (site 127). |
| 56 | 255/128/01 | Supervision by MAG in 2001 at ul. Wałowa in Gdańsk (site 128). |
| 57 | 255/129/02 | Pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129). |
| 58 | 255/129/03 | Salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129). |
| 59 | 255/129/04 | Pre-emptive excavations by MAG in 2008-2009 at ul. Klesza 4-8 in Gdańsk (site 129). |
| 60 | 255/133/02 | Trial excavations by MAG in 2003-2004 at ul. Lastadia in Gdańsk (site 133). |
| 61 | 255/133/03 | Pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133). |
| 62 | 255/143/02 | From a part of H. Langpohl's collection donated to MAG, comprising artifacts found in construction trenches during the reconstruction of the historical center of Gdańsk in 1950-1955. |
| 63 | 255/1000/1000 | Artifact from the collection of MAG, from the area of the historical center of the city of Gdańsk, with unknown origin and location. |

# Chapter II
# Blue and white porcelain *qing-hua* 青花

This chapter presents 323 porcelain items named after the technique used to decorate *blue and white porcelain*. It is one of the most widespread types of decoration in the world. In the English language, the term for it is *blue and white porcelain*. In Chinese, where this porcelain decoration originated, it was called *qing-hua* 青花 (literally, "blue flowers"). In Polish it is called "niebiesko-biała"(blue and white), and sometimes "biało-niebieska" (white and blue).

This decoration technique distinguishes this porcelain from other export products. The products were painted underglaze with paint containing cobalt oxide, originally dark brown; after exposure to high temperatures, it took on a blue color. This technique on porcelain originated in the Near East and was used initially for decorating ceramics, which required a much lower firing temperature than porcelain. For this reason, the term "blue and white ceramics" is often used to describe non-porcelain products glazed white and decorated with paintings made from paints containing cobalt oxide.

The first Chinese porcelain products decorated with underglaze cobalt were created in the 14th century and decorated with a pigment from Persia. Later, local deposits were discovered and exploited. Since the basis of the underglaze paint is a mineral of natural origin and the final color also depends on the firing intensity, we can encounter various shades of blue: from light blue, almost grayish, through the blue of variable intensity, to dark navy falling into black. Over time, artisans noticed that painting with underglaze cobalt resembled painting with ink on paper; if they diluted the underglaze paint, many gradations of the same color could be obtained on one object, thus enriching the means of artistic expression. Blue and white vessels could also have transfer printing decorations. However, the only examples of this type of ceramics preserved in MAG are those from the Japanese porcelain group from the early 20th century (cat. VII.10, VII.14).

In the collection stored at MAG, *blue and white porcelain* constitutes the most significant percentage of all the Chinese export porcelain. One can assume that it is over 50%. The remainder constitutes all other decoration techniques. Moreover, due to the protective layer of transparent glaze covering the paint layer, the decoration on pieces of this type has been preserved in the best condition. We rarely encountered vessels where the paint layer made with underglaze cobalt had been rubbed or damaged. Of course, this also results from the fact that cobalt oxide is applied to the porous body of the vessel and subjected (unlike other decoration techniques) to a comparatively high temperature, oscillating around 1000°C. This way, the paint penetrates deeply into the vessel's structure, bonding with it permanently. At the same time, the external layer of the glaze provides excellent protection against chemical damage and most mechanical damage caused by limited-scope actions (such as friction or rubbing).

Thanks to Chinese artisans' ingenuity and artistic passion, various types of decoration techniques were often combined with the underglaze cobalt decoration technique. As for export porcelain found in Europe, most examples of this combination of decoration techniques date back to the Qing dynasty, particularly the 18th century.

In the MAG collection, the most common combination is a brown, monochromatic glaze made from iron oxide, used mainly on the external parts of the vessel, with underglaze cobalt blue made inside the vessels (cat. II.153-155, etc.). There was also a variant with the rim of the vessel painted with brown glaze (e.g., cat. II.170). In total, this catalog includes 131 examples of the occurrence of these combinations.

Among the decoration techniques found in Gdańsk, porcelain decorated in the Imari style can also be considered a specific type of *blue and white porcelain*.[1] Vessels previously decorated with un-

[1] See chapter V in this book.

derglaze cobalt blue and covered with glaze were additionally decorated, in this case, with overglaze paintings made of iron oxide, often enriched with gilding. It is also a prevalent type of decoration in Gdańsk.

However, the combination of underglaze cobalt blue with gilding is rare in the Gdańsk material. The MAG collection contains only one fragmentarily preserved object (cat. II.323), which can be assumed to have been entirely decorated only with underglaze cobalt with gilding. However, it was possibly adorned in the Chinese Imari style, and the unpreserved part of the vessel contained decorations made with overglaze iron red. Several cases of Chinese porcelain decorated only with underglaze cobalt and gilding are in other institutions' collections (material under study). Also, only one vessel fragment from Gdańsk evidences the occurrence of the combination of underglaze cobalt with green overglaze enamel (cat. VI.70).On another single fragment, the outlines of flowers, previously painted with underglaze cobalt and fired, were supplemented with colorful overglaze enamels *falangcai* (cat. VI.29).

It should be mentioned that gilding of *blue and white porcelain* was often done in Europe to enhance the vessel's value and obtain a better price from its sale. For the same reasons, there were also attempts to paint various types of decorative motifs in color.

Ming porcelain of the *kraak* type appears in archaeological excavations practically worldwide. In Europe, most relics come from Amsterdam and other significant centers of today's Netherlands, such as Alkmaar, Hoorn, Haarlem, and Delft. This type is also present in large cities of other European countries. Archaeologists have discovered remains of *kraak* porcelain also outside Europe, in former V.O.C. headquarters such as Fort Zeelandia in Taiwan, Deshima Island in Japan, or the ruins of Wolio Castle on Buton Island in Indonesia.[2]

The earliest examples of *blue and white porcelain* found in the city of Gdańsk date back to the Ming dynasty. Based on the dating of the discovered objects, it is most likely that these individual examples originate from the reign of Emperor Longqing 隆慶 (1567-1572).[3] The presence of porcelain becomes somewhat more common during the reigns of these following emperors: Wanli 萬曆 (1572-1620), Tianqi 天啟 (1620-1627), and Chongzhen 崇禎 (1627-1644). Only particular pieces are made in the Transitional Period (1620-1683) style. There is no evidence of Japanese porcelain from the time of the closure of Chinese ports in 1656-1684, as found during archaeological excavations in Amsterdam.[4]

The vessels found in Gdańsk from the periods mentioned above were not additionally decorated with any other techniques other than cobalt underglaze painting, apart from the very frequently used technique of hand-forming or pressing the forms of vessels previously turned on the wheel, and the only sporadically observed technique of white-on-white decoration in archaeological material (e.g. cat. II.1).

Among the vessels from this period (mostly the end of the 16th century and the entire 17th century), we encounter relics of the same vessels[5] that were brought from Asia by the Dutch East India Company (V.O.C.) and commonly used in other European cities. This porcelain was massive and heavy and was wheel-thrown. Often, particular forms gave it additional desired shapes, referring to plant motifs (flower petals). In the initial period of porcelain export, functional products were more profuse, but they also had decorative purposes. There are no typically decorative objects in the Gdańsk material, such as figurines (especially those made of white Dehua porcelain, discussed elsewhere)[6] or typical fireplace sets.[7]

It is unknown what names the people of Gdańsk used for their vessels, but due to the very intensive economic contacts and direct exchange of goods, Dutch trade names were probably familiar to them. Due to the prevailing customs at the table, the vessels often reached large sizes. The largest was a large plate, a platter with artistic, flower-petal-shaped edges, with a diameter of approx. 50 cm, called Schootel[8] (or Hele schootel "full plate"); a plate with a slightly flattened edge of a similar shape but smaller, usually 26-36 cm in diameter, was called Halve schootel (half plate); slightly smaller deep plates of the same shape and measuring 21-23 cm were called Eenderd "thirds;" and

[2] Canepa T., Pijl-Ketel (van) Ch., *Kraak Porcelain. The Rise of Global Trade In the Late 16th and Early 17th Centuries*, London 2008, p. 73.

[3] Unless otherwise stated, the years of the reign of the Chinese emperors are in parentheses.

[4] Fujiwara T., Vialle C., Baart J.M., *The Voyage of Old-Imari Porcelains*, Arita 2000.

[5] Canepa T., *Silk, Porcelain and Lacquer: China and Japan and their Trade with Western Europe and the New World, 1500-1644*, London 2016.

[6] See chapter III in this book, p. 357.

[7] See chapter I in this book, pp. 14-15.

[8] All Dutch terms.

even smaller, measuring between 10-12 cm, were called Een-kwart "quarters."

There was another type of plate with round, convex medallions formed in place of straight panels, with a diameter varying between 20-22 cm, called Boterschootel (butter plate). A larger dish of the same shape was called a "double butter plate" Botershootel dobbe, and a smaller one measuring 14-16 cm was called a "single butter plate" Enkel Boterschootel. A unique type of vessel was a bowl called a Klapmuts. We know this name from sales inventories. It most likely described a fairly deep plate resembling a shallow bowl, 20-24 cm in diameter, with a wide rim. A bowl of the same type half as small, measuring 12-14 cm, was called a Halve Klapmuts "half a Klapmuts."

An interesting case is the nomenclature referring to a relatively high kind of bowl with a diameter of the spout ranging from 15 to 16 cm. In earlier literature on the subject, they were sometimes called Kraaikop "raven bowls" due to the drawing of a bird of the crow family sitting on a *Taihu* rock or branch, often found in the well of these vessels at the peak of their popularity. The previous name used in inventories and the V.O.C. trade register was Papegaaikop ("parrot bowl"). It came from a misinterpretation of this representation by consumers eager for oriental attractions. Among the Gdańsk relics, we have many fragments of this type of bowl (e.g. cat. II.17-19). Therefore, we can assume that in Gdańsk Papegaaikop was in everyday use.

Among the Dutch names corresponding to the typology of Ming export porcelain in the *kraak* type, we should also mention smaller cups/bowls called Halve (halves), with a diameter of 12-14 cm and (analogously to plates) cups called Eenderde ("one third") with a diameter of 10-12 cm. They may have also corresponded to standard measures of, for example, wine sold in taverns. Indeed, in the Gdańsk area, there were also bottles called Parsiaanse flesi (pear bottles) with a height of 14-16 cm, used as alcohol vessels (brandy bottles); jugs called Kan or Kendi were less frequent. The latter name was commonly adopted in art history to describe a type of jug with a particular tubular spout. Their height was 17-18.5 cm. They often had funny shapes, such as that of a frog or an elephant. Unfortunately, the presence of this type of vessel in Gdańsk, as well as large, decorative fireplace sets, has not been confirmed in the archaeological research so far. Some small fragments may derive from them, but we can only verify this in later phases of this research.

As the above description shows, these vessels could have constituted almost a complete tableware set necessary for the joint consumption of meals consisting of many dishes in a wealthy household. Judging from the analysis of the representations depicted in some still lifes, this could have occurred in the wealthiest Dutch homes. However, analyzing the numerous materials from the Gdańsk excavations, it seems that locally, Chinese vessels were used in tandem with European ceramics, which imitated both the shapes and patterns of the decoration of vessels in the *kraak* type. Faience (predominantly Dutch), perfectly imitated Chinese porcelain in terms of form and decoration, so they often appeared in households together.

Also, since faience is much more fragile, wears out faster, in Gdańsk there is a several times higher quantity of fine-quality European ceramic vessels made as copies of Far Eastern forms and decorations. This could be due to the higher cost of acquiring "East Indian" imports.

*Kraak*-style decorated vessels were imported to Europe for a very long time. Analyzing the long-term occurrence of the same vessel forms and similar decorative patterns, one can assume that *kraak*-style plates and bowls were popular and used for about 150 years. For this reason, there was a need on the market to supplement the existing vessels with similar models constantly. In the so-called Transitional Period (1620-1683), private workshops produced ceramics decorated with other decorative patterns, but at the same time, Japanese porcelain in the *kraak* style was imported to the Netherlands and other European countries thereby filling the gaps in supply. However, its presence has not been confirmed in Gdańsk to date.

Only in the late reign of the third Qing dynasty, the Kangxi Emperor 康熙 (1661-1722), was the *kraak* decoration style replaced by a new and expressive style developed in large-scale export porcelain. During the reign of this ruler, *blue and white porcelain* reached the highest level of artistry, both in terms of the quality of the ceramic mass, additional decorations, and, above all, the level of underglaze cobalt blue.

During the reign of subsequent emperors, throughout the 18th century, other techniques of overglaze decoration gradually developed (overglaze decoration, gilding, Chinese Imari style, overglaze enamels, and others), which, due to their attractiveness caused by the richness of gilding and colors, caused Chinese blue and white export porcelain to be considered an inferior type of porcelain. The general level of objects made using this technique decreased significantly, noticeable in the examples of the objects stored in MAG.

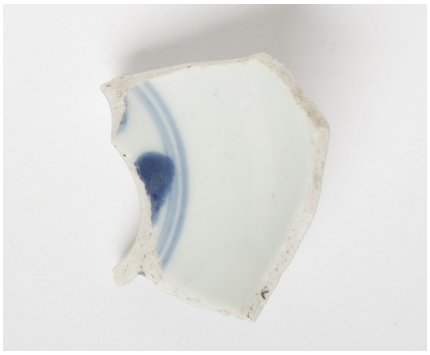
The foundation of the blue and white Kangxi export porcelain was dividing the object's surfaces into panels, typical of *kraak* porcelain, referencing the shape of a lotus flower. The panels contained single decorative elements, such as flowers or human or animal figures. Additionally, the bottoms of plates, bowls, and cups began to have monochromatic brown (cat. II.140) or amber (cat. II.139, II.289) glaze based on iron oxide adornment. At the same time, the process of reducing or multiplying the number of panels gradually made the flower petal pattern illegible. Ultimately, until the end of the 18th century, one of the most typical decorative schemes was dividing the space of vessels into six panels (less often 4 or 8), with a small area separated in the middle of the well. In parallel, another schematic became popular, in which divisions and representations of small, repeating motifs in panels were abandoned entirely in favor of one large central scene, surrounded by a not very wide, often geometric border painted at the upper edge of the vessel. This last solution endured into the 19th century, and it was only the 20th century modernist designs that changed this pattern, although even today, often oblivious to the Chinese genealogy of this pattern, vessels have a border decoration placed at their edge, surrounded by two thin stripes.

This catalog presents as many as 282 examples of remnants of vessels decorated with underglaze cobalt, made in the 18th century. Their style differs from that of *kraak* porcelain. New iconographic themes appear and, above all, different styles of decoration. Thanks to the personal involvement of the emperors of the new Qing dynasty, the art of porcelain production grew to a very high level. The years of the reign of the dynasty's first emperor, Shunzhi 順治 (1644-1661), fell during the Transitional Period (1620-1683). Emperor Kangxi 康熙 (1661-1722) succeeded him. His long reign brought the flourishing porcelain production to a very high level. The MAG collection includes many objects from the reigns of Emperors Yongzheng 雍正 (1722-1735) and his successor Qianlong 乾隆 (1736-1796). This last period of rule probably closed the time of intensive use of imported Chinese porcelain, as practically no Chinese porcelain from the reign of Emperor Jiaqing 嘉慶 (1796-1820) appeared in the Gdańsk excavations. He had a particular reluctance towards the presence of foreigners in his country.

After 1722, the iconographic repertoire became significantly limited to a few constantly recurring main types of representations: *Garden Scene, Landscape of a River Mouth*, and a combination of flower representations in panels with landscapes. The shapes of octagonal plates, bowls, and salad bowls that were so popular during the rule of Emperor Kangxi, and known from other excavations in Pomerania,[9] also disappeared. Round plates, bowls, and goblets replaced them. Extrusion from larger molds also ceased and were rarely additionally crimped (there are only single examples of this type of additional decoration of *blue and white porcelain*). The amber shade of glaze, which used to color the outside of bowls and plates during Emperor Kangxi's reign, also disappeared. It was entirely replaced by a dark brown glaze (sometimes called Capuchin, from the color of monastic cloaks), sometimes of inferior quality. Increasingly, Chinese *blue and white porcelain* was replaced by similar products from Europe (Meissen, Berlin, and so forth) and Chinese porcelain decorated in colors: in the Chinese Imari style or decorated with overglaze enamels from the *falangcai* color palette, previously called the pink family. For the reasons mentioned above, *blue and white porcelain* gradually became a cheaper product in the second half of the 18th century, and its artistic level decreased.

[9] e.g. Kwiatkowski 2011.







**II.1. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/3564

**DIMENSIONS** foot diameter 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Transitional Period (1620-1683), ca. 1640-1670

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, incised *anhua* 暗花

**ICONOGRAPHIC MOTIFS** floral motifs

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 11D, layer 2003

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, very thick, with a flaring well, on a high ring foot. Covered with transparent glaze.
The only object of this type in the collection of the Archaeological Museum in Gdańsk. The thick body of the vessel is covered with underglaze cobalt blue, but unfortunately the surviving fragment does not allow determination of the complete decoration. Nevertheless, the quality of the ceramic mass and the glaze makes it possible to date it to a period earlier than the majority of the holdings acquired in the course of the excavations and rubble removals in the old part of Gdańsk. The walls of the bowl were first covered with an incised geometric decoration based on floral inspirations and then glazed. This technique is known as "secret" or "veiled" *anhua* decoration. The collection of the MAG includes just one, later plate covered with the same type of decoration, inv. no. MAG/GD/255/99/04/1628 (cat. II.78).

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.2. SMALL PLATE**

**INV. NO.** MAG/GD/255/125/01/1306

**DIMENSIONS** diameter 21 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, 16th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** lake with blooming lotus flowers *lianhua* 蓮花

**ORIGIN** pre-emptive excavations by MAG in 2000-2001 at ul. Bogusławskiego in Gdańsk (site 125 – Shakespeare Theatre), plot 69, trench 2, layer 102

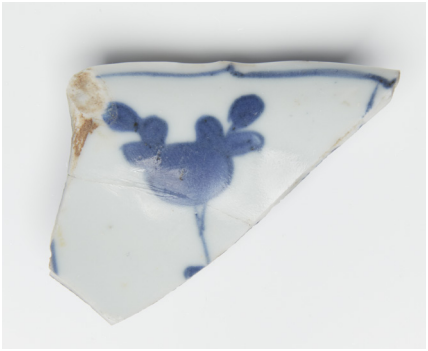
**DESCRIPTION** Porcelain. Small plate thrown on a wheel and covered with transparent glaze. Edge hand-molded in the shape of lotus petals.
This light porcelain decorated with light cobalt blue provides evidence of the early presence of Chinese porcelain in Gdańsk. Among other objects of this kind, the best analogy is possibly provided by the plate kept in the Topkapi Saray Museum (Istanbul), inv. no. TKS 15/2226. It is decorated with the main scene depicting three roe deer in a landscape. It covers the entire bottom of the plate. Its edge is decorated with a border presenting lotus flowers *lianhua* blooming in a pond. The plate is dated to the 2nd half of the 16th century. The pattern of the border shown on the Istanbul plate is slightly different to the one visible on the Gdansk plate, but the manner of painting and the type of the cobalt used are similar. The pattern itself – with the water surface glittering in the sun, suggestively marked by short parallel lines – can be found on another object from this collection, inv. no. TKS 15/7772. Unfortunately, no other fragments of the vessel II.2 have survived, which prevents determination of what sort of decoration was used in the central scene.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 2, p. 694, ills 1156, 1157 and p. 695, ill. 1164.





**II.3. LARGE PLATE**

**INV. NO.** MAG/GD/255/99/04/2358

**DIMENSIONS** 5 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, mid-17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** roe deer, chakra 火轮脉 (flaming wheel), peach of immortality

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 18 (yard), layer 548

**DESCRIPTION** Medium-walled porcelain thrown on a wheel and hand-molded.
The surviving fragment documents the presence of a large *kraak* plate in old Gdańsk. Its shape resembled petals of the lotus flower *lianhua* 蓮花. It was painted with overglaze decoration both inside and outside. We can only identify a small fragment of a representation of a roe deer in a stylized panel decorated with representations of the chakra (flaming wheel). The only surviving decoration at the back of the plate is a schematically painted peach with leaves, symbolizing immortality, and traces of panels testifying to a fine division of the entire composition into individual sections, which must have been filled with different decorative elements.
The motif of a roe deer with the chakra (flaming wheel) can be found in other objects from the epoch. For instance, a tea bowl with this motif at the bottom is a part of Thomas H. Lurie's private collection of Chinese export porcelain.

**CONDITION** The surviving rim of a large plate constitutes about 5% of the vessel.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986; Canepa 2016, pp. 154-155.





**II.4. PLATE**

**INV. NO.** MAG/GD/255/86/03/11

**DIMENSIONS** foot diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, 1st half 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, butterfly *hudie* 蝴蝶, geometric patterns

**ORIGIN** pre-emptive excavations by MAG in 1994 in the area of ul. Jaskółcza in Gdańsk (site 86); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Thrown on a wheel.
The main, central part of the decoration at the bottom of the plate depicted a *Garden Scene* or a *Landscape* with butterfly. A landscape scene presenting water/mountains with a butterfly *hudie* located on the left and two toads, which is very rare, can also be seen on a plate originating from the Santos Palace (seat of the French Embassy in Lisbon). That plate, though, is older than the Gdańsk object, as it dates to the times of the reign of the Wanli Emperor 萬曆 (1572-1620). Another plate in the *kraak* type, from the same period, also depicting a butterfly painted upside down on the left side of the main scene, is held in the Collection Frits Lugt. However, it depicts only a *Garden Scene*, with no extensive landscape. It shows a grasshopper sitting on a *Taihu* rock 太湖石 located in the very center of the scene, among greenery and blooming flowers. Apart from the butterfly with its form simplified in comparison to the older patterns, the Gdańsk plate is marked by a deeper shade of cobalt blue, typical for later production, but also graphic elements resembling the manner of signaling deep water and rocks used by painters; thus perhaps the scene resembled the first of the above analogies to a larger extent.
The collection of the MAG includes a fragment of another plate with a representation of a butterfly and a grasshopper, inv. no. MAG/GD/255/39/04/1210 (cat. II.34).

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Lion-Goldschmidt 1984, p. 52; Jörg 2023, pp. 90-91, ill. 42.





**II.5. LARGE PLATE**

**INV. NO.** MAG/GD/255/125/03/893

**DIMENSIONS** 4.2 cm x 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** swastika *wanzi wen* 卍字纹, lotus flower *lianhua* 蓮花 (?)

**ORIGIN** pre-emptive excavations by MAG in 2007 at ul. Bogusławskiego in Gdańsk (site 125 – Shakespeare Theatre), trench 1, layer 15

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and covered with transparent glaze. Edge of the plate hand-molded in the shape of lotus petals.
The surviving edge of the plate depicts a fragment of decoration showing a division into panels. A fragment of the geometric motif swastika *wanzi wen* has survived and the second panel presents a fragment of a petal, probably of the lotus flower *lianhua*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.6. LARGE PLATE**

**INV. NO.** MAG/GD/255/125/01/1168(1)

**DIMENSIONS** diameter 28 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** floral and geometric motifs, peach leaf, *swastika wanzi wen* 卍字纹

**ORIGIN** pre-emptive excavations by MAG in 2000-2001 at ul. Bogusławskiego in Gdańsk (site 125 – Shakespeare Theatre), plot 69, trench 2, layer 163

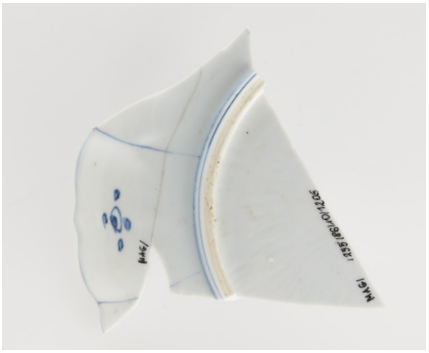
**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze.
The surviving edge of the plate shows a fragment of decoration displaying a division into panels with a fragment of a peach leaf, decorative sash and *wanzi wen* patterns formed from swastika motifs.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl 2019.





**II.7. PLATE**

**INV. NO.** MAG/GD/255/86/10/1205A

**DIMENSIONS** diameter 15 cm; foot diameter 7.8 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, bird perching on a rock, flowers, peach

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench III, feature K64, layer 107

**DESCRIPTION** Medium-walled porcelain. Plate thrown on a wheel and then hand-molded, on a small ring foot, covered with transparent glaze.
A *Garden Scene* is painted at the bottom of the plate. Its main element is a bird perching on a rock – the image has survived only in fragments. It was depicted in a ring made from semicircular elements. The lobed rim of the plate was decorated with images of flowers in panels. The back of the plate is decorated with a ring painted near the foot and narrow lines dividing its lobed edges into segments decorated with small flowers. Both the shape of the panels and the molded form of the plate refer to the petals of the lotus flower. It was a plate of very high quality craftsmanship.

**CONDITION** The plate is glued from two pieces; about 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.8. LARGE PLATE**

**INV. NO.** MAG/GD/255/24/06/752(1)

**DIMENSIONS** foot diameter 14 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** floral and geometric motifs, swastika *wanzi wen* 卍字纹

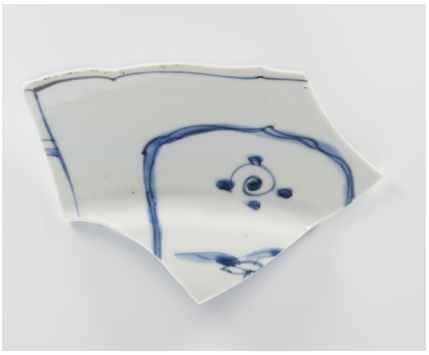
**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24), trench S5, layer 101

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze. It was decorated with a composition typical of *kraak* type porcelain, with a division into panels.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.9. LARGE PLATE**

**INV. NO.** MAG/GD/255/20/51/1117A

**DIMENSIONS** 13 cm x 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, late period of the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** bottle in the shape of a calabash

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 5, layer 1250

**DESCRIPTION** Thick-walled porcelain. Very large plate/platter thrown on a wheel and hand-molded, covered with transparent glaze.
The surviving fragment of the plate edge was decorated with symbols of good fortune, but only a representation of a bottle in the shape of a calabash – Taoist symbol of health – has survived. Schematically presented symbols of good fortune were painted on the outside, in a panel in the shape of lotus petals. The entire vessel might have had a diameter of about 50 cm.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.10. LARGE PLATE**

**INV. NO.** MAG/GD/255/16/02/490A

**DIMENSIONS** 14 cm x 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** symbols of good fortune, peach, pearl

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Large plate thrown on a wheel, covered with transparent glaze.
Only the edge of the plate decorated with symbols of good fortune placed in panels in the form of lotus petals has survived. The back side of the vessel was also decorated with a simplified pattern of panels featuring symbolic representations of pearls.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.11. LARGE PLATE**

**INV. NO.** MAG/GD/255/102/02/857(1)

**DIMENSIONS** 9.3 cm x 6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆(1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** geometric and floral decoration, Taoist and Buddhist symbols

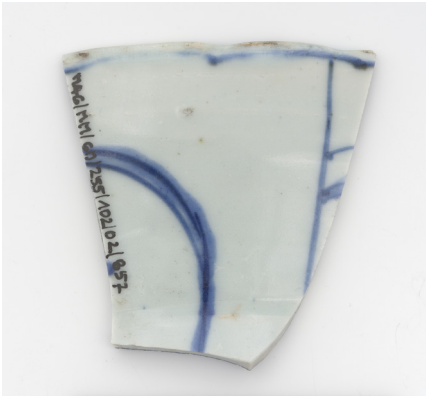
**ORIGIN** pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102), trench 1, layer 3

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and subsequently hand-molded. Covered with transparent glaze. The vessel was decorated with underglaze cobalt blue in typical *kraak* porcelain stylistics, with a division into panels featuring representations of plants and probably Taoist and Buddhist symbols – all illegible due to the small size of the surviving vessel fragment.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.12. PLATE**

**INV. NO.** MAG/GD/255/102/02/857

**DIMENSIONS** 5.8 cm x 5.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620), beg. 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** symbols of good fortune, geometric motifs

**ORIGIN** pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102), trench 1, layer 3

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze.
A fragment of a large plate edge has survived, depicting a symbol of good fortune painted in the panels in the shape of a lotus flower petal. This type of decoration is consistent with the stylistics of the decoration of *kraak* porcelain based on symmetrical divisions and geometric motifs.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.



**II.13. LARGE PLATE**

**INV. NO.** MAG/GD/255/16/02/503

**DIMENSIONS** diameter about 25 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, end of the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** symbols of good fortune, peach, pearl

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artefact

**DESCRIPTION** Thick-walled porcelain. A large plate, thrown on a wheel, with a distinct, molded rim.
Only a few fragments of the edge have survived, so only a fragment of the decoration made with underglaze cobalt in the *kraak* style is visible. Schematically presented books symbolize learning and, at the same time, constitute one of the *Four Signs of the Scholar* and also belong to the traditional set of *Eight Precious Things*. One can assume that, apart from the chrysanthemum flower repeating cyclically on the side of the plate, the remaining, not preserved panels contained images of other *Eight Precious Things*: a jewel (pearl), a coin, *Lozenge*, the Qing musical stone, a pair of rhinoceros horns and an artemisia leaf.
The plate's reverse side also had decorations. Traces of a division into simplified, schematically shown sections containing symbolic representations of pearls are visible.

**CONDITION** About 15% of the vessel fragments have survived.

**BIBLIOGRAPHY** Pudlis 2021, pp. 175-176.

**COMPARATIVE BIBLIOGRAPHY** Kral, Ayers 1986.





**II.14. LARGE PLATE**

**INV. NO.** MAG/GD/255/68/02/2407

**DIMENSIONS** 5.9 cm x 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** tassel

**ORIGIN** pre-emptive excavations by MAG in 1995-1996 at ul. Kładki 24 in Gdańsk (site 68), trench 2, layer 363/364

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and hand-molded. Covered with transparent glaze.
An element of a decorative tassel painted in underglaze cobalt blue can be seen on the surviving fragment.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.15. LARGE PLATE**

**INV. NO.** MAG/GD/255/108/02/1045

**DIMENSIONS** diameter 25 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peach, pearl

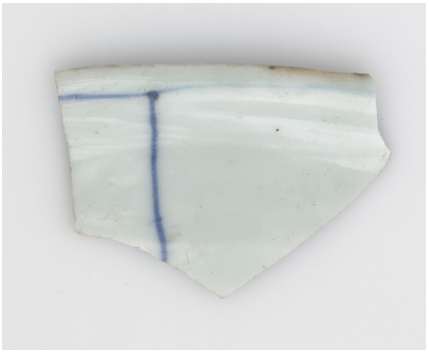
**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 3, layer 1684

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and hand-molded. Covered with transparent glaze.
Only a fragment of the edge of the plate with a single panel typical of *kraak* decoration has survived. Two iconographic motifs can be identified: a simplified representation of a peach – symbol of immortality – and a simplified image of a pearl painted on the other side of the vessel.

**CONDITION** About 3% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.16. PLATE**

**INV. NO.** MAG/GD/255/33/01/31(1)

**DIMENSIONS** 4.8 cm x 3,2 cm; diameter probably about 18 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, 1st half 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** geometric and floral motifs

**ORIGIN** supervision by MAG in 1998 at ul. Łąkowa in Gdańsk (site 33), trench 1, layer 1

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and hand-molded. Covered with transparent glaze.
A fragment of the edge of the vessel has survived. It features a distinct division into panels and a fragment of floral decoration presenting geometric and floral motifs.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.17. BOWL**

**INV. NO.** MAG/GD/255/86/10/1437

**DIMENSIONS** foot diameter 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, bird perching on a rock

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 157, feature 518

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and hand-molded. With a thick ring foot, covered with transparent glaze. This vessel, characteristic for its epoch, was decorated at the bottom with a bird perching on a rock. These birds were often considered to be parrots, and bowls decorated in this way were called "raven bowls" (or, incorrectly, "parrot bowls").
A lot of sand which stuck to the vessel when it was fired has survived in its bottom part.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.18. TEA BOWL**

**INV. NO.** MAG/GD/255/39/03/19355

**DIMENSIONS** foot diameter 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** underglaze cobalt blue stylized mark of manufacturer or merchant, ringed with two circles by the foot

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** bird on a tree stump, plants

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 80, ar 36, layer 8282

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a wide well and slightly widening at the top, on a tall ring foot, covered with transparent glaze.
A bird sitting on a stump decorates the bottom of the bowl well. Two thin circles encompass the center of the well. The small preserved fragment of the bowl's edge was surrounded by a double ring, just like the bottom. A stylized maker's or merchant's mark is preserved on the base of the vessel.

**CONDITION** About 30% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished







**II.19. TEA BOWL**

**INV. NO.** MMAG/GD/255/16/02/490D

**DIMENSIONS** foot diameter 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** underglaze cobalt blue stylized mark of manufacturer or merchant, ringed with two circles by the foot

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** bird perching on a rock, leaves of grass

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a high ring foot, covered with transparent glaze. The surviving fragment of the bottom of the tea bowl is covered on its entire surface with a representation of a bird perching on a rock. Next to the rock there are leaves of grass painted with narrow lines. This type of decoration was so often seen on products imported to Europe by the VOC that tea bowls decorated in this way acquired a separate name: "raven tea bowls."

**CONDITION** Fragment glued from two pieces; about 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.







**II.20. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1125

**DIMENSIONS** foot diameter 4.0 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** manufacturer's mark in the middle of the bottom, in a double ring

**DATED** 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, flower, grasses , peony *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), debris heap and trench s7, layer 205

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a high ring foot, covered with transparent glaze. Decorated at the bottom with a representation of a *Garden Scene* with a schematically drawn peony *mudan* flower and grasses. The image is encircled with two rings separating the bottom surface from the non-surviving well of the tea bowl. The edge of the tea bowl was also decorated with a floral composition, from which only the bottom parts of the flower stems have survived.

**CONDITION** A fragment of the tea bowl has survived – about 15% of the vessel.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Dierck, Blyberg 2015 etc.





**II.21. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/1890

**DIMENSIONS** 5.2 cm x 3.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

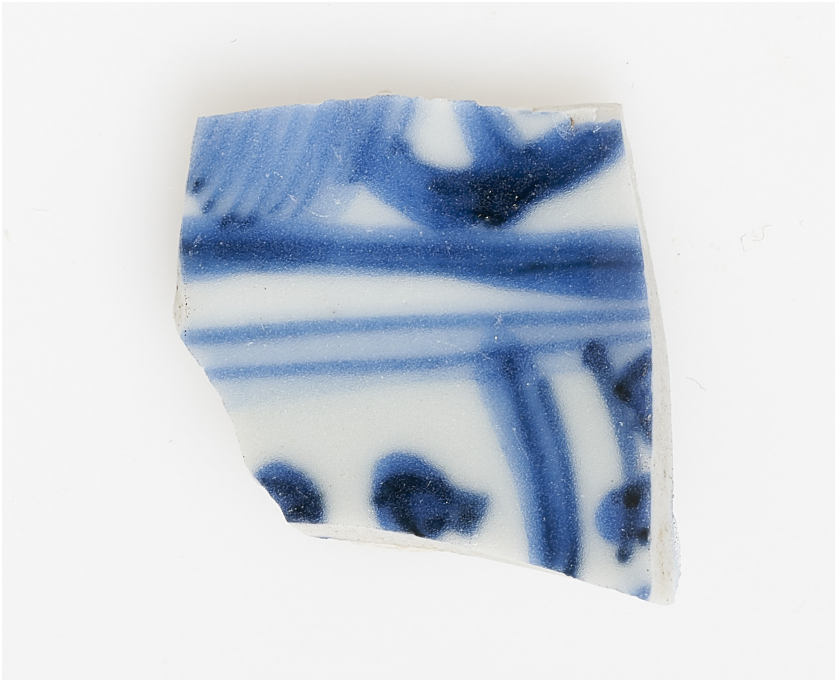
**ICONOGRAPHIC MOTIFS** floral decoration

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, test pit 20, layer 1930

**DESCRIPTION** Medium-walled porcelain. Bowl thrown on a wheel, on a small ring foot, covered with transparent glaze.
The bowl is decorated on both its sides with underglaze cobalt blue. Plant motifs can be identified. The scene originally depicted in the main reserve on both sides of the bowl remains unknown.

**CONDITION** About 3% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.22. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/16472

**DIMENSIONS** 2.6 cm x 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** illegible

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, layer 1136, 1408

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel, covered with transparent glaze.
Decoration of this small fragment only confirms a division of the composition into panels.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.23. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/04/4553

**DIMENSIONS** foot diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*

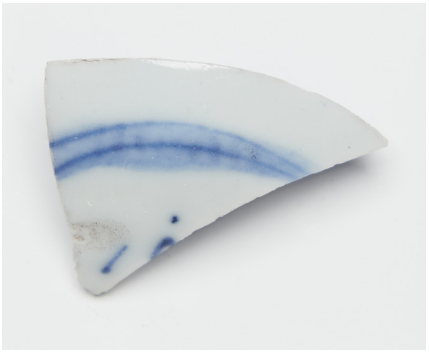
**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 31C, layer 2523

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, on a distinct ring foot, covered with transparent glaze. This very thick object was decorated with a large depiction of a *Garden Scene*.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.24. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/3225

**DIMENSIONS** 3.5 cm x 2.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** floral motif

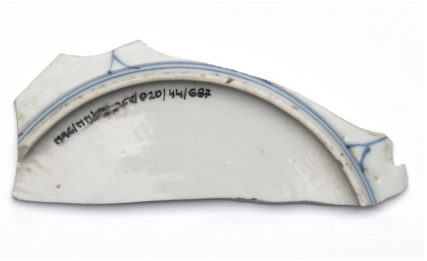
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 1, test pit 1, layer 104-448-514

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze.
It was painted with energetic brushstrokes, with three tones of cobalt blue. Floral elements can be distinguished among irregular, oval panels.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.25. PLATE**

**INV. NO.** MAG/GD/255/20/44/687

**DIMENSIONS** foot diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620), beg. 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** symbols of good fortune, calabash, floral motifs, swastika *wanzi wen* 卍字纹

**ORIGIN** pre-emptive excavations by MAG in 2005-2006 at ul. Toruńska in Gdańsk (site 20 – Wyspa Spichrzów), trench 4, layer 312

**DESCRIPTION** Thick-walled porcelain. Large plate thrown on a wheel, on a distinct ring foot, covered with transparent glaze. Plate decoration typical for the mature *kraak* porcelain style was painted in underglaze deep cobalt blue with light tones. The decoration shows a schematic division into panels referring to the pattern of an open lotus flower. The central panel displayed Buddhist symbols of good fortune. We may identify a fragment of a calabash. Three wide, irregular panels are filled with the *wanzi wen* pattern based on the pattern of the swastika – the Indian and Chinese symbol of good fortune.
The surviving fragment allows us to believe that the panels located closer to the rim of the plate showed floral patterns.
Similar plates can be found in many European collections.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.26. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/3671

**DIMENSIONS** foot diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620), beg. 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), pine (?)

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 27, layer 4444

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a distinct ring foot, covered with transparent glaze.
The main scene placed in the middle of the plate may have depicted a *Garden Scene*. Large spherical elements may have been a simplified form of a representation of a tree – such as a pine. An example of a similar scene can be found on a plate from the collection of Thomas Lurie. The collection of the MAG includes the remains of another plate, which most likely had this very decoration: inv. no. MAG/GD/255/24/06/752(2) (cat. II.27).

**CONDITION** About 9% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa 2019, p. 129.





**II.27. SMALL PLATE**

**INV. NO.** MAG/GD/255/24/06/752(2)

**DIMENSIONS** foot diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), trees (?)

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24), trench S5, layer 101

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a small ring foot, covered with transparent glaze.
The main image painted in the middle of the plate may have depicted a *Garden Scene*. The large, spherical elements could have represented simplified trees, e.g. pines. A similar scene is depicted on a plate from the collection of Thomas Lurie. The collection of the MAG contains remains of another plate which was probably decorated in this way: inv. no. MAG/GD/255/20/50/3671 (cat. II.26).

**CONDITION** About 9% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa 2019, p. 129.





**II.28. PLATE**

**INV. NO.** MAG/GD/255/20/50/3121

**DIMENSIONS** 6.8 cm x 5.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, Transitional Period (1620-1683) or turn of the reign of Emperors Tianqi 天啟 (1620-1627) and Chongzhen 崇禎 (1627-1644)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** landscape with sitting figures in a garden

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, layer 3511

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze.
The bottom of the vessel was decorated with a landscape scene schematically painted with broad brushstrokes. There are two men in clothes from the epoch of the Ming dynasty, holding string instruments (?), who are sitting in the middle of a garden or a forest clearing. They may be mythological or historical figures, or literary protagonists. The depiction of human figures on *kraak* vessels was not practiced very often. Stylistically, it belongs to Transitional Period porcelain.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Dierck, Blyberg 2015 etc.





**II.29. PLATE**

**INV. NO.** MAG/GD/255/108/02/1291

**DIMENSIONS** diameter 29 cm; foot diameter 22 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (*Ducks Swimming in a Lotus Pond*?), *Eight Precious Things*, lotus *lianhua* 蓮花, *ruyi* 如意 scepter, geometric motifs

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 3, layer 2311

**DESCRIPTION** Thick-walled porcelain. Large plate thrown on a wheel, with a distinct collar, covered with transparent glaze.
The surviving fragments of the edge of the plate display painted decoration typical for *kraak* porcelain, maintaining a distinct division into panels. The central scene painted on the entire surface of the bottom of the plate depicted a *Garden Scene*, most probably *Ducks Swimming in a Lotus Pond*. Only a small fragment of the bottom part of the clump of lotus flowers *lianhua* has survived on the plate from MAG's collection.
The other pieces of the vessel show a fragmentary depiction of one of the *Eight Precious Things*. The segment located next to this image shows a geometric pattern. The second piece of the edge of the vessel bears a depiction of a ceremonial object – the *ruyi* scepter. The plate is decorated with a geometrized pattern by the very rim in the next panel.
The collection of the MAG includes similar objects: inv. nos. MAG/GD/255/16/02/490A (cat. II.10), MAG/GD/255/16/02/503 (cat. II.13), MAG/GD/255/86/03/11 (cat. II.4).

**CONDITION** Three fragments have survived, constituting about 20% of the dish.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Déléry C. (ed.) 2021, p. 307.





**II.30. PLATE**

**INV. NO.** MAG/GD/255/133/03/23041

**DIMENSIONS** foot diameter 10.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, bird, trees, *Taihu* rock 太湖石, flowers

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 37, layer 4168

**DESCRIPTION** Thick-walled porcelain. Deep plate thrown on a wheel, on a distinct ring foot, covered with transparent glaze. The central scene depicts a bird sitting on a *Taihu* rock in a garden. There are plants and flowers behind the bird. The edge of the plate was divided into panels filled with different representations, probably plants and symbols.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.31. LARGE PLATE**

**INV. NO.** MAG/GD/255/39/03/10302

**DIMENSIONS** 6.8 cm x 5.9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *ruyi* 如意 scepter, swastika *wanzi wen* 卍字纹, flower

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 58, layer 3191

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a very thick ring foot, covered with transparent glaze. *Kraak* decoration shows a division into panels. The edge of the plate was decorated with eight circular panels. The middle scene painted on the base of the plate was ringed with a broad contour created from circular elements ringed with small narrow lines on both their sides and creating eight elements in their touching points. The central panel at the bottom of the plate has a surviving image of the *ruyi* scepter and swastika *wanzi wen*, and the side panel shows a fragment of a small plant stem.
There are particles of molding sand from the firing by the foot.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.32. PLATE**

**INV. NO.** MAG/GD/255/111/04/1283

**DIMENSIONS** 11.5 cm x 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620), beg. 17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, geometric patterns, emblems of good fortune, lotus flower *lianhua* 蓮花

**ORIGIN** pre-emptive excavations by MAG in 2004-2005 at ul. Strzelecka in Gdańsk (site 111), trench 14, layer 283

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot. Covered with transparent glaze.
The style of the decoration is based on a symmetric and geometric division of the surface of the plate into panels with elaborate shapes. They were filled with various geometric motifs and symbols of good fortune with Buddhist connotations. In the middle of the plate – in consistence with the convention – there was one large image. On the basis of the many surviving fragments of plants and their arrangement, we may assume that it was a *Garden Scene* with visible lotus flowers *lianhua*.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.






**II.33. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/51/1154

**DIMENSIONS** foot diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Precious objects*, ribbons

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 29, layer 6044

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a very thick ring foot, covered with transparent glaze.
The central scene of decoration painted in the middle of the plate showed precious objects symbolizing good fortune. Their meaning originates from the Buddhist and Taoist beliefs. There are ornamental ribbons waving with exceptional ease between the objects.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.34. LARGE PLATE**

**INV. NO.** MAG/GD/255/39/04/1210

**DIMENSIONS** foot diameter 20 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Wanli 萬曆 (1572–1620) and Tianqi 天啟 (1620–1627)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene with Grasshopper and Butterfly*, grasshopper, butterfly *hudie* 蝴蝶, *Taihu* rock 太湖石, geometric and floral motifs

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 30 – yard, layer 2728

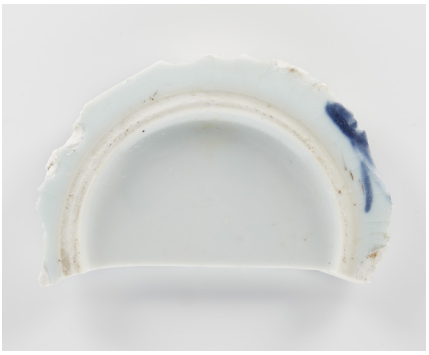
**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a distinct ring foot, covered with transparent glaze.
It is one of the largest surviving fragments of *kraak* porcelain excavated in the city of Gdańsk, which provides an opportunity to clearly identify the type of representation in its central scene. It is a *Garden Scene with Grasshopper and Butterfly* – a motif frequently occurring in the epoch. A similar object can be found in the Collection Frits Lugt. It depicts a grasshopper sitting on a *Taihu* rock in the very center of the scene, between plants and blooming flowers – just like on the Gdańsk plate.
The collection of the MAG includes a fragment of one more plate which could have been decorated with the *Garden Scene with Grasshopper and Butterfly*: inv. no. MAG/GD/255/86/03/11 (cat. II.4).

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Jörg 2023, pp. 90-91, ill. 42.





**II.35. PLATE/BOWL**

**INV. NO.** MAG/GD/255/39/03/7341

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, 16th/17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, *kraak* porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *ruyi* 如意 scepter, geometric patterns

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 60, are 71a, layer 3511

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a thick, distinct ring foot, covered with transparent glaze. Vessel decorated with geometric patterns, with an interwoven circle filled with schematically painted images of the ceremonial *ruyi* scepter connected with Chinese Buddhism and used as a talisman, but also a symbol of power and luck. The vessel was also decorated on the outside, but elements of this decoration cannot be identified.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.36. BOWL**

**INV. NO.** MAG/GD/255/86/10/1205(1)

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** inscription

**DATED** Ming dynasty, turn of the reign of Emperors Tianqi 天啟 (1620-1627) and Chongzhen 崇禎 (1627-1644)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** Chinese characters, border with pine needles motifs

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench III, feature K64, layer 107

**DESCRIPTION** Very thick-walled porcelain, thrown on a wheel. With a thick, distinct ring foot, covered with transparent glaze. The surviving fragment of the bottom part of the bowl is decorated on the outside, on the foot, with a narrow border of schematically painted pine needles and a narrow ring above it. The surviving fragment of the wall depicts Chinese characters – a fragment of the *Ode of Red Cliffs* 赤壁賦 by Su Shi 蘇軾 (1037-1101). When comparing this object with other surviving objects from the epoch, we may assume that apart from the poem, the bowl fragment which has not survived also depicted three figures sitting in a pavilion. A fragment of painted cobalt blue decoration is visible on the bottom of the bowl – these are traces of a mark. The interior of the bowl is decorated with a broad ring created from repeated motifs of pine needles.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.37. PLATE**

**INV. NO.** MAG/GD/255/108/02/1471

**DIMENSIONS** foot diameter 10 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** deer *lu* 鹿 among vegetation

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 4, layer 1665

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, on a very thick foot, covered with transparent glaze.
The surviving fragment of the bottom of the plate depicts a very skillfully painted representation of a deer *lu*. It is probably a fragment of a landscape scene with two deer. In China, this popular decorative motif was addressed to the group of recipients referred to as *scholars*. It symbolized the best wishes of success in the career of an official, and was a symbol of general good luck and prosperity. Painted on the entire surface of the plate, it was ringed with two narrow contours. The surviving piece of porcelain also depicts a fragment of floral decoration painted on the rim of the plate.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.38. LARGE PLATE**

**INV. NO.** MAG/GD/255/133/03/13897

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, turn of the reign of Emperors Tianqi 天啟 (1620-1627) and Chongzhen 崇禎 (1627-1644)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** deer *lu* 鹿, pine

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 8, feature 518, layer 503

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze.
The only surviving decoration of the plate is a representation of a small deer *lu* standing under pine branches. It was painted on the bottom of the plate. We may assume that the whole scene depicted a group of male and female deer in a pine forest.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.39. LARGE BOWL**

**INV. NO.** MAG/GD/255/102/02/675

**DIMENSIONS** foot diameter 12.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620), end 16th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Mountain Landscape* with a pagoda, pavilion, trees, and sea waves

**ORIGIN** pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102), trench 2, in the vicinity of feature K219, layer 220

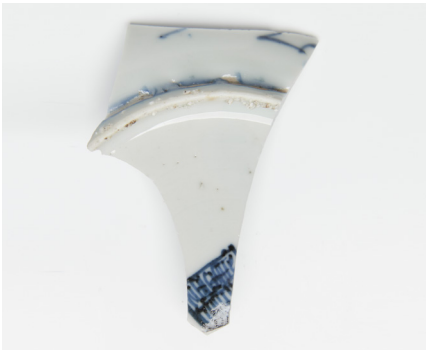
**DESCRIPTION** Thick-walled porcelain. Bowl thrown on a wheel, on a high ring foot, covered with transparent glaze.
The bottom of the vessel was decorated with a representation of a *Mountain Landscape* with a pagoda, pavilion and lake. High mountains are covered with trees. The external side of the bowl is decorated with an ornament of schematically painted sea waves.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.40. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/51/791

**DIMENSIONS** foot diameter 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** fragment of a mark

**DATED** Ming dynasty, the reign of Emperor Wanli 萬曆 (1572-1620), ca. 1600

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** branch and peach

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2035

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a small ring foot. Some particles of sand from its mold are preserved on it.
The bottom of the plate is decorated with plant motifs, surrounded by two distant circles. On the small, preserved fragment of the decoration, one can distinguish a peach hanging from a branch with leaves.

**CONDITION** About 10% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.41. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/19686

**DIMENSIONS** foot diameter 3.5cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** flower within a double cobalt ring

**DATED** Ming dynasty, turn of the reign of Emperors Tianqi 天啟 (1620-1627) and Chongzhen 崇禎 (1627-1644)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

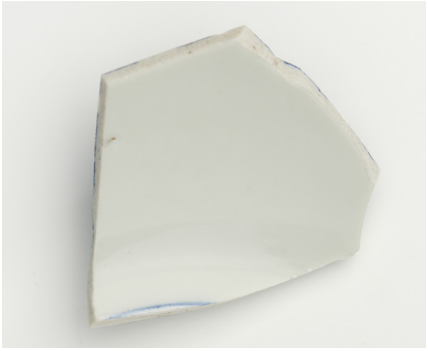
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 3, test pit 12, layer 1000-1002

**DESCRIPTION** Thin-walled porcelain, thrown on a wheel, with a high ring foot, covered with transparent glaze. The preserved fragment of the bottom of the cup with a base has a representation of flowers in a double ring.
The base of the vessel was decorated with a symbolically rendered flower within a double border. It was probably the mark of the maker or merchant.

**CONDITION** About 20% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.42. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/86/02/824

**DIMENSIONS** 5 cm x 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Ming dynasty, the reign of Emperor Chongzhen 崇禎 (1627-1644), ca. 1643

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** floral motifs

**ORIGIN** salvage excavations by MAG in 1994 in the area of Łąkowa and Ułańska streets in Gdańsk (site 86), foundation trench, levelling layer

**DESCRIPTION** Porcelain thrown on a wheel, covered with transparent glaze.
Good quality porcelain with uniform ceramic mass and high quality glazing and underglaze painting. Decorated with a pattern of symbolically depicted flowers with leaves.

**CONDITION** One fragment has survived, constituting about 7% of the dish.

**BIBLIOGRAPHY** unpublished





**II.43. BOWL**

**INV. NO.** MAG/GD/255/20/46/687B

**DIMENSIONS** 4.1 cm x 5.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Transitional Period (1620–1683)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** landscape, architecture, floral motifs, human figures, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, layer 1136

**DESCRIPTION** Thick-walled porcelain. Bowl thrown on a wheel, covered with transparent glaze.
The surviving piece depicts elements of rich decoration on both its sides. Side one reveals a division into panels. One of them shows a fragment of a structure, and the second one hardly recognizable decoration – floral perhaps. There is a geometric border between them. Side two depicts a landscape with human figures wearing Ming dynasty dress.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.44. PLATE**

**INV. NO.** MMAG/GD/255/16/02/490C

**DIMENSIONS** foot diameter 11.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Transitional Period (1620-1683), ca. mid-17th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** horse rider, weeping willow *chuiliu* 垂柳, dragonfly

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a ring foot, covered with transparent glaze.
The surviving fragment of the bottom of the plate is decorated with a representation of horse riders. One of them is holding a blooming twig fluttering in the wind, and there is a dragonfly flying above him. The second rider visible on the plate fragment was painted behind the first one. Only waving willow *chuiliu* branches have survived from the landscape in which the scene was depicted. It is one of the most interesting fragments of porcelain from the Far East in the collection of the Archaeological Museum in Gdańsk. It seems that Chinese porcelain from the Transitional Period made its way to burgher houses in Northern Europe relatively rarely.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.45. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/734

**DIMENSIONS** diameter 13 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** landscape, exotic birds, port, trading post, tree, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 – yard, layer 466

**DESCRIPTION** Medium-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The edge of the plate is dyed brown.
There is a landscape scene on the entire surface of the bottom of the plate. In the foreground, one can see four exotic birds and a tree. In the background is a building similar to a wooden church with a cross at the top. On the side, there are the masts of mooring ships. This view may show Batavia or another European trading post in exotic countries.
A simplified, geometric border adorns the edge of the plate. The back of the plate is devoid of decoration.
This design is an original and rare depiction based on unidentified European graphics. Several known plates from museum collections possess a similar type of representation.

**CONDITION** The plate is glued from pieces; about 85% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2021, p. 178.







**II.46. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2035B

**DIMENSIONS** diameter 7 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** heron (?), *Taihu* rock 太湖石, peony bush *mudan* 牡丹, fish

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 90 (yard), layer 4451

**DESCRIPTION** Thick-walled porcelain. Tea bowl on a small ring foot with a slightly rounded, flaring body. Covered with transparent glaze.
It is decorated on the outside with a scene depicting a water bird (heron?) standing with one foot raised up. Next to the bird there is a *Taihu* rock and a peony flower *mudan* – excessively large in relation to the proportions of the bird; there is also another water bird, presented in the same position, on the other side of the peony bush.
The interior of the tea bowl is decorated with a simplified representation of a fish. Inside, by the rim, there is a narrow, geometrized painted border.

**CONDITION** The tea bowl is glued from three pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.47. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101I

**DIMENSIONS** diameter 7 cm; foot diameter 3.3 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** dragon *long* 龍, clouds *yun* 雲

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

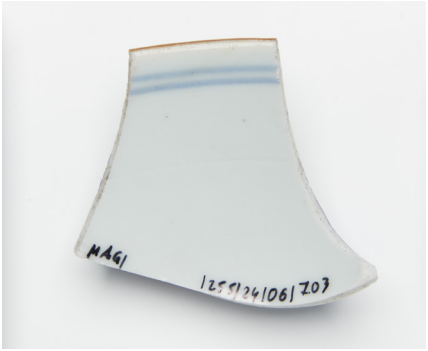
**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, a massive body on a relatively high foot, covered with transparent glaze. The inside of the cup contains a painting depicting a giant dragon *long* floating in the sky, suggested by symbolically marked clouds *yun*. The outside of the cup also had a decoration of single, small images of clouds presented in a schematic manner typical of Chinese iconography. The dragon motif, so popular at the imperial court in China due to the rich symbolism of this mythological representation, does not often appear on functional porcelain exported to European markets.
Similar objects are in Scandinavian collections. For example, a cup and plate set was found during excavations in Gothenburg in 1990.

**CONDITION** The tea bowl is glued from five pieces, and about 75% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Schönborg 2002a, p. 151.






**II.48. BOWL**

**INV. NO.** MAG/GD/255/24/06/703

**DIMENSIONS** diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, brown underglaze iron oxide paint

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** phoenix *feng* 鳳

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24), trench S5, layer 224

**DESCRIPTION** Thick-walled porcelain. Bowl thrown on a wheel, covered with transparent glaze. The edge of the tea bowl is dyed brown.
The surviving piece of the bowl depicts a fragment of a broad tail, probably of a phoenix *feng*. It was painted with several tones of underglaze cobalt blue. The edge of the tea bowl – both inside and outside – was underlined with a double narrow ring.
It is a rather rare type of decoration on export porcelain from archaeological excavations in the area of Pomerania.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.49. TEA BOWL**

**INV. NO.** MAG/GD/255/19/3/282

**DIMENSIONS** 3.8 cm x 2.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

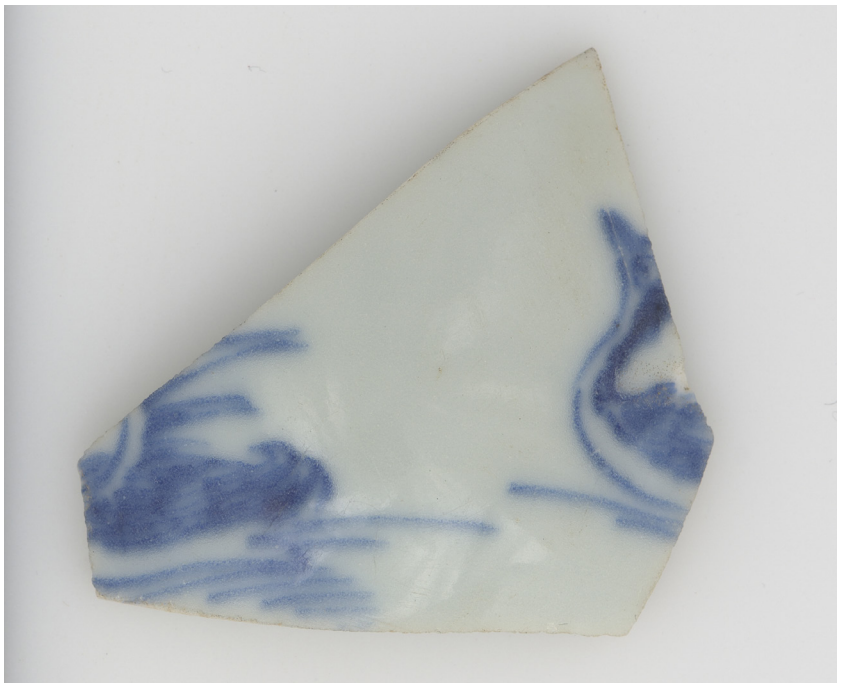
**ICONOGRAPHIC MOTIFS** crane *he* 鹤

**ORIGIN** supervision by MAG in 2009 at Nowe Ogrody 1-6 in Gdańsk (site 19), trench 1; isolated artifact

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel, on a small ring foot, covered with transparent glaze.
The tea bowl was decorated on both sides with underglaze cobalt blue. The inside of the tea bowl was probably divided into panels. On the surviving fragment we may identify a water bird in a landscape in what might have been one of the panels, as well as traces of the second panel. The incompleteness of the tea bowl prevents attempts at an interpretation of the representation decorating its outside.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.50. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/509

**DIMENSIONS** 3.2 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** ducks *ya* 鸭

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thin-walled porcelain. Tea bowl thrown on a wheel, slightly flared, covered with transparent glaze.
On the outside, the vessel is decorated with a representation of two ducks *ya* on water – a symbol of friendship and happy married life. This good quality object was made of very fine porcelain and is covered with beautiful and carefully painted decoration. In the collection of MAG, porcelain of similar quality, inter alia due to its fragility, is represented by a relatively small group of objects.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished









**II.51. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/188

**DIMENSIONS** diameter 6.8 cm; foot diameter 3.3 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** simplified mushroom *lingzhi* 靈芝 in a double ring painted with underglaze cobalt blue

**DATED** Qing dynasty, the reign of Emperor Kangxi 康熙 (1661–1722), beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, fluting

**ICONOGRAPHIC MOTIFS** landscape scenes, ducks *ya* 鴨, lotus *lianhua* 蓮花, calamus, bush

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 203, layer 205

**DESCRIPTION** Thin-walled porcelain. Tea bowl thrown on a wheel, on a ring foot, fluted. Covered with transparent glaze. The outer side of the bowl is decorated with underglaze cobalt blue, depicting two landscape scenes arranged around the well. They show ducks *ya* in water scenery among lotuses *lianhua* and calamus. The inner side of the tea bowl is decorated at the bottom with an image of a bush surrounded by a double narrow ring. Around the edge of the tea bowl there is a border of schematically painted plants. This exceptionally beautifully made object is a rarity in archaeological collections. Both the technique of manufacture – fragility of the walls of the vessel and its fluting – and the mastery of the painted decoration and mark, make the object stand out among MAG's entire collection of Far Eastern porcelain.

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.52. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/03/214(2)

**DIMENSIONS** diameter13 cm; foot diameter 5 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flying crane *he* 鹤, clouds *yun* 雲, plum tree blossoms *mei hua* 梅花

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze. The outer side of the vessel is additionally covered with monochromatic brown iron oxide glaze. The edge is dyed brown.
The entire space of the bottom of the vessel is decorated with a scene with a crane *he* flying among the clouds *yun*. The broad edge of the plate is decorated with plum tree flowers *mei hua* and schematically painted clouds. It can be assumed that the design of the plate was inspired by Japanese patterns on porcelain.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.53. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/1897(1)

**DIMENSIONS** foot diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** wild goose

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, unknown layer – heap

**DESCRIPTION** Thick-walled porcelain. Small plate on small ring foot with uniform surface, covered with transparent glaze on the inside, and brown glaze on the outside.
The entire interior was probably covered with a single scene of four wild geese flying above water. The surviving fragment depicts one flying wild goose. It was a scene symbolizing a reunion of a married couple or friends. It usually showed four birds, two of which (waiting) were swimming on a pond or lake, while the other two were in the air.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.54. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1646(2)

**DIMENSIONS** 3.3 cm x 4.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze.
The surviving fragment shows only elements proving that the vessel depicted a scene taking place in nature, as the grass and the wavy line indicate the ground level.

**CONDITION** The surviving fragment is a piece of the bottom of the tea bowl with its foot, which constitutes about 25% of the vessel.

**BIBLIOGRAPHY** unpublished





**II.55. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/20205(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** landscape (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25C, layer 6836

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze, and additionally, on the outside, with brown iron oxide glaze.
The bottom of the vessel decorated with a landscape presented in a very simplified way. This is suggested by the parallel horizontal lines, which could depict the presence of water or the ground level.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.56. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101W

**DIMENSIONS** diameter 11 cm; foot diameter 7.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, the reign of Emperor Kangxi 康熙 (1661–1722), beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** dog chasing a butterfly *hudie* 蝴蝶, *Taihu* rock 太湖石, peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thin-walled porcelain, known as "egg shell." A thrown flat plate with a wide flat edge, on a small ring foot. Covered with transparent glaze.
A *Garden Scene* with a dog and a butterfly decorates the entire surface of this high-quality object. In the foreground one can see a large *Taihu* rock, and on the right side, a happily jumping dog in a collar is chasing a butterfly *hudie* above its head. Due to the exceptional fragility of this porcelain, the preserved elements are only partial and very fragmented. The remains of a tea set, consisting of two plates and one tea bowl, are in the collection of the MAG (inv. nos. MAG/GD/255/99/04/3101W, MAG/GD/255/99/04/3101X and MAG/GD/255/99/04/3101Y (cat. II.56-II.58). One can assume that the entire set originally consisted of at least two plates and two tea bowls. It belongs in the category of luxury porcelain, outside the offer intended for middle-income middle-class homes.
Rendered with great mastery, the scene's composition and theme call to mind excellent Chinese brush masters. Perhaps the pattern's author was a famous painter from the circle of the imperial court. The porcelain itself (unmarked) was certainly not intended for the court (it is not official porcelain), but it must have come from workshops producing the highest quality porcelain. There is currently no known set decorated with the same pattern.

**CONDITION** The plate was crushed into very small fragments; about 35% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.57. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101X

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED**. Qing dynasty, the reign of Emperor Kangxi 康熙 (1661–1722), beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

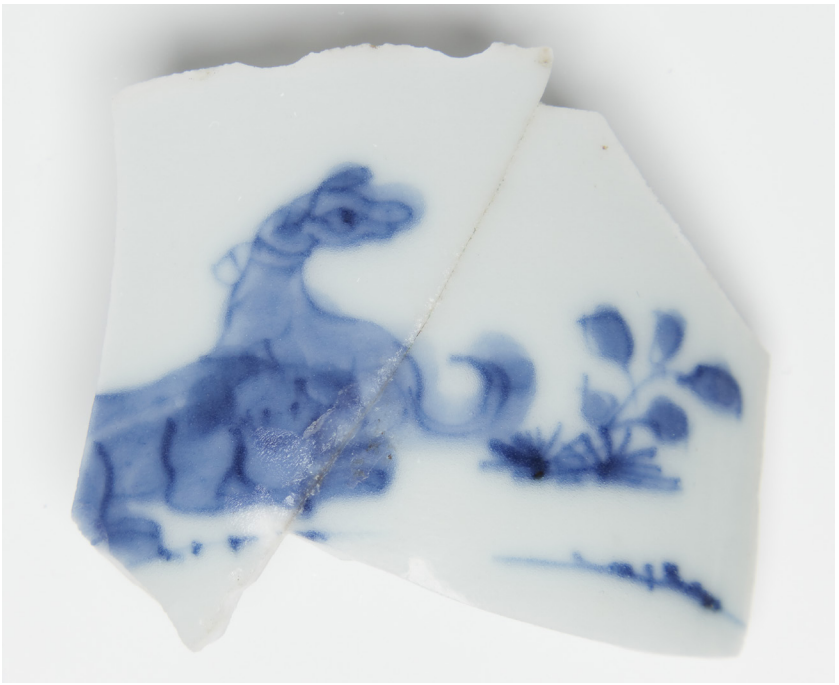
**ICONOGRAPHIC MOTIFS** *Garden Scene*, dog chasing a butterfly *hudie* 蝴蝶, *Taihu* rock 太湖石, chrysanthemum flower *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thin-walled porcelain, known as "egg shell." A thrown flat plate with a wide flat edge, on a small ring foot. Covered with transparent glaze.
Description as in cat. II.56.

**CONDITION** The plate was crushed into very small fragments; about 30% of the vessel is preserved

**BIBLIOGRAPHY** unpublished





**II.58. TEA BOWL**

**INV. NO.** MMAG/GD/255/99/04/3101Y

**DIMENSIONS** 4.3 cm x 4.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, the reign of Emperor Kangxi 康熙 (1661–1722), beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, dog chasing a butterfly *hudie* 蝴蝶, *Taihu* rock 太湖石, chrysanthemum flower *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thin-walled porcelain referred to as "eggshell." Tea bowl thrown on a wheel, covered with transparent glaze. This high quality object was decorated on its entire surface with a *Garden Scene* depicting a dog and a butterfly. The foreground shows a small dog in a collar happily jumping in chase of the butterfly *hudie* flying above its head on the right side. Description as in cat. II.56.

**CONDITION** Two small fragments have survived, constituting about 10% of the dish.

**BIBLIOGRAPHY** unpublished





**II.59. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/86/10/1498(7)

**DIMENSIONS** 6 cm x 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** bamboo leaves *zhuzi* 竹子

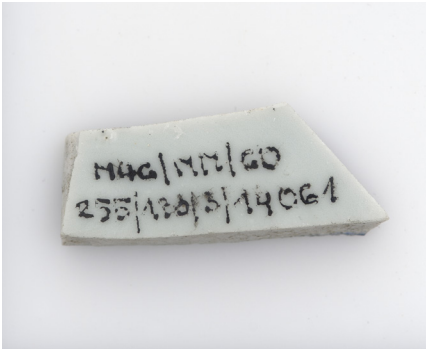
**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 20

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze.
The surviving fragment of the bottom of the plate depicts bamboo leaves *zhuzi* in its center. They were painted in an irregularly shaped oval panel separated with double lines and a broad border in uniform light cobalt blue.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.60. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/14061

**DIMENSIONS** 3.1 cm x 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 8, feature 501, layer 508/V mech

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze.
The only decoration surviving on the vessel is a fragment of a peony flower *mudan* with large petals, and a small bud. Nevertheless, this small plate fragment gives an idea of the painter's considerable skill and care in the execution , reflecting the high quality of craftsmanship.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.61. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/39/04/1206

**DIMENSIONS** 4.7 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Transitional Period (1620–1683)

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 30 – yard, layer 2728

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze.
The vessel was richly decorated on both its sides with careful painting in several hues of cobalt blue. We may identify a floral motif depicting different flowers and leaves. On the outer side there are also traces of an irregular, oval panel.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.62. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1643

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., ca. 1740

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** banana plant, chrysanthemum flowers and bushes *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thin-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze.
Restrained and modest decoration makes this good-quality, delicate porcelain an exquisite item. Two images decorate the outside of the bowl: a banana tree on one side and a chrysanthemum flower *yuhua* on the other. The inside of the cup is undecorated. The banana tree and the chrysanthemum flower are conventional but rendered with solid, tasteful, decisive brush strokes. This demonstrates the painter's steady hand and his artistic personality, which – despite the use of traditional patterns – goes beyond those vessels known from other mass production.
The Swedish porcelain collection imported by Svenska Ostindiska Companiet (SOIC) contains the same kind of item.

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Gyllensvärd 1990, p. 99.







**II.63. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/654

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** a schematically written 隆 *long* sign in a double square frame

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, fluting

**ICONOGRAPHIC MOTIFS** peony branches and flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, edges widening outwards, on a tall ring foot. Glazed transparent on the inside. The surface of the well is fluted from a mold.
A blooming peony *mudan* branch decorates both sides of the bowl. The center of the well has a painted flower with a double ring encircling it. The outside surface of the cup, decorated with peony branches, is bordered by two rings placed at the cup's rim. A similar object is in the collection of the MAG, tea bowl inv. no. MAG/GD/255/129/02/655 (cat. II.64).

**CONDITION** About 50% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished



**II.64. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/655

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China

**INSCRIPTIONS / MARKS** a schematically written 隆 *long* sign in a double square frame

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, fluting

**ICONOGRAPHIC MOTIFS** *Landscape* with a pavilion, pagoda, peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, edges widening outwards, on a tall ring foot. The surface of the well is fluted from a mold. Glazed transparent on the inside.
One scene arranged around the entire vessel decorates it. It represents the *Landscape of a River Mouth* with a pavilion and a schematically painted pagoda. Simplified elements of the same composition repeat themselves within a double ring at the bottom of the well. The rim of the bowl is missing.
A similar object is in the collection of the MAG, tea bowl inv. no. MAG/GD/255/129/02/654 (cat. II.63).

**CONDITION** About 70% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.65. LARGE PLATE**

**INV. NO.** MAG/GD/255/39/03/18763

**DIMENSIONS** 8.8 cm x 3.2 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 17th/18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** landscape with fantastic architecture (capriccio)

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 88, are 66c, layer 5780

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, covered with transparent glaze.
The preserved fragment of the plate's well is decorated with an image of a building surrounded by a wall. At this research stage, it seems this is a very rare representation of a city or palace in export porcelain.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.66. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/16379

**DIMENSIONS** 7 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** tree

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 77 ar 39 d, layer 7535

**DESCRIPTION** Thin-walled porcelain thrown on a wheel, covered with transparent glaze.
The preserved small fragment of the vessel is decorated with a fragment of a tree with symmetrically arranged leaves painted with underglaze cobalt. The painting combined a thin, precise contour, filled with two lighter tones of cobalt blue.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished









**II.67. TEACUP WITH HANDLE**

**INV. NO.** MAG/GD/255/99/04/2183A

**DIMENSIONS** diameter 5 cm; foot diameter 3 cm; height 7 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** scene from the Chinese novel *Romance of the Three Kingdoms* 三國演義 (?) or Qin Qiong leaving his family home

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903.

**DESCRIPTION** Thick-walled porcelain. A thrown teacup on a small ring foot, with transparent glaze. The handle was attached to the body later.
A figurative representation adorns the outside of the teacup, the iconography of which may come from the famous Chinese novel *Romance of the Three Kingdoms* 三國演義 by Luo Guanzhong (1330-1400). The action takes place many centuries earlier. The characters, depicted with great accuracy and mastery of a miniaturist, are placed in a conventionally painted landscape. This pattern rarely appears in urban porcelain decoration. Two identical cups are in the collection of the MAG. It may also depict Qin Qiong's farewell to his wife and family home, as suggested by the presence of the willow motif.

**CONDITION** The teacup is glued from pieces, and about 80% of the vessel has survived. The handle is missing.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Jaźwińska, Pudlis 2016/2017, pp. 15, 27.





**II.68. TEA CUP**

**INV. NO.** MMAG/GD/255/99/04/2183H

**DIMENSIONS** 4.5 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** scene from the Chinese novel *Romance of the Three Kingdoms* 三國演義 (?) or Qin Qiong leaving his family home

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Narrow tea cup on a small ring foot, covered with transparent glaze. With glued handle. Description as in cat. II.67.

**CONDITION** Only about 30% of the vessel has survived. No handle.

**BIBLIOGRAPHY** unpublished







**II.69. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3842A

**DIMENSIONS** diameter 6.5 cm; foot diameter 3.7 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** simplified character composed of three underglaze cobalt blue rings

**DATED** Qing dynasty, beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** figures in a landscape

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 94 – yard, layer 2549

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, flared, with a slightly everted rim, on small ring foot, covered with transparent glaze.
On the outside, it is decorated with a representation of a male figure in military clothing standing next to a young woman.

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.70. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/658

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm; height 3.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** musician

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench 4, layer 585

**DESCRIPTION** Thin-walled porcelain. Tea bowl thrown on a wheel, slightly flared, with a slightly everted rim, on small ring foot, covered with transparent glaze.
On the outside, the tea bowl is decorated with representation of a musician standing in the garden and holding a string instrument. The man is wearing clothes from the period of the Ming dynasty. The decoration, executed with considerable energy and skill, is of underglaze cobalt blue, using several tones of the color, which testifies to the painter's excellent technique.

**CONDITION** About 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.71. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/6976

**DIMENSIONS** diameter 7 cm; foot diameter 3.8 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *concubines with children playing in the garden*, garden pergola, weeping willow *chuiliu* 垂柳, peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, feature K2199, layer 3200

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on high foot, covered with transparent glaze.
The outer side of the well is decorated with a scene typical of Chinese art depicting concubines and children playing in the garden. The view was associated with wishes of good fortune in family life and belonged to good omens. The women and children are wearing clothes and have hairstyles consistent with the fashion prevailing in the period of the Qing dynasty; the genre scene was painted among trees and elements of garden architecture. Additionally, the artist designing the pattern on the tea bowl decided to show some overhanging willow branches just below the rim, which generated a very interesting artistic effect.

**CONDITION** About 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.72. TEA BOWL**

**INV. NO.** MAG/GD/255/108/02/862A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

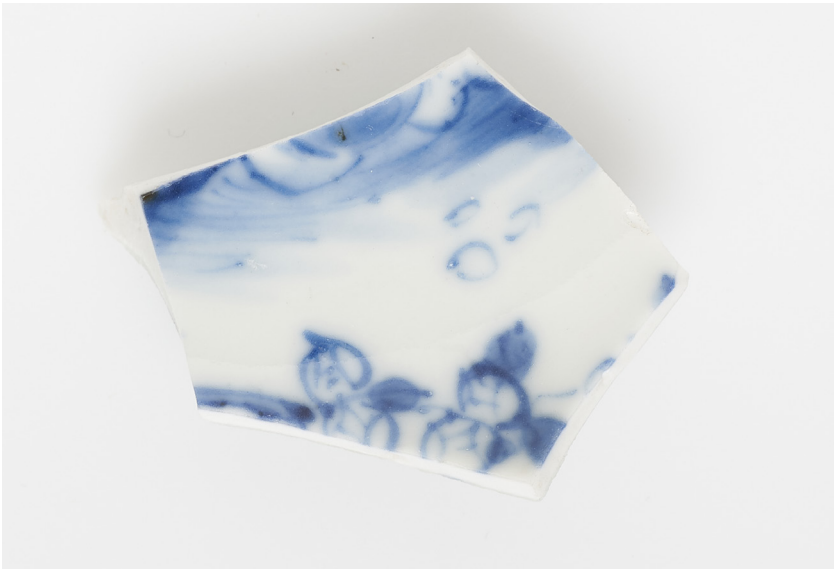
**ICONOGRAPHIC MOTIFS** children at play, *Taihu* rock 太湖石, trellis border

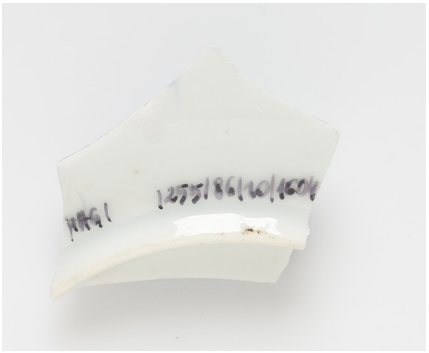
**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 1a, feature 1335, layer 1336

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with evenly flared well, on small cylindrical foot, covered with transparent glaze.
The bottom is decorated with a scene depicting, inter alia, children at play. Only a fragment of the representation has survived. It is surrounded with a narrow ring separating the bottom surface from the well. The rim is decorated with a geometrized border created from crossing lines forming the trellis pattern.

**CONDITION** Tea bowl glued from two pieces; about 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.73. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/86/10/1604

**DIMENSIONS** 3.7 cm x 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** floral motifs

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 204

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel, covered with transparent glaze.
Vessel was decorated on the inside, but the only elements of the decoration recognizable today are fragments of plants. The rest of the representation is illegible.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.74. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/511

**DIMENSIONS** 2 cm x 4.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Three Friends of Winter*, *Taihu* rock 太湖石, chrysanthemum bush *yuhua* 菊花

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, covered with transparent glaze.
The external part of the tea bowl is decorated with representation of *Three Friends of Winter*, but only the *Taihu* rock and chrysanthemum bush *yuhua* remain of this popular iconographic motif. The inside is decorated with narrow rings separating the bottom of the tea bowl. The painting decoration is executed with exceeding care, with a considerable sense of form and artistic freedom.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.75. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/12744

**DIMENSIONS** 2.9 cm x 3.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** illegible

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25A, layer 3709

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze.
The vessel (tea bowl ?) was painted in haste and carelessly, perhaps in a floral decoration. The inside of the vessel was decorated with a double ring by the rim.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.76. TEA BOWL**

**INV. NO.** MAG/GD/255/20/50/3125(1)

**DIMENSIONS** diameter 9.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** landscape, mountains with thickets, herringbone border

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 13, layer 1376

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, slightly flaring, with distinctly marked broad rim.
The surviving fragment displays a very schematically, almost symbolically painted landscape: high mountains with thickets by water. The landscape, with constantly repeated elements of the same pattern, possibly encircled the entire external upper part of the tea bowl as a kind of border. Some representation was also painted below the scene, but is sadly illegible.
The flat rim of the tea bowl is decorated with a painted geometrized border in a herringbone pattern.
Objects of this kind are rather rarely found in excavations in the area of Pomerania.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.77. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3197(1)

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), pavilion interior

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 94 (yard), layer 2558

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and a subtly everted rim. Covered with transparent glaze.
The tea bowl was decorated with a pattern rarely found in the archaeological material from the region of Pomerania. The surviving material allows an assumption that at least two different representations were painted on the external side of the well. This is also suggested by the divisions created by vertical and horizontal lines on the object. One of the representations depicted a home interior with a view to the garden – this is suggested by a decorative ceiling beam visible in the upper part of the tea bowl. The other representation possibly depicted a *Garden Scene* – it shows a wavy line of ground and some sort of barrier or fence visible from the left side on the partially surviving object.
The vessel was of very good quality in terms of craftsmanship (very good quality ceramic mass and firing, uniform glazing, etc.), and decoration, as well as rarity of the decorating motif. The tea bowl does not have its analogy collection of the MAG, but during excavations performed by the University of Warsaw at ul. Szklary a plate made from high-quality porcelain was acquired, also depicting a figural scene in an interior.

**CONDITION** About 17% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.78. PLATE**

**INV. NO.** MAG/GD/255/99/04/1628

**DIMENSIONS** diameter 22,5 cm; foot diameter 13,4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花 *an hua* (hidden decoration)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, pattern stamped from an *an hua* decoration mold

**ICONOGRAPHIC MOTIFS** chrysanthemum flowers *yuhua* 菊花, trellis border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a small ring foot. The edge is dyed brown.
Two different complementary techniques appear on this vessel. One is an extruded pattern, the *an hua* (hidden decoration), and the second is an overglaze painting. The restrained combination of these two types of decorations gives an elegant effect. There are five symmetrically placed circles painted with underglaze cobalt blue on the surface of the plate. One is centrally located in the middle of the plate, constituting the setting for the relief decoration, visible only from a certain angle. It depicts a chrysanthemum flower. Tiny, simplified flowering chrysanthemum branches adorn the four remaining circles with underglaze cobalt blue. At the very edge is a narrow border consisting of intersecting lines. The back of the plate is undecorated.
This plate is unique among the entire collection of the Archaeological Museum in Gdańsk. Based on the results of excavations conducted by other institutions, one can conclude that it is a singular object in the context of the Gdańsk research.

**CONDITION** The plate is glued from pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2021, pp. 179, 181.

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, pp. 1170-1175.





**II.79. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184G

**DIMENSIONS** diameter 11 cm; foot diameter 6 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue,

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan ), arabesque, *flower heads with decorative leaves*, herringbone border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain wheel-thrown plate, its sides widening slightly upwards, on a small ring foot, covered with transparent glaze.
The plate is almost completely covered with a decoration made of a floral arabesque. In the center of the plate, in a medallion surrounded by double circles, there are elements of flowers and leaves that may refer to the symbolism of the double vajra. The surface of the well is divided into eight sections arranged concentrically around the bottom. This decoration pattern is also known as *flower heads with decorative leaves*.
A hastily painted geometric border of small lines arranged in a herringbone pattern frames the edge.

**CONDITION** The plate is glued from three pieces; about 95% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1098, ill. 2531.





**II.80. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184E

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan རྡོ་རྗེ), arabesque, *flower heads with decorative leaves*, geometrized border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thin porcelain body. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
The entire surface of the vessel is decorated with a representation of double vajra encircled with two very narrow rings. The remaining surface was divided into eight concentrically arranged panels filled with arabesques. This pattern is sometimes also called *flower heads with decorative leaves*. The edge of the plate is decorated with a rim with a geometrized border created from small lines arranged into a zigzag pattern.
The collection of the MAG includes further two such small plates: inv. nos. MAG/GD/255/99/04/2184E and MAG/GD/255/99/04/2184G (cat. II.79).

**CONDITION** Plate glued from two pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1983, vol. 3, p. 1098, ill. 2531.





**II.81. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/1897(2)

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** arabesque, vine with grapes, bamboo *zhuzi* 竹子, floral border

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, unknown layer – heap

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
A single, thin arabesque ring surrounds the well of the plate, wholly covered in decoration. One can recognize in the arabesque elements a reference to the leaves and fruits of the vine, presented in a simplified way. The rim of the small plate is decorated with a wide border featuring depictions of grapevine fruits and leaves, along with bamboo shoots *zhuzi*. Due to the careless painting, these elements are almost indistinct.

**CONDITION** About 25% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished



**II.82. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1633

**DIMENSIONS** diameter 11.7 cm; foot diameter 7 cm; height 2.2 cm

**PLACE OF ORIGIN** China, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**PLACE OF ORIGIN** China, Jingdezhen

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan ), lotus flowers *lianhua* 蓮花, border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Small plate on a small ring foot with uniform surface, covered with transparent glaze.
The vessel is decorated with a representation of a double Buddhist vajra encircled with a double ring. Above it, there is a floral tendril with large lotus flowers *lianhua* painted in two tones of cobalt blue and surrounded with contour. The edge is decorated with a border composed of a wide ring with regularly spaced darker spots.
This type of decoration with clear references to Buddhism is rarely found as a decorative motif in Chinese export porcelain.

**CONDITION** Good – only a small fragment of the plate's edge is missing.

**BIBLIOGRAPHY** Dąbal 2020, p. 138.





**II.83. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/3724F

**DIMENSIONS** diameter 8 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** symbols of good fortune, trellis border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer side of the tea bowl is additionally covered with a monochromatic, brown oxide glaze. The edge is dyed brown.
The vessel was decorated with Buddhist symbols of good fortune. The edge is decorated with a geometrized border from crossing lines forming a trellis pattern.

**CONDITION** The tea bowl is glued from pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.84. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/218B

**DIMENSIONS** diameter 8 cm; foot diameter 3.5 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, symbols of good fortune, border

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer side is additionally covered with a monochromatic brown iron oxide glaze. The edge of the tea bowl is dyed brown.
There is a flower in a ring painted in the center of the bottom of the tea bowl. Evenly spaced twigs and symbols were painted around the well. The surviving fragment depicts two twigs surrounding a large flower with a Buddhist symbol of good fortune above it. The edge of the tea bowl is decorated with a broad border without decorative motifs. The following objects with similar patterns are kept in the collection of the MAG: inv. nos. MAG/GD/255/99/04/3101C (cat. II.86), MAG/GD/255/99/04/3101(2) (cat. II.87), MAG/GD/255/99/04/3101R (cat. II.88), and MAG/GD/255/99/04/3101Z (cat. II.89).

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.85. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/09/532

**DIMENSIONS** foot diameter 6 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** in a square frame (?), painted in underglaze cobalt there is an illegible mark, surrounded by two rings, most likely a stamp of private production

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** ribbons, symbols of good fortune (?)

**ORIGIN** pre-emptive excavations by Azupiranu Jakub Prager in 2015 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86), plot 9, layer 346

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a small ring foot, covered with transparent glaze.
From the small preserved fragment of the vessel, we can conclude that symbols of prosperity decorated the plate, of which only decorative ribbons have survived. In the middle of the well, there was likely a representation of one of the symbols surrounded by two thin circles.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.86. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101C

**DIMENSIONS** diameter 7 cm; foot diameter 3.3 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan ཉེ།), lotus flower *lianhua* 蓮花, *ruyi* 如意 scepter, *eight auspicious symbols of Buddhism*, including: *fa lun* 法轮 Dharma wheel, *luo* 螺 shell, vase *ping* 瓶 and *sam* 伞 umbrella, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top with outwardly turned edges, on a small ring foot, glazed transparent inside, with brown iron oxide glaze on the outside. The edge of the vessel is dyed brown. The decoration of the vessel is a composition consisting of complex iconographical elements. In the center is a double vajra shaped like a flower surrounded by symmetrically arranged leaves. Ten lotus flower *lianhua* petals and repeated *ryui* scepter motifs surround the vajra. Above them, arranged symmetrically, are four of the *eight auspicious symbols of Buddhism*. The white conch (*luo*) is a musical instrument that can produce penetrating sounds so every creature can understand the Buddhadharma. The umbrella (*sam*) is a canopy used in religious processions to protect sanctuaries (e.g., relics) from rain and sun. The umbrella symbolizes the protection from the world that Buddha's teachings bring to faithful followers. A vase (*ping*) has various symbolisms, for example, a water vessel, one of the few items a Buddhist monk could own. The vase can also be a container for treasure, symbolizing longevity, good health, and wealth. According to some beliefs, the Wheel of Dharma (*fa lun*) was set in motion by Śākyamuni Buddha himself to overcome all obstacles and mistakes that stand in the way of man to Nirvana. A geometric border made of zigzag lines decorates the edge of the plate. With this accumulation in the 18th century, Buddhist symbols no longer

often appear as decorative motifs in Chinese porcelain exported to Europe. This type of decoration, in its way, is archaic.
The remains of two identical tea sets are preserved at the same site: two plates inv. nos. MAG/GD/255/99/04/3101R (cat. II.88), MAG/GD/255/99/04/3101Z (cat. II.89) and two tea bowl inv. nos. MAG/GD/255/99/04/3101C (cat. II.86), MAG/GD/255/99/04/3101(2) (cat. II.87). Similarly decorated objects are in the Topkapi Saray Museum (Istanbul) collection. However, a similar plate decorated with the same pattern in a slightly simplified form is in the Archaeological and Historical Museum in Elbląg inv. no. EM/3551-3558.

**CONDITION** The bowl is glued from three pieces; about 68% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1126, ill.2664; Marcinkowski, Pospieszna 2016, p. 202.





**II.87. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101(2)

**DIMENSIONS** diameter 7 cm; foot diameter 3.3 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan ), lotus flower *lianhua* 蓮花, *ruyi* 如意 scepter, *eight auspicious symbols of Buddhism*, including : *fa lun* 法轮 Dharma wheel, *luo* 螺 shell, vase *ping* 瓶 and *sam* 伞 umbrella, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top with outwardly turned edges, on a small ring foot, glazed transparent inside, with brown iron oxide glaze on the outside. The edge of the vessel is dyed brown. The decoration of the vessel is a composition consisting of complex iconographical elements. In the center is a double vajra shaped like a flower surrounded by symmetrically arranged leaves. Ten lotus flower *lianhua* petals and repeated *ryui* scepter motifs surround the vajra. Above them, arranged symmetrically, are four of the *eight auspicious symbols of Buddhism*. The white conch (*luo*) is a musical instrument that can produce penetrating sounds so every creature can understand the Buddhadharma. The umbrella (sam) is a canopy used in religious processions to protect sanctuaries (e.g., relics) from rain and sun. The umbrella symbolizes the protection from the world that Buddha's teachings bring to faithful followers. A vase (*ping*) has various symbolisms, for example, a water vessel, one of the few items a Buddhist monk could own. The vase can also be a container for treasure, symbolizing longevity, good health, and wealth. According to some beliefs, the Wheel of Dharma (*fa lun*) was set in motion by Śākyamuni Buddha himself to overcome all obstacles and mistakes that stand in the way of man to Nirvana. A geometric border made of zigzag lines decorates the edge of the plate. With this accumulation in the 18th century, Buddhist symbols no longer

often appear as decorative motifs in Chinese porcelain exported to Europe. This type of decoration, in its way, is archaic.
The remains of two identical tea sets are preserved at the same site: two plates, inv. nos. MAG/GD/255/99/04/3101R (cat. II.88) and MAG/GD/255/99/04/3101Z (cat. II.89) and two tea bowls, inv. nos. MAG/GD/255/99/04/3101C (cat. II.86) and MAG/GD/255/99/04/3101(2) (cat. II.87). Similarly decorated objects are in the Topkapi Saray Museum (Istanbul) collection. However, a similar plate decorated with the same pattern in a slightly simplified form is in the Archaeological and Historical Museum in Elbląg inv. no. EM/3551-3558.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1126, ill. 2664; Marcinkowski, Pospieszna 2016, p. 202.



**II.88. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101R

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan རྡོ་རྗེ), lotus flower *lianhua* 蓮花, *ruyi* 如意 scepter, *eight auspicious symbols of Buddhism*, including: *fa lun* 法轮 Dharma wheel, *luo* 螺 shell, vase *ping* 瓶 and *sam* 伞 umbrella, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain. A thrown plate with a flat surface on a small ring foot. Glazed transparent and additionally decorated with brown glaze on the outside, the edge is colored brown.
The decoration is a composition consisting of complex iconographical elements. In the center is a double vajra shaped like a flower surrounded by symmetrically arranged leaves. Ten lotus flower *lianhua* petals and repeated *ryui* scepter motifs surround the vajra. Above them, arranged symmetrically, are four of the *eight auspicious symbols of Buddhism*. The white conch (*luo*) is a musical instrument that can produce penetrating sounds so every creature can understand the Buddhadharma. The umbrella (*sam*) is a canopy used in religious processions to protect sanctuaries (e.g., relics) from rain and sun. The umbrella symbolizes the protection from the world that Buddha's teachings bring to faithful followers. A vase (*ping*) has various symbolisms, for example, a water vessel, one of the few items a Buddhist monk could own. The vase can also be a container for treasure, symbolizing longevity, good health, and wealth. According to some beliefs, the Wheel of Dharma (*fa lun*) was set in motion by Śākyamuni Buddha himself to overcome all obstacles and mistakes that stand in the way of man to Nirvana. A geometric border made of zigzag lines decorates the edge of the plate. With this accumulation in the 18th century, Buddhist symbols no longer often appear as

decorative motifs in Chinese porcelain exported to Europe. This type of decoration, in its way, is archaic.
The remains of two identical tea sets are preserved at the same site: two plates, inv. nos. MAG/GD/255/99/04/3101R (cat. II.88), MAG/GD/255/99/04/3101Z (cat. II.89) and two tea bowls, inv. nos. MAG/GD/255/99/04/3101C (cat. II.86) and MAG/GD/255/99/04/3101(2) (cat. II.87). Similarly decorated objects are in the Topkapi Saray Museum (Istanbul) collection. However, a similar plate decorated with the same pattern in a slightly simplified form is in the Archaeological and Historical Museum in Elbląg inv. no. EM/3551-3558.

**CONDITION** The plate is glued from three pieces, and about 60% is preserved

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1126, ill. 2664; Marcinkowski, Pospieszna 2016, p. 202.



**II.89. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101Z

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan ), lotus flower *lianhua* 蓮花, *ruyi* 如意 scepter, *eight auspicious symbols of Buddhism*, including: *fa lun* 法轮 Dharma wheel, *luo* 螺 shell, vase *ping* 瓶 and *sam* 伞 umbrella, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain. A thrown plate with a flat surface on a small ring foot. Glazed transparent and additionally decorated with brown glaze on the outside, the edge of the plate is colored brown.
The decoration is a composition consisting of complex iconographical elements. In the center is a double vajra shaped like a flower surrounded by symmetrically arranged leaves. Ten lotus flower *lianhua* petals and repeated *ryui* scepter motifs surround the vajra. Above them, arranged symmetrically, are four of the *eight auspicious symbols of Buddhism*. The white conch (*luo*) is a musical instrument that can produce penetrating sounds so every creature can understand the Buddhadharma. The umbrella (*sam*) is a canopy used in religious processions to protect sanctuaries (e.g., relics) from rain and sun. The umbrella symbolizes the protection from the world that Buddha's teachings bring to faithful followers. A vase (*ping*) has various symbolisms, for example, a water vessel, one of the few items a Buddhist monk could own. The vase can also be a container for treasure, symbolizing longevity, good health, and wealth. According to some beliefs, the Wheel of Dharma (*fa lun*) was set in motion by Śākyamuni Buddha himself to overcome all obstacles and mistakes that stand in the way of man to Nirvana. A geometric border made of zigzag lines decorates the edge of the plate. With this accumulation in the 18th century, Buddhist symbols no longer often appear as

decorative motifs in Chinese porcelain exported to Europe. This type of decoration, in its way, is archaic.
The remains of two identical tea sets are preserved at the same site: two plates, inv. nos. MAG/GD/255/99/04/3101R (cat. II.88), MAG/GD/255/99/04/3101Z (cat. II.89) and two tea bowls, inv. nos. MAG/GD/255/99/04/3101C (cat. II.86), MAG GD/255/99/04/3101(2) (cat. II.87). Similarly decorated objects are in the Topkapi Saray Museum (Istanbul) collection. However, a similar plate decorated with the same pattern in a slightly simplified form is in the Archaeological and Historical Museum in Elbląg inv. no. EM/3551-3558.

**CONDITION** 33% of the plate is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1126, ill. 2664; Marcinkowski, Pospieszna 2016, p. 202.





**II.90. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1590(1)

**DIMENSIONS** 4.1 cm x 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** clouds *yun* 雲, leaves and flowers

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 211

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
On the inside, the plate was decorated with a complex decorative motif composed of stylized clouds *yun* and plants (leaves and flowers).
The collection of the MAG includes similar objects.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.91. BOWL**

**INV. NO.** MAG/GD/255/99/04/1629

**DIMENSIONS** diameter 14.6 cm; foot diameter 6.8 cm; height 6.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** in a square frame, painted in underglaze cobalt there is an illegible mark, surrounded by two rings, most likely a stamp of private production

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flower branches, symbols of prosperity, border with geometric *turtle shell* pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain. A thrown bowl, wide at the top, on a small ring foot, with transparent glaze.
The exterior decoration is a wide geometric border of repeating *turtle shell* motifs. Four symmetrically arranged panels appear, filled with flower branches. At the base of the bowl, there is a decoration with schematically painted symbols of prosperity. The entire decoration of the bowl contains strong references to Buddhism.
The MAG houses a second, identically decorated bowl. The same vessels were also found in archaeological excavations in Amsterdam.

**CONDITION** The vessel is glued from pieces; about 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.92. BOWL**

**INV. NO.** MAG/GD/255/99/04/1630

**DIMENSIONS** diameter 11 cm; foot diameter 5.2 cm; height 6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** in a square frame, painted in underglaze kobalt there is an illegible mark, surrounded by two rings, most likely a stamp of private production

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flower branches, symbols of prosperity, border with geometric *turtle shell* pattern

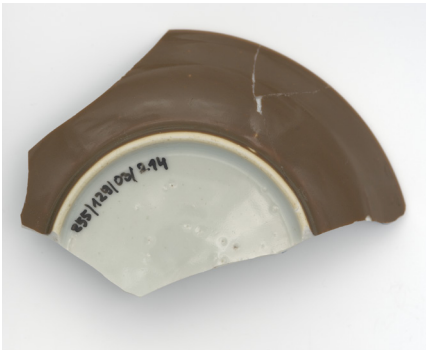
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. A thrown bowl, wide at the top, on a small ring foot, with transparent glaze.
The exterior decoration is a wide geometric border of repeating *turtle shell* motifs. Four symmetrically arranged panels appear, filled with flower branches. At the base of the bowl, there is a decoration with schematically painted symbols of prosperity. The entire decoration of the bowl contains strong references to Buddhism.
The MAG houses a second, identically decorated bowl. The same vessels were also found in archaeological excavations in Amsterdam.

**CONDITION** The vessel is glued from pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.93. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/03/214A

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, lotus flowers *lianhua* 蓮花, arabesque, geometric border with zigzag pattern

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze, the edge is dyed brown.
The center of this plate is marked with a double ring and decorated with a centrally located flower. Smaller flowers and leaves are arranged symmetrically around it, creating a form reminiscent of medieval European rosettes. Several doubly outlined medallions with plants decorate the entire space between the narrow border (composed of diagonal lines forming a zigzag) and the ring. On the preserved fragment of the plate, there is but one medallion filled with one flower. The plant decoration between the medallions consists of lotus leaves *lianhua*, flowers, and peonies *mudan*.
Usually, this type of plate was included in sets with a tea bowl and used for tea and other colonial drinks. The decorative painting is an elegant and less common pattern, although other European collections contain similar items.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986.



**II.94. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1645

**DIMENSIONS** diameter 8.5 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** vase *ping* 瓶, plant tendrils, geometric border

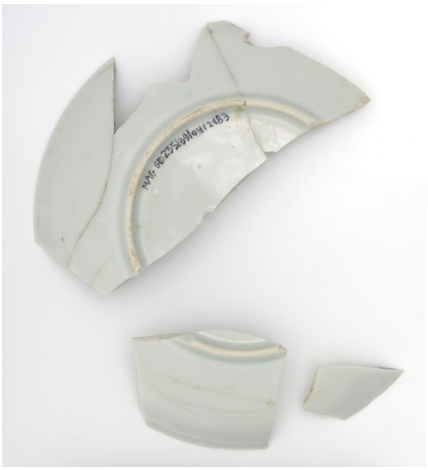
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), Szeroka trench 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze.
The bowl's interior is decorated at the bottom with a schematically painted flower surrounded by two thin rings. The edge of the vessel is decorated with a geometric border made of semicircular elements. On the bowl's exterior is a representation of ritual vases entwined with plant tendrils.

**CONDITION** The tea bowl is glued from pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.95. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184I

**DIMENSIONS** diameter 11 cm; foot diameter 6.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** plum tree flowers *mei hua* 梅花, vase, *The hundred antiques (po-ku)*

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5902

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze.
Only a small fragment of the vessel has survived, so it is difficult to reconstruct the whole pattern of the decoration. We can distinguish flowers and symbols of prosperity on it – we most likely see a valuable vase, one of *The hundred antiques (po-ku)*. This representation was a less frequently used design, only sporadically appearing as a decorative motif on export porcelain in the first half of the 18th century.

**CONDITION** About 12% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.96. PLATE**

**INV. NO.** MAG/GD/255/20/50/3121A

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** vase with flowers and lemon fruits, symbols of prosperity

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, layer 3511

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. Only a fraction of the plate has survived, allowing for identifying a fragment of the decoration on the inside bottom. It shows a representation of a vase with flowers and lemon fruits standing on a table, which is a symbol of prosperity known as the "Hand of Buddha." The rest of the composition has not survived. Most likely, it consisted of similar elements from the set of one hundred valuables or other similar traditional Chinese symbols. A wide border surrounded the entire edge. The bottom of the plate was separated from the edge by two narrow rings.

**CONDITION** About 15% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.97. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3788

**DIMENSIONS** diameter 12 cm; foot diameter 6.2 cm; height 2.8 cm

**PLACE OF ORIGIN** China

**INSCRIPTIONS / MARKS** illegible character painted in underglaze cobalt blue

**DATED** Qing dynasty, 17th/18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape*, boat with a fisherman, trees, elements of architecture

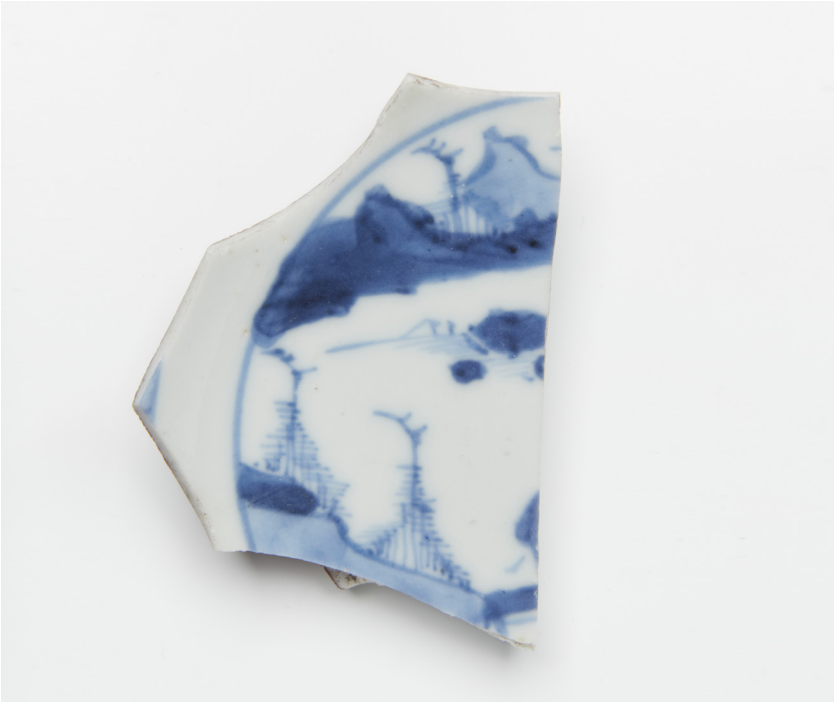
**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 114, Szafarnia 19, layer 3187

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze.
Its entire surface is decorated with a representation of a simplified and schematic version of a *River Landscape*. In the foreground there are trees and elements of architecture painted with strong brush strokes. There is a boat with a fisherman on the river. The hills on the other side of the river were marked with strong dark patches. The stylistic and technical features of this object indicate that it did not originate from the typical area of production – Jingdezhen.

**CONDITION** About 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Very similar objects were discovered during archaeological excavations in Elbląg, including a plate (which researchers dated to 1725 in analogy to the ceramics acquired from the shipwreck *Ca Mau*, which sank in that year): 4.5.1.5. Marcinkowski, Pośpieszna 2016, p. 194. Another similar object is dated to the mid-17th c.: Krahl, Ayers 1984, vol. 3, p. 1141, ill. 2734. It should be noticed that the fact that the ship sank in that year does not allow certainty in the dating of porcelain, since it may have been produced much earlier and stored in warehouses – either Chinese or belonging to European merchants.





**II.98. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/2006

**DIMENSIONS** foot diameter 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze.

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*

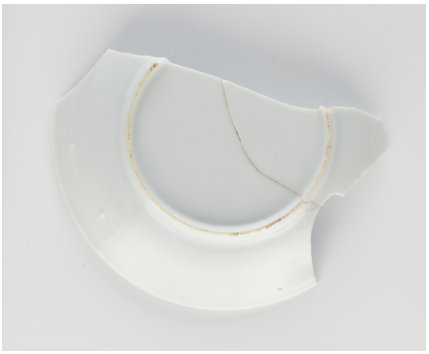
**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, layer 2903

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze.
The outer side of the plate is additionally covered with monochromatic brown oxide glaze.
The entire surface of the bottom is surrounded with a cobalt blue ring and decorated with the *Landscape of a River Mouth*. A fragment of the left side of the composition also presents the *Landscape of a River Mouth*. Both the plate and the iconographic representation have many analogies in MAG's collection.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.99. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184D

**DIMENSIONS** diameter 11.5 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape*, pavilion, weeping willow *chuiliu* 垂柳, trees, birds

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

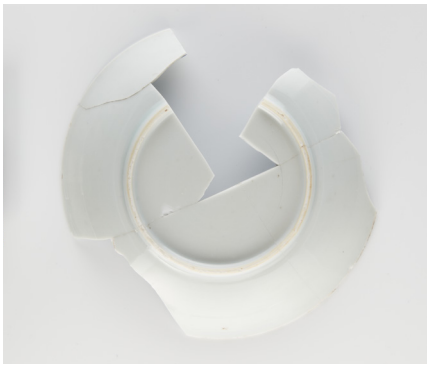
**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.

A small pavilion by the river, hidden among trees, is the central element of decoration of the surviving plate fragment. Although it is presented very schematically, we may identify a large, branchy weeping willow *chuiliu* and two other trees of different species among the trees.
The collection of the MAG includes similar objects decorated with the same iconographic representation: inv. nos. MAG/GD/255/99/04/2184A (cat. II.112), MAG/GD/255/129/02/1738 (cat. II.100), MAG/GD/255/100/05/3724E (cat. II.127) and MAG/GD/255/20/50/2006 (cat. II.98).

**CONDITION** The plate is glued from two pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.100. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1738

**DIMENSIONS** diameter 13 cm; foot diameter 7.8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape*, pavilion, pine tree and bushes, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2, layer 481

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with high edges, on a small ring foot. Covered with transparent glaze. A representation of a river mouth decorates the surface of the plate. Trees cover its banks, and in the foreground there is a small pavilion, next to which there is a pine tree and bushes. This type of pavilion representation is commonly referred to in the literature as the Chinese Imari pavilion because this way of presenting architecture appears in the earlier period (17th century) *ko-Arita* 古有田 porcelain. A wide border enclosed in two circles adorns the edge of the plate.
Despite its typical iconographic representation, what distinguishes this object is the wide band that surrounds the entire surface of the preserved fragment of the plate's edge. This band is different than the decoration solutions found in most other dishes of this type, where a narrow, geometric border surrounds the centrally placed landscape in the form of a zigzag. It must originate in a specific workshop with a different style than the majority of productions. In some formal respects, this plate resembles object inv. no. MAG/GD/255/99/04/2184D (cat. II.99) from the collection of the MAG.

**CONDITION** The plate is glued from four pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** *The Nanking Cargo* 1986, p. 239.





**II.101. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/385C

**DIMENSIONS** diameter 13 cm; foot diameter 7.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, four-storey pagoda, pavilion, elements of fortifications (?), weeping willow *chuiliu* 垂柳 (?), pine tree (?)

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain. Small flat plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze, and additionally with brown glaze on the outside. The edge of the plate is dyed brown.
The decoration of this plate repeats in a very schematic and simplified way the pattern of decoration on plate inv. no. MAG/GD/255/100/05/319 (cat. II.102). Some elements, such as plants, are so simplified that it is difficult to clearly identify them.
The collection of the MAG also includes other objects with the same iconography: inv. nos. MAG/GD/255/99/04/2184D (cat. II.99), MAG/GD/255/99/04/2184A (cat. II.112), MAG/GD/255/100/05/3724E (cat. II.127), and MAG/GD/255/20/50/2006 (cat. II.98).

**CONDITION** Plate glued from two pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.102. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/319

**DIMENSIONS** diameter 14 cm; foot diameter 7 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape*, five-storey pagoda, pavilion, elements of fortifications (?), weeping willow *chuiliu* 垂柳, pine tree

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze.
The collection of the MAG includes similar objects with the same iconographic representation: inv no. MAG/GD/255/99/04/2184D (cat. II.99), inv no. MAG/GD/255/100/05/385C (cat. II.101), inv no. MAG/GD/255/100/05/3724E (cat. II.127) and inv no. MAG/GD/255/20/50/2006 (cat. II.98), inv no. MAG/GD/255/39/04/5839 (cat. II.105).

**CONDITION** Plate is glued from two pieces with some fragments missing. About 75% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.103. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/490H

**DIMENSIONS** diameter 14 cm; foot diameter 11 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, pavilions, pine, geometric border, Origin supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown glaze based on iron oxide, the edge dyed brown.
The plate is decorated with a landscape depicting two riverbanks overgrown with trees, among which are pavilions. A tall pine tree is visible on the right. The motif of the *Landscape of a River Mouth* was taken from classical Chinese painting. The edge of the plate is decorated with a geometric border. The type of representation of the *Water Landscape* – allowing for a perspective depiction of a large landscape – is a common motif in the decoration of Chinese export porcelain and occurs in many varieties. The collection of the MAG contains two identical plates: inv. nos. MAG/GD/255/99/04/1632 (cat. II.111), and MAG/GD/255/99/04/1637 (cat. II.114).

**CONDITION** About 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.104. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/17974A

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape with a Traveling Scholar* (*Landscape of a River Mouth*)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, glazed transparent inside with brown iron oxide glaze on the exterior.
A conventionally painted *Landscape of a River Mouth*, where a lone scholar wanders, adorns the well of the plate. The landscape scene is schematic while retaining the main components of another variation of a similar iconographic representation called *Landscape with a Scholar on a Bridge*. The same landscape elements appear in both types, although the renderings differ. On the vessel presented here, particular objects are shown so simplified that they have become difficult to identify. On the right bank of the river, there are tall trees, and behind the rocks on the left bank, close to the sea, a ship's sails have been painted. Nearby, to the left of the scholar, is a small pavilion. To the right of the figure can be seen coniferous and deciduous trees.
One could compare the iconography with the depiction of *Landscape with a Scholar on a Bridge* found on another plate from the collection of the MAG, inv. no. MAG/GD/255/99/04/2184F (cat. II.110).

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.105. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/04/5839

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 14H, layer 4558

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a clearly marked flat well, on a small ring foot. Covered with transparent glaze and brown iron oxide glaze on the outer wall. The edge of the plate is dyed a lighter brown.
A *Landscape* of a *River Mouth* covers the entire surface of the plate. On the preserved half of the plate, in the foreground, one can see a pavilion among the greenery, and in the distance, there is a pagoda and, next to it, the mast of a (European?) ship with a furled sail. A geometric border with a zigzag pattern of diagonal lines decorates the edge. The composition of the representation and some of its elements (such as the schematically barely marked mast of the ship) show some influences of Dutch landscape painting.
A similar object is in the collection of the MAG: plate inv. no. MAG/GD/255/20/50/2006 (cat. II.98).

**CONDITION** About 50% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Madsen, White 2009, p. 78, ill. 33.





**II.106. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/687A

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth* with a wandering scholar

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, layer 1136

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, on a small ring foot, glazed transparent on the inside. Brown monochromatic iron oxide glaze is on the outside.
*A Landscape of a River Mouth* decorates the bottom of the well. The painting contains both banks and in the foreground one can see the figure of a wandering scholar looking at the opposite bank. Two thin circles surround the scene, simultaneously separating the bottom surface from the only fragmentarily preserved walls of the bowl. It is impossible to determine what decorated the inner edge of the cup.
This landscape motif repeats itself on many objects in the collection of the MAG: inv. nos. MAG/GD/255/99/04/2184D (cat. II.99), MAG/GD/255/99/04/2184A (cat. II.112); a similar scene was on a preserved fragment of the plate inv. no. MAG/GD/255/20/50/2006 (cat. II.98).

**CONDITION** About 30% of the vessel is preserved

**BIBLIOGRAPHY** unpublished





**II.107. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/362

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape ofh a River Mouth*, boat with a waterman, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 10 layer 984

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The top edge is glazed brown, though the edge of the foot is unglazed.
A landscape of a *River Mouth*, rendered inside a narrow ring, adorned the entire center of the bowl plate's well. In the preserved fragment, in the foreground, there is a boat with a waterman, and in the distance, one can see the schematically painted opposite shore with a small pagoda and trees. The plate's theme was taken from Chinese painting and appears in many variations while maintaining the exact composition of the river banks. A fragment of the edge of the plate has survived, without the rim, so we can only partially reconstruct the border covered with lines that decorated it. The lines probably formed a zigzag or braid pattern. In the collection of the MAG, there is a very similar plate with the same type of representation, inv. no. MAG/GD/255/99/04/2184A (cat. II.112).

**CONDITION** The plate is glued from two pieces, and about 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.108. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/10621

**DIMENSIONS** diameter 13 cm; foot diameter 8 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape*, rocky shore. geometric border

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 60, ar 61B, layer 3600

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, on a small ring foot, with transparent glaze. The state of preservation of the object (lack of central elements) only allows for partial reconstruction of the decoration. Most likely, its entire surface was decorated with a representation of a landscape with a river motif. On the preserved lower fragment of the vessel, one can see a painted rocky shore on the left side. On the second upper piece of the plate, a fragment of the representation remains, showing the sky and, on the right side, trees and a schematically painted pagoda. A geometric border of intersecting rhombuses decorates the edge.

**CONDITION** The sample is missing its middle section. Two elements are not connected and about 60% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.109. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/3595

**DIMENSIONS** diameter 11 cm; foot diameter 6.5 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, pagoda, boat, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, layer 2903

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide, the edge is dyed brown.
*A Landscape of a River Mouth* adorns the surface of the plate. In the upper preserved fragment, one can see the mountains on the left, an isthmus with a pagoda visible in the distance, and the mast of a (European?) ship with a furled sail on the right. A geometric border with a zigzag pattern made of diagonal lines runs along the edge of the plate. The composition and some of its elements (such as the schematically barely marked mast of the ship) show some influences of Dutch landscape painting.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.110. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184F

**DIMENSIONS** diameter 12 cm; foot diameter 6.5 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape with a Scholar on a Bridge*, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a clearly marked flat well, on a small ring foot. Covered with transparent glaze and additionally a brown iron oxide glaze on the outer wall. The edge of the plate is dyed a lighter brown.
The entire surface of the plate, up to the conventionally painted geometric border surrounding the edge, is filled with a scene depicting a landscape with a Scholar on a Bridge. This motif is borrowed from Chinese painting. Its prototype was an illustration for the book *The Romance of the Western Chamber* by Hsu Wei, first published in 1611. This motif, repeated many times in painting, has become one of the most popular iconographic motifs found in many other products besides porcelain. The figure standing on the bridge holding an umbrella is a scholar. Very often, one can find him surrounded by students.
This type of porcelain decoration in China was intended for recipients called "*scholars*" (intellectuals). These mainly were government officials with high requirements for classical literature and arts knowledge. Nevertheless, this performance was also liked in Europe and was very popular. For example, an object decorated according to the same concept (with some variations) is in the Archaeological and Historical Museum collection in Elbląg. The same pattern appears on the teacup inv. no. MAG/GD/255/100/05/3724E (cat. II.127).

**CONDITION** Only about 60% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 141, ill. 188; Marcinkowski, Pospieszna 2016, p. 282.



**II.111. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1632

**DIMENSIONS** diameter 13 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., ca. 1750

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape with a Boatman*, flying wild geese (?), geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, slightly upwards curved edge, on a ring foot, with transparent glaze.
A landscape depicting two river banks covered with trees with pavilions among them decorates the plate. The iconographic motif appeared in classical Chinese painting. In the foreground, there is a boat with a boatman. The missing part of the plate most likely depicted flying wild geese. A geometric border decorates the edge of the plate.
This type of water landscape representation, where the perspective reveals an extensive range of landscapes, is a common motif for decorating Chinese export porcelain and comes in many varieties. There is identical plate in the collection of the MAG: inv. no. MAG/GD/255/99/04/1637 (cat. II.114).

**CONDITION** The plate is glued from two pieces, missing a fragment of the edge. About 85% is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 120, ill. 160; Madsen, White 2009, p. 80.





**II.112. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184A

**DIMENSIONS** diameter 13.5 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, fishing man, pagoda, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown glaze based on iron oxide, the edge is dyed brown.
The main scene of the decoration covers the entire surface of the plate. The iconographic motif of the *River Landscape* has additional elements, giving a narrative form to the presentation: in the foreground, there is a Chinese, while in the distance, one can see a conventionally painted pagoda and flying birds. The space of the river, usually empty in similar representations, is filled in this composition with rocks and tiny junks (Chinese flat-bottomed sailing vessels). A geometric border made of schematically painted diagonal lines frames the plate's edge.

**CONDITION** The plate is glued from two pieces, and 85% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.113. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101L

**DIMENSIONS** diameter 10 cm; foot diameter 5.5 cm; height 1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape at the Foot of a Red Cliff*, pavilion, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface and a slightly upturned edge on a ring foot glazed transparent in the well and brown glaze on the outside. The edge is dyed brown.
The representation fills the inner surface of the plate. It is a simplified representation of the *River Landscape at the Foot of a Red Cliff* – one of the favorite painting motifs in ancient China. The scene shows two banks far apart, covered with trees, with a small pavilion on the right. Birds flying over the trees complete the composition. The landscape is conventional, with a strong contour and two tones of cobalt blue. A traditional border also surrounds the edge of the plate: it consists of intersecting lines and points arranged in short segments. Reference objects decorated with similar decorations were typical of the era and remain in many collections. In the collection of the MAG, one can indicate, among others, objects described in cat. II.111, II.112, II.114.

**CONDITION** The plate is glued from two pieces, and 90% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished



**II.114. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1637

**DIMENSIONS** diameter 13 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. 1750

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape with a Boatman*, pavilions, flying wild geese, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, the edge slight curved upwards, on a ring foot, with transparent glaze.
A landscape depicting two river banks covered with trees with pavilions among them decorates the plate. The iconographic motif appeared in classical Chinese painting. In the foreground, there is a boat with a waterman. The missing part of the plate most likely depicted flying wild geese. A geometric border decorates the edge of the plate.
This type of water landscape representation, where the perspective reveals an extensive range of landscapes, is a common motif for decorating Chinese export porcelain and comes in many varieties. There is identical plate in the collection of the MAG: inv. no. MAG/GD/255/99/04/1632 (cat. II.111).

**CONDITION** The plate is glued from four pieces, and about 50% is preserved

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 120, ill. 160; Madsen, White 2009, p. 80.





**II.115. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/8631

**DIMENSIONS** diameter 11 cm; foot diameter 6.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, geometric border with a braided pattern

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 64, layer 4524

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze.
The entire surface of the plate is decorated with a representation of the *Landscape of a River Mouth*. The iconography of this representation was taken from Chinese landscape painting. It shows two banks far apart, covered with trees, and on the right side, trees growing on rocks. The other mountainous bank of the river is covered with trees. A thin circle surrounds the drawing. The edge of the plate is decorated with a geometric border of intersecting lines arranged in a braided pattern. The collection of the MAG contains similar objects with the same iconography: inv. nos. MAG/GD/255/99/04/2184F (cat. II.110), MAG/GD/255/20/50/2006 (cat. II.98).

**CONDITION** The plate is glued from two pieces, and about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.116. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/20205(3)

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Water Landscape*, man in a boat, rocks

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25C, layer 6836

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, on a small ring foot, covered with transparent glaze. Plate was decorated with a representation of a landscape scene. There is a discernible human figure in a boat in the middle of the water surface, and rocks. It was a very typical iconographic theme.
Similar scenes can be found on many objects in collection of the MAG.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.117. VESSEL FRAGMENT (PLATE?)**

**INV. NO.** MAG/GD/255/20/46/2680

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth* (?), houses or pavilions

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 13, layer 1843, feature 1842

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel, covered with transparent glaze.
Plate (?) was decorated with a schematic decoration depicting landscape in a style popular on 18th-c. Chinese export porcelain. It was probably presenting *Landscape of a River Mouth*. The surviving fragment depicts water and river (?) bank, rocks and houses or pavilions erected on them.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.118. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2083E

**DIMENSIONS** diameter 12 cm; foot diameter 6 cm; height 3.0 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, pagoda, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5902

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The edge is dyed brown.
A fragment of a pagoda and border located on the preserved fragment of the plate allows for the reconstruction of the type of representation that decorated it. A similar, almost identical painted border and pagoda adorn a cup and a plate recovered from the wreck of the Dutch East India Company's ship Geldermalsen, which sank in 1752. Comparing these two objects, we can conclude that the Gdańsk plate contains a representation of a river bank. A pagoda surrounded by trees and bushes is in the foreground on the rocky shore. The same border of intersecting lines arranged in a cabochon pattern decorates the plate and bowl.

**CONDITION** About 15% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 106, ill. 141.





**II.119. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2417

**DIMENSIONS** foot diameter 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape* with a pavilion

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 886

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The edges of the foot are unglazed. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
The vessel's decoration is hastily and simply rendered. Only a larger fragment of the bottom of the plate has survived, on which we can see a very conventional section of the *Water Landscape*, with a pavilion visible on the other side of the bank. Horizontal lines with elements of aquatic plants among them reveal a spatial perspective.
Usually, this type of plate was included in sets with a tea bowl and was used for drinking tea or other colonial beverages.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.120. PLATE**

**INV. NO.** MAG/GD/255/16/02/490I

**DIMENSIONS** foot diameter 11 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

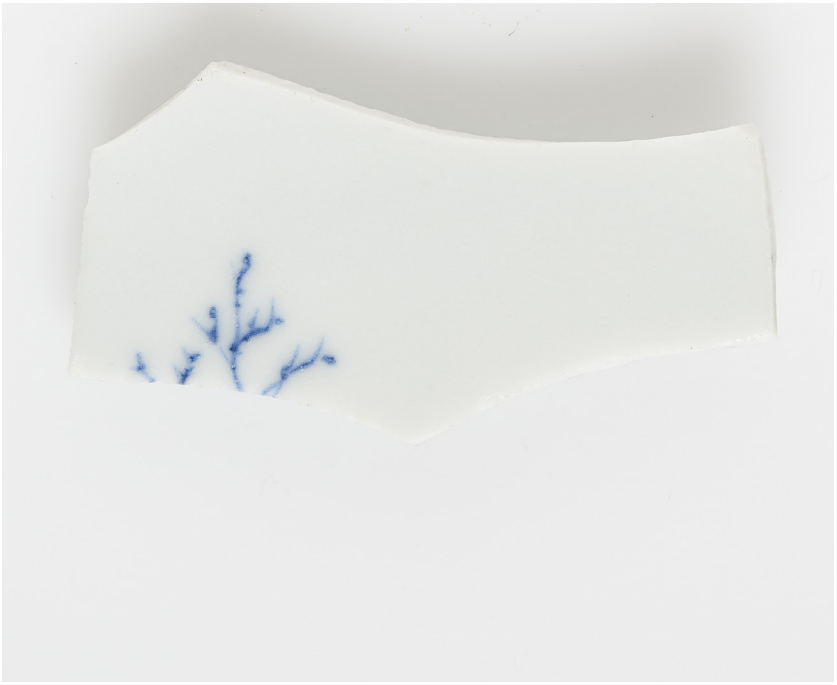
**ICONOGRAPHIC MOTIFS** *River Landscape* with a pavilion

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain, plate thrown on a wheel with a simple wide collar, on a small ring foot, covered with transparent glaze.
The vessel is decorated over the entire bottom surface with a representation of a *River Landscape*, of which a fragment has been preserved showing the left bank with a pavilion called "Japanese" by researchers because its shape was borrowed from decorations painted on Japanese porcelain.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.121. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1630(2)

**DIMENSIONS** 4.6 cm x 2.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape* (?), *Garden Scene* (?), tree (?)

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 157, feature 518

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
A very small fragment of painted decoration has survived. It nevertheless shows that the plate was painted with sure brush-strokes, in an even tone of cobalt blue. It may be a fragment of a tree from the representation of a *Landscape* or *Garden Scene*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.122. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1042B

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, pavilion, border with plant motifs

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 366

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, glazed transparent on the inside with brown iron oxide glaze on the outside. The edge of the vessel is dyed brown.
*A Landscape of a River Mouth* decorates the entire bottom of the well of the bowl. On the right side of the preserved fragment of the bowl, on the tree-covered bank, is a representation of a pavilion. At the edge of the bowl is a wide border made of plant motifs.

**CONDITION** The tea bowl is glued from three pieces, and about 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.123. TEA BOWL**

**INV. NO.** MAG/GD 255/129/02/1042A

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, pavilion, pagoda, wide border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 366

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly upturned edge, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze
The center of the well is decorated concisely and conventionally with a *River Landscape* painted on the entire surface, framed by a circle. In the foreground, a pavilion stands, surrounded by trees. In the background, there is a pagoda. The inside edge of the bowl has a wide border, painted with little precision.
It is a typical mass production facility intended for export to Europe, ordered especially by large corporations and monasteries. Simillar inv. no. MAG/GD/255/129/02/659C (cat. II.126).

**CONDITION** The tea bowl is glued from two pieces; only a small part of the edge is missing.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Howard 2003, vol. 2, p. 151; Sheaf, Kilburn 1988, p. 117.







**II.124. TEA BOWL**

**INV. NO.** MAG/GD/255/39/04/1401A

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** landscape with trees, pavilion, weeping willow *chuiliu* 垂柳, pine tree

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 30 – yard, layer 5383

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards, on a small ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze on the outside. The edge is dyed brown.
A conventionally painted landscape scene surrounded by a narrow ring separates the center of the well bowl from the rest. The landscape scene shows a river bank covered with trees with a pavilion in the foreground. Among other trees, a weeping willow *chuiliu* and a pine can be distinguished.

**CONDITION** About 50% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Keguan 1993, pp. 64, 66.







**II.125. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/385A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, pavilion, boat, pine, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards towards the top, on a small ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze on the outside, and the edge is dyed brown.
The bottom of the tea bowl has a scene depicting a *Landscape of a River Mouth* with a pavilion and a boat. Though painted conventionally, one can still see a river bank with a small pavilion, a pine tree growing next to it, and a boat for crossing moored to the bank. The second half of the cup is missing; therefore, the entire decoration remains unknown. The edge of the bowl possesses a narrow border made of diagonal lines arranged in a zigzag pattern.

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.126. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/659C

**DIMENSIONS** diameter 7 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards, on a small ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze added on the outside.
A very hurried and conventionally presented *Landscape of a River Mouth* adorns the entire interior surface of the bowl's well, and a circle surrounds it. In the foreground, one can see a pavilion surrounded by trees; in the background, there is a pagoda. A wide border decorates the inside edge of the bowl. It is painted with little precision and consists of small lines.
The same object is kept in the collection of the MAG: inv. no. MAG/GD/255/129/02/1042A (cat. II.123).

**CONDITION** The tea bowl is glued from fragments; approximately 80% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.127. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/3724E

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape with a Scholar on a Bridge*, geometric border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards towards the top, on a small ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze on the outside.
Thanks to a tiny preserved fragment of the edge of the bowl, one can see the pattern of a geometric border. The center of the bowl, outlined with a thin rim, is filled with a scene depicting a *Landscape with a Scholar on a Bridge*. This motif appears in classical Chinese painting, and its prototype was an illustration for the book by Hsu Wei, *The Romance of the Western Chamber*, first published in 1611. This iconographic motif, repeated many times in Chinese painting, has become one of the most famous motifs, used not only to decorate porcelain products. The figure standing on the bridge holding an umbrella is a scholar. Very often, students surround him. On the waves, one can recognize a very schematically marked boat, and in the background, on the other shore, a pagoda and a ship's sail are depicted in minimalistic simplicity.

**CONDITION** Approximately 40% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.128. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101H

**DIMENSIONS** diameter 9 cm; foot diameter 3.5 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The exterior is additionally covered with a monochromatic brown iron oxide glaze. The edge is dyed brown.
*A Landscape of a River Mouth* decorates the tea bowl's well. Only the lower fragment of this representation has survived, where we can see a wooded bank on the landscape's right side and a pavilion on the left side of the river. A thin ring surrounds the representation. The edge of the tea bowl is decorated with a geometric border made of intersecting lines, creating rhombuses.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.129. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1737B

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** landscape, rocks, bushes, trees, geometric border with single flower buds

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska, layer 481, 466

**DESCRIPTION** Thin-walled porcelain, thrown tea bowl with a wide flat edge, on a small ring foot. Covered with transparent glaze. *Landscape* scenes decorate the outside of the bowl. A geometric border made of intersecting rhombuses with single flower buds painted inside adorns the interior edge of the bowl.
A similarly decorated bowl is in the Archaeological Museum collection in Gdańsk, inv. no. MAG/GD/255/99/04/3101S (cat. II.131).

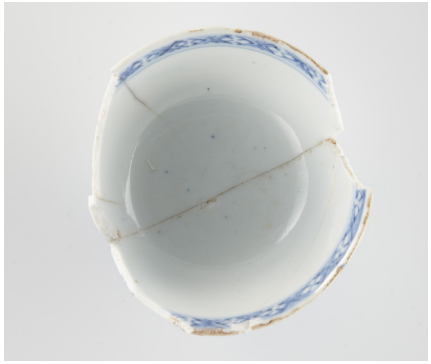
**CONDITION** About 50% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished









**II.130. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1737A

**DIMENSIONS** diameter 7.2 cm; foot diameter 3.6 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape*, rocks, trees, geometric border with rhombus pattern MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2, layer 481

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze.
A landscape depicting tall trees among rocks decorates the entire outer surface of the vessel. The interior of the tea bowl is decorated along the rim with a border of intersecting rhombuses.

**CONDITION** The tea bowl is glued from three pieces, and about 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.131. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101S

**DIMENSIONS** diameter 8.5 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape with a Pavilion and River Bank*, geometric border with cabochon pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, wide in the bottom of the well with the edges widening outwards, on a tall ring foot. Glazed transparent.
The bowl's decoration adorns both sides, representing a *Landscape with a Pavilion and River Bank*. The interior edge has a geometric border of intersecting lines arranged in a cabochon pattern.
There is a similar tea bowl in the collection of the MAG, inv. no. MA/GD/255/99/04/1642 (cat. II.132).

**CONDITION** The bowl is glued from three pieces and about 70% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 114, ill. 153.









**II.132. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1642

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape* with a pavilion, trees, rocks, pavilion, geometric border

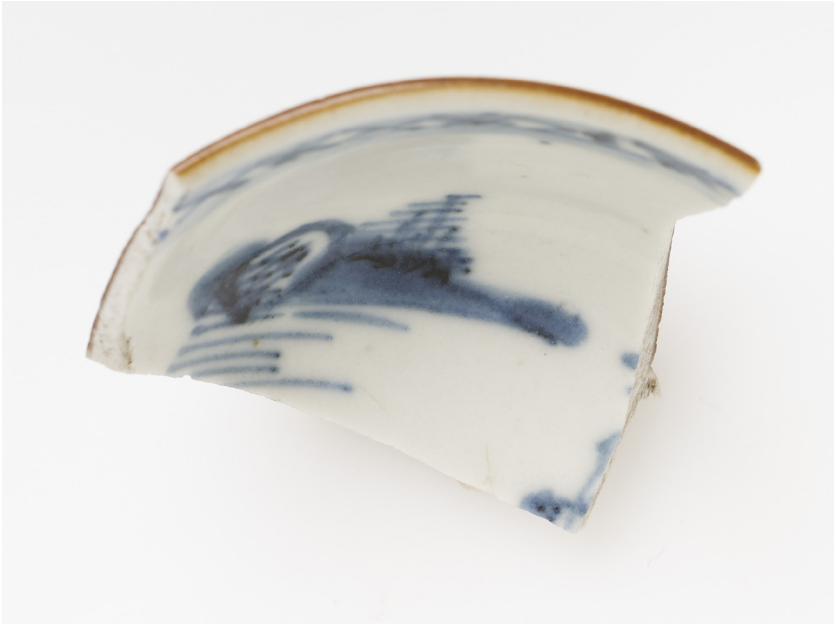
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze.
A *Landscape* with a pavilion decorates the outside of the bowl. This representation covers only part of the bowl's surface, contrasting with the shining white porcelain. The interior near the rim is decorated with a geometric border, consisting of a lattice of rhombuses alternating with a single flower motif in reserve.

**CONDITION** About 70% of the vessel has survived; there are pieces missing from the well of the bowl as well as the edge.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 114, ill. 153.





**II.133. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/15458A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Water Landscape*, geometric border with rhombus pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain with a wide edge thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer wall is additionally covered with a monochromatic brown iron oxide glaze. The edge of the plate is dyed a lighter brown. The interior of the bowl is decorated with a conventionally painted landscape. Around the edge is a geometric border of intersecting lines forming small rhombuses.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.134. TEA BOWL**

**INV. NO.** MAG/GD/255/119/02/222

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape*

**ORIGIN** pre-emptive and trial excavations by MAG in 2009 at ul. Łagiewniki in Gdańsk (site 5 – St. James' Church), trench 2, layer 94

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel and subsequently slightly fluted, with a flaring well, on a high ring foot. Covered with transparent glaze.
Bottom is decorated with a schematic landscape painted in a very simplified way. The surviving fragment depicts the right bank with a symbolically marked tree, and a boat in the middle of the river. A similar landscape is painted on the outside of the vessel. It allows identification of a fragment of a bank (island?), a schematically painted bush and the water's surface suggested with the help of just a few horizontal lines.

**CONDITION** Tea bowl glued from two pieces; about 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.135. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101E

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, slightly flared, on a small ring foot, covered with transparent glaze. The outer side is additionally decorated with monochromatic brown iron oxide glaze. The edge of the tea bowl is dyed brown.
The main scene fills the entire bottom of the tea bowl, which is additionally marked by a thin ring. The surviving fragments allow us to recreate the decoration, which depicted a popularly used, here presented schematically, *Landscape of a River Mouth*. The rim is decorated with a narrow border from slant lines forming a zigzag.
The collection of the MAG includes a similar tea bowl: inv. no. MAG/GD/255/100/05/385A (cat. II.125).

**CONDITION** Tea bowl glued from five pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Howard 2003, vol. 2, p. 151; Sheaf, Kilburn 1988, p. 117.





**II.136. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3757(1)

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, monochromatic brown iron oxide glaze

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *River Landscape with Pagoda*, trellis border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 859

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a small ring foot, covered with transparent glaze. On the outside additionally covered with monochromatic brown iron oxide glaze, with the edge dyed brown.
The bottom of the tea bowl is decorated with a representation of a *River Landscape with Pagoda*. The simplified, schematic decoration allows to assume the existence of trees far away on the shore. The pagoda is painted in a three-storey version. The edge of the tea bowl was decorated inside with a narrow, geometrized border referring to a trellis pattern.

**CONDITION** Tea bowl glued from five pieces; about 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.137. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1440

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape with a Wanderer*, *Landscape of a River Mouth*, pine trees

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 1

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and subtly everted rim. It has a ring foot and is covered with transparent glaze.
The decoration was painted in haste, with many simplifications. The bottom of the tea bowl depicts a *Landscape of a River Mouth*, including a wanderer standing under a pine tree. The scene is shown in a single ring. The second ring underlines the rim of the tea bowl. On the outside, the surviving fragment depicts a wanderer standing under some vegetation with a pine tree. There are some other plants next to the pine tree. They may be blooming peonies shown in a different scale. It seems that the *Landscape with a Wanderer* is only a development of the scene of the *Landscape of a River Mouth*, and that its other elements possibly decorated the non-surviving fragment.
The shape of the vessel was additionally underlined by two rings also on the outside: one ring was delicately painted by the foot, and the other one, stronger, by the rim.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.138. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/20682(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** landscape, motif of clouds *yun* 雲, border (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 11, layer 1550

**DESCRIPTION** Thick-walled porcelain. The bowl thrown on a wheel, on a small ring foot. Covered with transparent glaze, and additionally with brown iron oxide glaze on the outside.
The tea bowl was decorated in the middle of the bottom with a representation of a *Landscape* surrounded with a ring. We may identify an image of a hill and a schematically painted simplified image of a tree. The middle scene was painted rather carelessly and in haste. Above the ring there was a border with further development of the decoration including the motif of clouds *yun*.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.139. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/823

**DIMENSIONS** diameter 11 cm; foot diameter 6 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, the reign of Emperor Kangxi 康熙 (1661–1722), beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic amber iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** High-quality thick-walled porcelain, thrown on a wheel, with a clearly defined lip, on a small ring foot, covered with transparent glaze. The exterior of the plate is additionally covered with a monochromatic light amber iron oxide glaze.
An elegantly depicted *Garden Scene*, whose central motif is a fragmentarily preserved large peony bush with small bushes growing on its two sides, which adorns the well of the plate. Two thin rings surround the *Garden Scene*. Three flowering peony *mudan* branches spaced at equal distances decorate the wide lip of the plate. The rim is surrounded by a geometric border formed of diagonal lines in the form of a zigzag, resembling the pattern of a mat woven from rice straw. This high-grade porcelain from the final period of the Kangxi Emperor's reign is an excellent example of the high quality achieved by the imperial workshops in Jingdezhen under his rule. Noteworthy are both the level of craftsmanship and firing of the ceramic mass, the precise elegant shape, the level of painting, and the high quality and depth of the cobalt used, as well as the beautiful warm amber color of the monochromatic glaze on the bottom of the plate.

**CONDITION** About 65% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986.



**II.140. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101P

**DIMENSIONS** diameter 11 cm ; foot diameter 6.5 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, Europe, Amsterdam

**INSCRIPTIONS / MARKS** marked in a double circle

**DATED** Qing dynasty, the reign of Emperor Kangxi 康熙 (1661–1722), beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, Amsterdam bont

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze, cameo carving (made in Europe)

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, European flowers.

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain. A small, deep-welled thrown plate glazed with a colorless and also a brown glaze containing iron oxide on the outside.
Painted flowers and peony *mudan* branches in underglaze cobalt adorn the well. In Europe (Amsterdam?), with a grinder, European flowers were cut into patterns through the layer of brown glaze down to the white porcelain, a technique reminiscent of the creation of cameos and gems. This task required high precision, experience, and sound equipment.
Similar objects, decorated with additional cuts on the brown glaze, are in the collections of the Östasiatiska Museet in Stockholm – for example, inv. nos. BS-2251-B, BS-0503-A. A typical mass-produced object intended for European export and usually included in sets with a cup used for tea and other colonial drinks.

**CONDITION** 48% of the vessel is preserved.

**BIBLIOGRAPHY** Pudlis 2021, pp. 180-181, 183.



**II.141. LARGE PLATE**

**INV. NO.** MAG/GD/255/99/04/1627

**DIMENSIONS** diameter 23 cm; foot diameter 12 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., 1730-1750

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, turnip leaves *wujing* 蕪菁, butterfly *hudie* 蝴蝶

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053 – latrine, layer 3919

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a clearly defined bottom and a broad flat edge on a small ring foot, and glazed transparent.
A representation of turnip leaves *wujing*, a blooming peony *mudan*, and a butterfly *hudie* decorate the inner bottom well of the plate. One expressive ring and the large, evenly spaced branches of blooming peonies highlight the edge of the plate. This elegant and carefully painted decoration with underglaze cobalt blue owes its inspiration to watercolor paintings from an 18th century European herbarium. The pattern of turnip leaves became popular in many factories; today, one can see it on many other export vessels from the 18th century, both in color (see e.g. cat. VI.5) and monochrome versions. However, the way of presenting these peony flowers and the butterfly is according to the standard Chinese painting convention.
In Gdańsk, large dinner plates were found only in some middle-class houses, most dating back to the second half of the 18th century. They are also rare in Poland, although they were a permanent element of the equipment of many magnate residences, as evidenced by both inventories and archaeological excavations.
Similar objects appear in many European museums and private collections.

**CONDITION** The plate is glued from pieces, and about 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Jörg 1982.





**II.142. LARGE PLATE**

**INV. NO.** MAG/GD/255/125/03/129

**DIMENSIONS** diameter 23 cm; foot diameter 15 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), peony flowers *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2007 at ul. Bogusławskiego in Gdańsk (site 125 – Shakespeare Theatre), trench 1, feature 27, layer 79

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a wide flat edge, on a small ring foot. Covered with transparent glaze and brown iron-oxide glaze on the outside. The edge is dyed brown.
The plate was probably decorated with a *Garden Scene* at the bottom, surrounded by a border composed of a grid of patterns with simplified images of flowers placed alternately in the reserves. Symmetrically arranged large branches of chrysanthemum *yuhua* and peony flowers *mudan* decorate the edge of the plate. There were probably six of them, placed alternately. The preserved fragment contains a branch with a peony flower and another with a chrysanthemum flower.

**CONDITION** The plate is glued from three pieces, and about 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.143. LARGE PLATE**

**INV. NO.** MAG/GD/255/86/10/1168

**DIMENSIONS** diameter 23 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 2nd half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** grapes, bamboo *zhuzi* 竹子 (?), border with leaves and bunches of grapes

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s3, layer 154

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, with a broad and flat edge, covered with transparent glaze. The only surviving fragment is the edge of the plate decorated with a border depicting grape leaves and fruits. The pattern may have also included bamboo *zhuzi* shoots, since it was a typical and fashionable combination. The border was inscribed into a single ring running by the very rim of the plate and a double ring underlining the beginning of the curve. The tiny surviving fragment of the bottom was also underlined by a double ring, behind which the main part of the decoration was painted – unfortunately, it cannot be reconstructed.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Madsen, White 2009, p. 80.





**II.144. PLATE**

**INV. NO.** MAG/GD/255/86/10/1656(2)

**DIMENSIONS** 4.1 cm x 2.9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony leaves *mudan* 牡丹, a geometrized border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 211

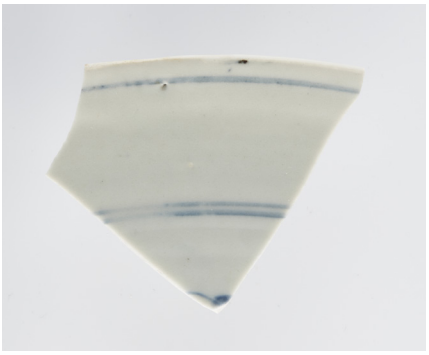
**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel and covered with transparent glaze, edge dyed brown with iron oxide.
It is very difficult to recreate the entire decoration on the basis of the surviving fragment. By the very internal rim of the vessel there is a regular, carefully painted border. Such a form of the border in a simplified version can be found on porcelain from the period of the Ming dynasty in the years 1573-1630. It came to be used again in ca. 1750. We may assume that the remaining decoration included blooming peony stems. The external side of the vessel was also decorated with painting.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa 2016, p. 255, ill. III, 156.





**II.145. VASE (?)**

**INV. NO** MAG/GD/255/005/05/444

**DIMENSIONS** 8 cm x 6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 17th/18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive research by MAG in Gdańsk in 2003 at ul. Pańska in Gdańsk (site 5), trench 1, layer 79

**DESCRIPTION** Thick-walled porcelain. Thrown on a wheel and covered with transparent glaze.
On the outside, the vessel is decorated with flowers painted in panels. This may possibly be a rim of a large, decorative vase. The presence of this type of vessels in the material originating from excavations in Gdańsk has not yet been confirmed.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.146. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1521

**DIMENSIONS** 3.7 cm x 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 204

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, slightly flared, covered with transparent glaze.
The surviving fragment shows very good quality underglaze cobalt blue. The entire decoration probably depicted a *Garden Scene* – we may admire the flowers, which are painted beautifully, with considerable skill and character.
The vessel certainly originates from a workshop manufacturing objects of a class higher than the average mass production popular in the area of old Gdańsk.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.147. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/18087

**DIMENSIONS** 3.6 cm x 3.9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, test pit 20, layer 1628

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze.
The tea bowl (?) was decorated with a representation of a *Garden Scene*, from which only a schematically painted peony bush and the line of the ground with small leaves of grass have survived.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.148. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/86/10/1084(1)

**DIMENSIONS** 4.5 cm x 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** blooming plum tree *mei hua* 梅花, peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s1, layer 154

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze.
The vessel was decorated with a floral decoration composed of blooming plum tree branches *mei hua* and a peony flower *mudan*. The painting was executed with high skill and great care, in a workshop manufacturing high-class vessels.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.149. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/18037A

**DIMENSIONS** diameter 14 cm; foot diameter 7.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony *mudan* 牡丹 and chrysanthemum flowers *yuhua* 菊花, fluting

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled porcelain, a thrown plate fluted on the sides, on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown glaze based on iron oxide, with the edge dyed brown.
From the preserved fragment, it can be concluded that the floral motifs framed by a thin border covered the entire well of the plate. The fluted sides of the plate were decorated with a garland of chrysanthemum *yuhua* and peony flowers *mudan*.

**CONDITION** The plate is glued from two pieces; about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.150. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1640

**DIMENSIONS** diameter 8.5 cm; foot diameter 3.8 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Three Friends of Winter*, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, peony bush *mudan* 牡丹, pergola, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The edges of the foot are not glazed.
A *Garden Scene* adorns the well, showing images of a *Taihu* rock, a willow *chuiliu*, a peony bush *mudan*, and a fragment of a garden pergola framed by two circles limiting the surface of the bottom. The top edge is framed with a painted geometric border consisting of overlapping elements resembling loops. This iconographic motif is derived from earlier Japanese export porcelain. It is a typical mass-produced object intended for European export. Usually, this type of plate was included in sets with a cup and was intended for drinking tea and other colonial beverages.

**CONDITION** The bowl is made of seven fragments; a large part of the bowl's rim is missing.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 150.



**II.151. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1634

**DIMENSIONS** diameter 13.2 cm; foot diameter 7.6 cm; height 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, peony bush *mudan* 牡丹, pergola, swastika *wanzi wen* 卍字纹, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with clearly marked, high edges, on a small ring foot. Glazed on both sides, except for the edge of the foot, with transparent glaze, and brown glaze based on iron oxide on the outer wall. The edge of the plate is dyed brown.
In the well of the plate, there is a representation of a *Garden Scene* consisting of a *Taihu* rock, a weeping willow *chuiliu*, a peony bush *mudan*, and a fragment of a garden pergola decorated with a swastika *wanzi wen* pattern. Two circles frame the scene. A geometric border consisting of overlapping elements resembling loops decorates the edge of the plate, taken from Japanese export porcelain of the earlier period. There is no inscription/mark on the object.
A very typical mass-produced object, intended for export to Europe. Usually, this type of plate was included in sets with a cup and was intended for drinking tea and other colonial beverages.

**CONDITION** The plate is glued from two pieces, and two edge fragments are missing. About 95% of the vessel has survived.

**BIBLIOGRAPHY** Dąbal 2020, p. 143.

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 150.





**II.152. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1740A

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, peony bush *mudan* 牡丹, pergola, swastika *wanzi wen* 卍字纹, floral border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2, layer 481

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, glazed transparent on the inside but with brown iron oxide glaze on the outside. The edges of the foot are unglazed.
A painted representation of a *Garden Scene* with a *Taihu* rock, a willow *chuiliu*, a peony bush *mudan*, and a fragment of a garden pergola composed of boards arranged in a swastika *wanzi wen* pattern (a symbol of prosperity) appears on the vessel's well. Two circles encompass the scene. The edge of the plate is decorated with a wide border with plant motifs alternating with large surfaces marked with cobalt blue spots. The border covers almost the entire surface of the edge of the plate.
It is a typical mass-produced object intended for European export. Usually, this type of plate was included in sets with a cup and was intended for drinking tea and other colonial beverages.

**CONDITION** The plate is glued from five fragments; about 33% of the dish is missing.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 150.





**II.153. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/13/1193

**DIMENSIONS** diameter 13.5 cm; foot diameter 8.3 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze in *cafe au lait* color

**ICONOGRAPHIC MOTIFS** *Garden Scene*, weeping willow *chuiliu* 垂柳, chrysanthemum *yuhua* 菊花, peony bush *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Antiqua Bogdan Bobowski in 2016-2017 at ul. Długie Ogrody in Gdańsk (site 100), trench 2, layer 451

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a small ring foot. Covered with transparent glaze on the interior and brown *café ou lait* colored glaze with iron oxide on the outer wall. The edge of the plate is dyed brown.
A representation of a *Garden Scene* adorns the plate. The preserved fragment on the left shows small, schematically depicted chrysanthemums *yuhua*, peony bushes *mudan*, and a willow *chuiliu*, whose branches fill the entire upper part of the composition. The missing piece probably contained a *Taihu* rock and a large peony bush. A geometric border made of intersecting rhombuses decorates the edge.

**CONDITION** The plate is glued from two pieces; about 33% is missing.

**BIBLIOGRAPHY** unpublished





**II.154. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/15458(2)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹 in bloom, *Taihu* rock 太湖石, fence, swastika *wanzi wen* 卍字纹, border (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain. Bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze, and additionally, on the outside, with brown iron oxide glaze.
On the inside, the tea bowl was decorated with a representation of a *Garden Scene*. The middle part of the composition displayed a *Taihu* rock and small fence decorated with a swastika *wanzi wen* pattern, behind which a large peony bush *mudan* was depicted. The rim may have been decorated with a geometrized border.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.155. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1610B

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, chrysanthemum bush *yuhua* 菊花, peony flower *mudan* 牡丹, rhombus border with single flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, on a small ring foot, with transparent glaze on the inside and brown iron oxide glaze on the outer wall. The edge of the plate is dyed brown.
On the preserved fragment of the plate, the decoration filling the entire well represents a conventionally painted *Garden Scene*, here only revealing the *Taihu* rock and a peony bush *mudan*. The preserved fragment of the border surrounding the edge of the plate consists of intersecting rhombuses alternating with images of single flowers. A narrow circle on both sides surrounds it.

**CONDITION** The preserved fragment accounts for 30% of the vessel

**BIBLIOGRAPHY** unpublished





**II.156. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1740B

**DIMENSIONS** diameter 11 cm; foot diameter 5.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue,

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, chrysanthemum bush *yuhua* 菊花, peony flower *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2, layer 481

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with high edges, on a small ring foot, glazed transparently.
A representation of the *Taihu* rock decorates the tea bowl. Next to the rock is a chrysanthemum bush *yuhua* and a blooming peony bush *mudan* is adjacent to the chrysanthemum. It is a typical representation of a *Garden Scene* with flowers symbolizing summer. A geometric border of small diagonal lines forming a zigzag pattern adorns the edge. The back of the plate is undecorated. This plate is a typical Chinese mass-produced object intended for European export. The painting is sloppy and hastily done. Usually, this type of plate was included in sets with a cup and was intended for drinking tea and other colonial beverages.

**CONDITION** The plate is glued from five pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.157. BRUSH CUP**

**INV. NO.** MAG/GD/255/30/11/151A

**DIMENSIONS** diameter 6.3 cm; foot diameter 6.5 cm; height 6.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with panels

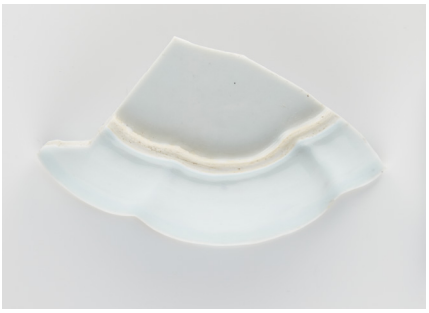
**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2019-2020 at ul. Sienna Grobla 6 in Gdańsk (site 30), layer 10

**DESCRIPTION** Thick-walled porcelain. Long, cylindrical body thrown on a wheel, covered with transparent glaze.
The vessel was decorated in a way typical for 18th-c. export porcelain: with small stems of blooming peonies *mudan* on the outside. The edge is decorated with a geometrized border with panels.
This is the only object of this type in the collection of the MAG.

**CONDITION** About 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.158. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/04/1401B

**DIMENSIONS** diameter 15 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with a braided pattern

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 30 – yard, layer 5383

**DESCRIPTION** Thick-walled porcelain plate, thrown on a wheel with hand sculpted sides in the shape of flower petals on a ring foot. It is glazed transparent.
The plate is decorated with flowers on the entire bottom surface. Its edges are formed in the shape of flower petals and additionally decorated with a geometric border made of short lines, creating a braided pattern.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.159. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183(1)

**DIMENSIONS** foot diameter 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally brown iron oxide glaze.
Tea bowl is decorated inside with irregularly spaced stems of peony *mudan* in bloom.
The collection of the MAG includes a similarly decorated tea bowl: inv. no. MAG/GD/255/100/05/304A (cat. II.207).

**CONDITION** Tea bowl glued from two pieces; about 28% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.160. TEA CUP WITH HANDLE**

**INV. NO.** MAG/GD/255/99/04/1644

**DIMENSIONS** diameter 6.5 cm; foot diameter 3 cm; height 5.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Tea cup thrown on a wheel, on a high ring foot with a glued handle, covered with transparent glaze.
The tea cup was decorated with several stems of flowers spaced around the vessel on the outside. The main element of decoration was a large peony flower *mudan* painted in the foreground. Inside the vessel, around the edge, there is a simplified, narrow painted border.
The collection of the MAG includes similar tea cups: inv. nos. MAG/GD/255/99/04/1646C (cat. II.163) and MAG/GD/255/99/04/1646B (cat. II.171).

**CONDITION** Tea cup glued from five pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.161. TEA CUP**

**INV. NO.** MAG/GD/255/99/04/1610C

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 2nd half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** European flowers, border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. Tea cup thrown on a wheel. With a ring foot and glued handle. Covered with transparent glaze. Decorated on the outside with twigs with flowers in European style. On the inside, the edge of tea cup is encircled with a broad border referring to rococo stylistics.
The collection of the MAG includes a similar tea cup: inv. no. MAG/GD/255/99/04/1610(2) (cat. II.238).

**CONDITION** Tea cup glued from pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.162. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1646D

**DIMENSIONS** diameter 14 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, bamboo leaves *zhuzi* 竹子 and grapes

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, with distinctly separated bottom, on a small ring foot, covered with transparent glaze.
This plate was decorated inside with loosely spaced stems of peony flowers *mudan* in bloom. Its edge was decorated with a carelessly painted border depicting greatly simplified bamboo leaves *zhuzi* and bunches of grapes. To a non-expert, they are almost illegible. We do not know whether there were other iconographic motifs on the non-surviving part of the plate.
The collection of the MAG includes a similar plate: inv. no. MAG/GD/255/100/13/28 (cat. II.174).

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.163. TEA CUP**

**INV. NO.** MAG/GD/255/99/04/1646C

**DIMENSIONS** diameter 6.5 cm; foot diameter 3 cm; height 5.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

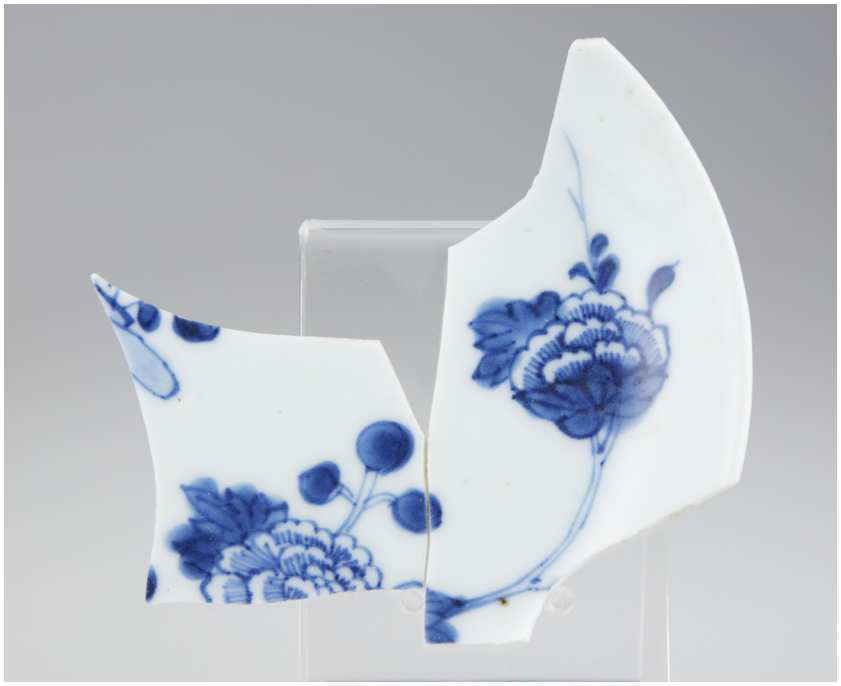
**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, wide border (braiding pattern?)

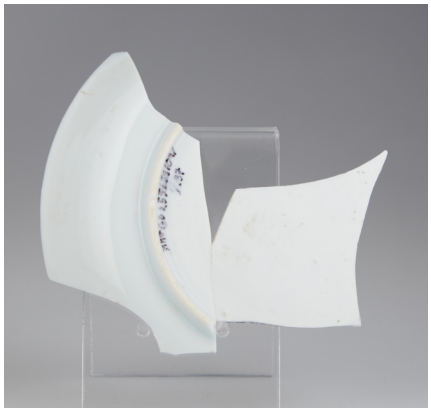
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), Szeroka trench 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, a thrown teacup on a small ring foot, with an attached handle. It has a transparent glaze. The vessel's exterior displays a flowering peony bush; only a fragment, alongside a single flower, has survived. The rim of the cup's interior is surrounded by a wide, very carelessly painted border resembling a rim.

**CONDITION** The tea cup is glued from pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.164. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3197A

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** blooming peony bush *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 94 (yard), layer 2558

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
The decoration possibly depicted a single bushy stem of peonies *mudan* in bloom.
The collection of the MAG includes similar objects: inv. nos. MAG/GD/255/39/03/19498 and MAG/GD/255/20/50/3034 (cat. II.183).

**CONDITION** Plate is glued from two pieces; about 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 151.





**II.165. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2184(1)

**DIMENSIONS** 4.3 cm x 4.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, plum tree flowers *mei hua* 梅花, geometrized border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, covered with transparent glaze.
Tea bowl decorated with schematic and rather careless painting executed in light cobalt blue. Edge of tea bowl was decorated with a narrow, geometrized border depicting a pattern of tiny slant lines. On the outside, the tea bowl was painted with a floral decoration. We may identify peony flowers *mudan* in full bloom and a blooming plum tree twig *mei hua*.

**CONDITION** The surviving fragment is a piece of the body of the tea bowl with its edge, which constitutes about 10% of the vessel.

**BIBLIOGRAPHY** unpublished







**II.166. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183D

**DIMENSIONS** diameter 7.6 cm; foot diameter 3.6 cm; height 4,2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, plum tree in bloom *mei hua* 梅花, weeping willow *chuiliu* 垂柳, border with diamonds and frogspawn pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl on a small ring foot with a slightly rounded, flaring body. Covered with transparent glaze.
The decoration was executed very schematically and in considerable haste, with the help of a lighter shade of cobalt blue. On the outside of the tea bowl we can see a type of a *Garden Scene* depicting a peony flower *mudan* surrounded with twigs of a blooming plum tree *mei hua*. On the left side of the peony flower there is a weeping willow *chuiliu* with disturbed proportions. Above the *Garden Scene*, by the edge of the tea bowl, a lambrequin border was painted. Its panels are alternately filled with a diamond pattern and a frogspawn pattern. Inside, the tea bowl was decorated with a single flower painted in the middle of the bottom, which was encircled with a single ring. Another such thin ring underlines the edge of the tea bowl on the inside.
The collection of the MAG includes two tea cups with the same decoration: inv. nos. MAG/GD/255/99/04/2183C (cat. II.265) and MAG/GD/255/99/04/2183F (cat. II.167). They were originally a set.

**CONDITION** Tea bowl glued from four pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.167. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183F

**DIMENSIONS** diameter 7.2 cm; foot diameter 3.6 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, twig of plum tree in bloom *mei hua* 梅花, peony flower *mudan* 牡丹, border with diamonds and frogspawn pattern

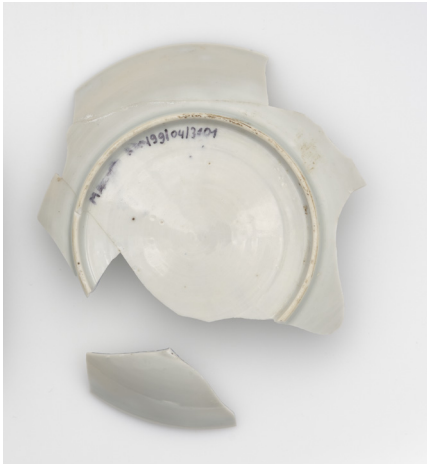
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl on a small ring foot, with a slightly rounded, flaring body. Covered with transparent glaze.
The decoration was executed very schematically and in haste, with the help of a lighter shade of cobalt blue. On the outside we can see a type of a *Garden Scene* depicting a peony flower *mudan* surrounded with twigs of a blooming plum tree *mei hua*. There is a lambrequin border above it. Its panels are alternately filled with a diamond pattern and a frogspawn pattern. Inside, the tea bowl was decorated with a single flower painted in the middle of the bottom, which was encircled with a single ring. Another such thin ring underlines the edge of the tea bowl on the inside.
The collection of the MAG includes two tea cups with the same decoration: inv. nos. MAG/GD/255/99/04/2183C (cat. II.265) and MAG/GD/255/99/04/2183D (cat. II.166).

**CONDITION** Tea bowl glued from two pieces; about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.168. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101U

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** blooming magnolia *yulan* 玉蘭, peony flower *mudan* 牡丹, *Taihu* rock 太湖石, bird, butterfly *hudie* 蝴蝶

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** High quality thin-walled porcelain. A thrown plate with a uniform surface, on a small ring foot, with transparent glaze.
The plate is decorated with a blooming magnolia *yulan* and a bird sitting on a branch. The *Taihu* rock's upper part and part of the blooming peony *mudan* is still preserved on the composition's right side. Above the rock, a butterfly *hudie* passes in flight, and a sitting bird (magpie?) glances towards it. The composition is painted with great skill, with a thin contour complemented by two contrasting tones of cobalt.
This object represents a higher artistic level than many other schematically painted vessels from the collection of the MAG and the average Chinese production for European markets. The composition is relatively original, painted in a more individualized manner, showing the artist's style. The high-quality, thin-walled porcelain constitutes a small percentage of the entire Far Eastern porcelain collection from Gdańsk excavations.

**CONDITION** The plate is glued from three pieces; about 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.169. TEA BOWL**

**INV. NO.** MAG/GD/255/20/51/718

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** blooming magnolia *yulan* 玉蘭, bird (magpie *xieque* 喜鵲?)

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 7, layer 2414

Description Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside. Monochromatic brown iron oxide glaze covers the outside.

A bird sitting on a branch decorates the preserved fragment of the bowl. Perhaps it is a scene showing a magpie *xieque* on a magnolia branch *yulan*, a symbol of prosperity.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.170. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/385B

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *shi shi bao xi* 喜喜報喜: magpies *xieque* 喜鵲 among plum tree flowers *mei hua* 梅花, geometric border with panels with a peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a rather flat well, on a small ring foot. Covered with transparent glaze. The edge of the plate is dyed brown.
The decoration consists of two flowering plum trees *mei hua* opposite each other, with two magpies *xieque* flying among them. This pattern is a very simplified version of the representation known from classical Chinese painting called *shi shi bao xi*. This depiction includes flowers and birds, referencing Chinese characters spelling out a wish for happiness. Around the plate's edge appears a narrow, geometric border consisting of alternating segments filled with intersecting lines forming a zigzag pattern and panels with a peony flower *mudan*.
This pattern is a rarer type of representation on export porcelain, although the ccollection of the MAG also includes other objects with a magpie motif: inv. no. MAG/GD/255/129/02/1343A (cat. V.10).

**CONDITION** The plate is glued from four pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3.







**II.171. TEA CUP**

**INV. NO.** MAG/GD/255/99/04/1646B

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** sparrow, peony flower *mudan* 牡丹, geometrized border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Tea cup thrown on a wheel, on a high ring foot, with glued handle. Covered with transparent glaze.
The main part of the decoration was probably painted on the non-surviving part of the tea cup. The surviving fragment only displays a narrow, geometrized border by the internal rim, a single small flower in the middle of the bottom and a small flying sparrow on the outside.
The collection of the MAG includes two similar tea cups: inv. nos. MAG/GD/255/99/04/1644 (cat. II.160), and MAG/GD/255/99/04/1646C (cat. II.163).

**CONDITION** Tea cup glued from six pieces; about 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.172. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1646(3)

**DIMENSIONS** 2.7 cm x 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, body slightly flared. Covered with transparent glaze.
It is impossible to identify the types of decoration on the basis of the surviving fragment of the vessel – it may have been decorated with a floral motif.

**CONDITION** Only a small fragment has survived, constituting about 5% of the dish.

**BIBLIOGRAPHY** unpublished





**II.173. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/03/214(3)

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, twig of plum tree in bloom *mei hua* 梅花, geometrized border

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer side of the plate is additionally covered with monochromatic brown iron oxide glaze. The edge is dyed brown.
The vessel is decorated inside the ring, limiting the surface of the bottom, which depicts floral motifs: a twig of a plum tree in bloom *mei hua*, and a peony bush *mudan*. The edge of the plate is ringed with a geometrized border composed of crossing lines and dots between them.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.174. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/13/28

**DIMENSIONS** diameter 14 cm; foot diameter 7 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

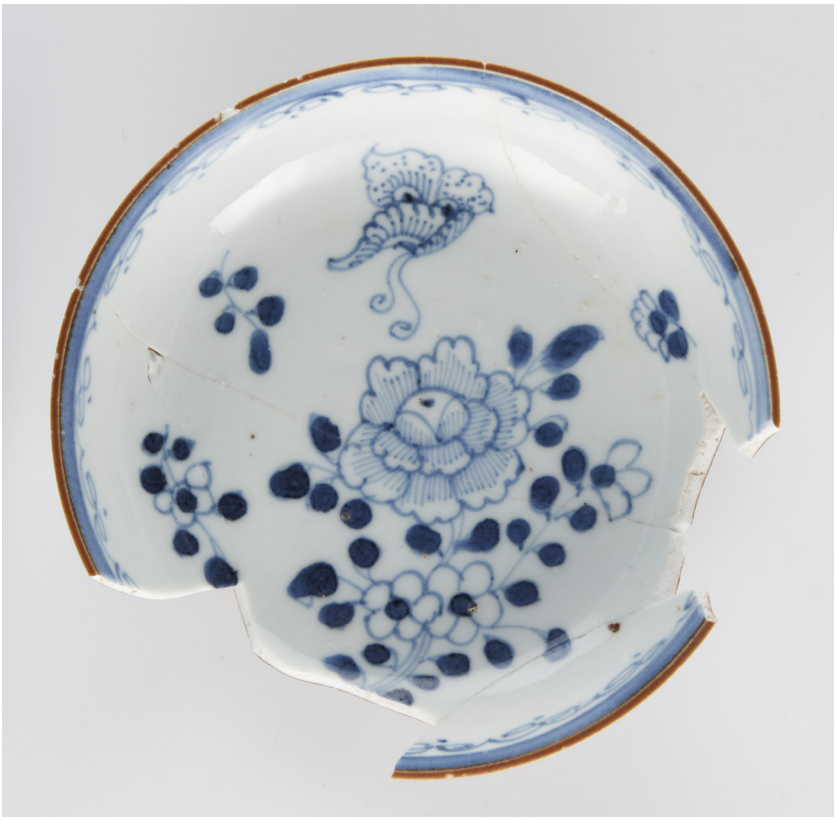
**ICONOGRAPHIC MOTIFS** *Three Friends of Winter*, *Garden Scene*, bamboo *zhuzi* 竹子, plum tree in bloom *mei hua* 梅花, floral border

**ORIGIN** pre-emptive excavations by Antiqua Bogdan Bobowski in 2016-2017 at ul. Długie Ogrody in Gdańsk (site 100), trench 2, layer 7

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer side of the plate is additionally glazed with a monochromatic brown iron oxide glaze. The edge of the plate is clearly dyed brown. The bottom of the plate is decorated with a *Garden Scene* surrounded with two thin rings dividing the surface of the bottom from the edge. Only the upper part of this representation has survived: twigs of a plum tree in bloom *mei hua* and bamboo tops *zhuzi*. This iconography is a reference to the typical representation of the topic *Three Friends of Winter*. The edge of the plate is decorated with a border composed of unclearly painted floral motifs – this is possibly an extremely simplified version of a typical border that includes a representation of a grapevine with fruits and bamboo shoots.

**CONDITION** About 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.175. SMALL PLATE**

**INV. NO.** MAG/GD/255/108/02/2815

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, butterfly *hudie* 蝴蝶, geometrized lily pattern (?)

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 5, layer 1810

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with no clear emphasis on the well, on a small ring foot. Covered with transparent glaze. Brown glaze based on iron oxide appears on the outer wall. The edge of the plate is dyed brown.
A simplified representation of a blooming peony bush and a butterfly *hudie* flying above it adorn the plate. The edge of the plate has a border consisting of a pattern painted on the brown-colored edge and a pattern below it in the form of loops with regularly spaced dots; perhaps it is a significantly simplified version of the lily pattern that appeared on many *chine de commande* porcelain objects.

**CONDITION** The plate is glued from pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.176. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1646A

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border border with sea waves motif (?)

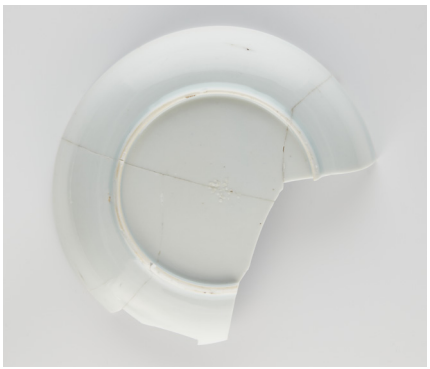
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, without a clearly marked well, on a short ring foot, covered with transparent glaze.
Based on this small preserved fragment, one can conclude that the vessel was decorated inside with a floral composition on its entire surface, surrounded by a wide border painted at the edge, consisting of overlapping semicircular elements. This pattern likely derives from the iconographic motif of sea waves, the prototype of which was the graphic markings of the sea on old Chinese maps.

**CONDITION** The plate is glued from four pieces, and about 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.177. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/19498

**DIMENSIONS** diameter 14 cm; foot diameter 11 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, magnolia flower *yulan* 玉蘭, geometric border

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 80, ar 36, feature 1112, layer 8287

**DESCRIPTION** Thin-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with a transparent glaze.
A representation of a peony flower *mudan* and a blooming magnolia *yulan* branch cover the surface of the plate. The rest of the composition is missing, most likely featuring a *Taihu* rock and perhaps a third plant. The flowers are rendered with great skill: first, the artist painted the outlines, and then filled some elements with two tones of cobalt: light and dark. A geometric border adorns the edge. The magnolia flower is one of the less frequently depicted plants on export porcelain. Its occurrence in Chinese domestic use porcelain (including official porcelain) is widely attested.

**CONDITION** The plate is glued from four pieces, two fragments are missing from the edge, and about 85% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.178. PLATE**

**INV. NO.** MAG/GD/255/129/02/641

**DIMENSIONS** diameter 13 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, chrysanthemum bush *yuhua* 菊花, blossoming plum tree *mei hua* 梅花, pergola, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outer wall of the plate is additionally decorated with a monochromatic, brown iron oxide glaze.
A *Garden Scene* decorates the entire surface of the plate. We can distinguish a pergola, a blossoming plum tree *mei hua*, and a conventionally presented chrysanthemum bush *yuhua*. A schematic geometric border decorates the edge. The plum tree and the chrysanthemum bush are the two dominant features of the composition, which is quite unusual. This representation shows excellent contouring skill, and the resulting painting uses two tones of cobalt.
A very similar object with an almost identical decorative pattern is in the Archaeological and Historical Museum in Elbląg, inv. no. EM/3215.

**CONDITION** The plate is glued from three pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Marcinkowski, Pospieszna 2016, p. 134.





**II.179. TEA BOWL**

**INV. NO.** MAG/GD/255/102/02/881B

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4,1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Water Landscape*, wild geese, peony flowers *mudan* 牡丹, coniferous tree, flowers

**ORIGIN** pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102), trench 2, layer 68

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards, on a small ring foot. It has a transparent glaze on the inside, with a brown iron oxide glaze on the outside.
On the entire surface of the plate, surrounded by a thin, geometric border, there is a scene depicting a *Water Landscape* with wild geese. The preserved fragment of the cup shows one goose flying over a body of water and another stretching its neck. Birds had to be painted in pairs and were supposed to symbolize the reunion of spouses or friends who had not seen each other for a long time. There were most likely two pairs of birds. On the shore, one can see a characteristic tree bent to the ground and – as if painted in addition to the original composition – a peony flower *mudan*. The edge of the bowl contains a border consisting of a simple ring and bamboo flowers and leaves *zhuzi*. The painting is simplified and even clumsy. It resembles standard products intended for the Chinese domestic market. A plate with a very similar pattern but of a different type in terms of the quality of the item and the type of painting is in the Archaeological Museum in Elbląg, inv. no. EM/1049. By comparing both objects, one can guess what the rest of the decoration looked like and, at the same time, notice significant differences in the interpretation of the same pattern.

**CONDITION** Approximately 45% of the dish has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Marcinkowski, Pospieszna 2016, p. 243.






**II.180. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1435

**DIMENSIONS** diameter 11 cm; foot diameter 6.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, shrubs, pine tree, pond

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, feature 518, layer 157

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with high edges on a small ring foot, covered with transparent glaze. A plate decorated with a *Garden Scene* on the interior, part of the garden with a large, old, picturesquely twisted pine tree is visible on the right. The porous structure of the tree's trunk is very detailed. Next to it are *Taihu* rocks and shrubs. On the left side of the composition, one can recognize elements that indicate the presence of a pond or river.
A geometric border of crossed dashes runs along the edge of the plate. The whole scene is very conventional but quite energetic. From an analysis of the composition of the painting and how some elements are depicted (such as the pine tree and the *Taihu* rock), one can learn that instead of the overproduced model in most factories, the template for this version of the *Garden Scene* was classical Chinese painting done by a talented artist in ink, or ink and paint. The underside of the plate also shows a small, uninterpretable piece of cobalt under-glaze painting. This depiction is rare for porcelain from the excavated area of the Historic City of Gdansk.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.181. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/19609

**DIMENSIONS** foot diameter 11 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), *Taihu* rock 太湖石

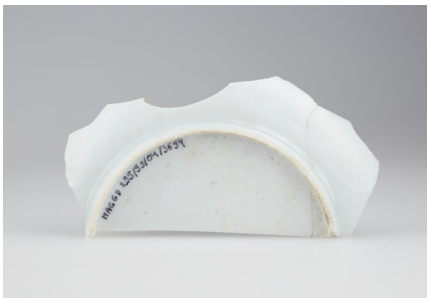
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3709

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel and covered with transparent glaze. On the outside, it is additionally decorated with brown iron oxide glaze.
The surviving fragment depicts *Taihu* rock, which is possibly a part of a typical representation of a *Garden Scene*.

**CONDITION** About 9% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.182. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3694

**DIMENSIONS** diameter 12 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), peony flowers and bush *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 859

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a wide flat edge, on a small ring foot. Covered with transparent glaze.
A large peony flower *mudan* with flowery branches adorns the preserved fragment of the plate, and most likely a *Garden Scene* decorates the entire surface. The arrangement of flowering branches suggests that it was a typical and often repeated composition, with the *Taihu* rock and other common plants in the center.

**CONDITION** The plate is glued from two pieces, and about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.183. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/3034

**DIMENSIONS** diameter 13 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, peony bush *mudan* 牡丹, chrysanthemum bush *yuhua* 菊花, bamboo *zhuzi* 竹子

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, layer 2900

**DESCRIPTION** Plate with a small ring foot, with a uniform surface, covered with transparent glaze. The outside wall of the plate is additionally glazed in brown, the edge dyed light brown.
A *Garden Scene* decorates the entire surface of the plate. The central element of the composition is a *Taihu* rock. On the right side, there is a peony bush *mudan* with one large flower and tiny buds; on the left, there is a small chrysanthemum bush *yuhua* clinging to a rock, and behind it, growing bamboo shoots *zhuzi* in the distance.
The technique used for the painting uses a filled outline, filled with various tones of cobalt. This same method was, and still is, used in Chinese painting with ink and water paints. This representation has two tones of cobalt; the highest degree of mastery uses seven tones.

**CONDITION** About 50% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 151.





**II.184. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3428

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, pergola, swastika *wanzi wen* 卍字纹, border with vine pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 89, layer 1400

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The edge is glazed brown.
A conventionally painted *Garden Scene* appears at the bottom of the bowl, placed in a double ring. The preserved fragment shows part of a fence decorated with a swastika *wanzi wen,* pattern. Behind the fence, one can see a flower with large petals, most likely a schematically presented peony *mudan*. A wide border made of carelessly painted plant elements (vine motif) adorns the edge of the bowl. This type of border pattern was popular from 1710-1730. The level of execution varied, depending on the quality of the object.

**CONDITION** About 25% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Howard 2003, vol. 2.





**II.185. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/14430A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, border with a cloud *yun* 雲 motif (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**ICONOGRAPHIC MOTIFS** peony flowers, clouds (?)

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, on a small ring foot, glazed transparent on the inside. Brown monochromatic iron oxide glaze is on the outside. The edge of the tea bowl is dyed brown.
A motif of simplified peony flowers *mudan* and a wide border at the edge (probably decorated with a cloud *yun* motif) adorns this fragment.
It is a typical, mass-produced object intended for export to Europe. Usually, these types of bowls were included in sets with a plate and used for drinking tea and other colonial beverages.

**CONDITION** About 45% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.186. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1088A

**DIMENSIONS** diameter 8 cm; foot diameter 3.5 cm; height 4.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, peony bush *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 401

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with clearly marked, high edges, on a small ring foot. Decorated on both sides, except for the edge of the foot, with transparent glaze and brown iron oxide glaze on the outer wall. The edge of the vessel is dyed brown.
A schematically painted *Taihu* rock and a peony bush *mudan* adorn the bowl. In this case, the composition of this often recurring iconographic motif is not only found on the bowl's well but also spreads widely onto its edges, where a rock and a peony bush appear. The edge of the bowl is undecorated, and there is no border, typical of products in this style.

**CONDITION** The tea bowl is glued from three pieces, and about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.187. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/652

**DIMENSIONS** diameter 5 cm; foot diameter 3.5 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, chrysanthemum flowers *yuhua* 菊花, *Taihu* rock 太湖石, bamboo *zhuzi* 竹子, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, widening towards the top, on a small ring foot, covered with transparent glaze. The bowl's exterior glaze is a monochromatic, brown iron oxide. The edge of the bowl is dyed brown.
The vessel's interior features a *Garden Scene*, the central decorative motif of which is a large, blooming chrysanthemum bush *yuhua* growing next to a *Taihu* rock and a small bamboo *zhuzi*. The representation is surrounded by a thin ring. The rim of the bowl is decorated with a geometric border made of small lines arranged in a zigzag pattern typical of this period.

**CONDITION** The tea bowl is glued from three fragments, and almost 100% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.188. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184H

**DIMENSIONS** diameter 14; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

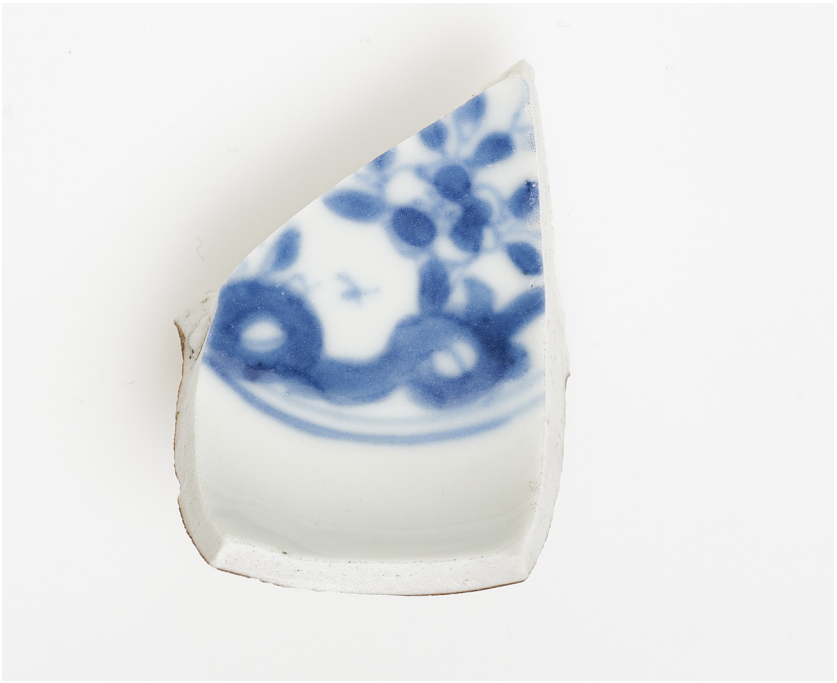
**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, *Taihu* rock 太湖石, bamboo shoots *zhuzi* 竹子, trellis border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze, and additionally with brown glaze on the outside. The edge of the plate is dyed brown.
The plate was decorated with a large *Garden Scene* painted all over its surface. We can see *Taihu* rock, blooming chrysanthemum bush *yuhua*, single peony flowers *mudan* and young, schematically marked bamboo shoots *zhuzi*. The edge of the plate was encircled with a geometrized border making a kind of a trellis pattern.

**CONDITION** Plate is glued from four pieces; about 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.189. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/11755

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze.

**ICONOGRAPHIC MOTIFS** *Garden Scene*, blooming peony bushes *mudan* 牡丹, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 18D, layer 3602

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally, on the outside, with brown iron oxide glaze.
A very simplified and carelessly painted *Garden Scene* in light cobalt blue depicts a *Taihu* rock and blooming peony bushes *mudan*.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.190. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1646(1)

**DIMENSIONS** 2.2 cm x 2.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), *Taihu* rock 太湖石

**ORIGIN** pre-emptive research by MAG in 2006-2008 in the area of Szeroka, Tandeta and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with its body slightly flared. Covered with transparent glaze. The surviving piece shows a fragment depicting a *Taihu* rock. It is possibly a representation of a *Garden Scene*.

**CONDITION** Only a small fragment of the well has survived, constituting about 5% of the dish.

**BIBLIOGRAPHY** unpublished





**II.191. TEA BOWL**

**INV. NO.** MAG/GD/255/86/09/519

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, blooming peony bush *mudan* 牡丹 (?), *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by Azupiranu Jakub Prager in 2015 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86), trench – plot 3, layer 47, feature K90

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally with brown iron oxide glaze on the outside.
On the inside, the tea bowl was decorated with a representation of a *Garden Scene*. We may identify a *Taihu* rock and a blooming bush, probably peony *mudan*. The painting is simplified and rather careless.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.192. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1635

**DIMENSIONS** diameter 11.7 cm; foot diameter 6.9 cm; height 2.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

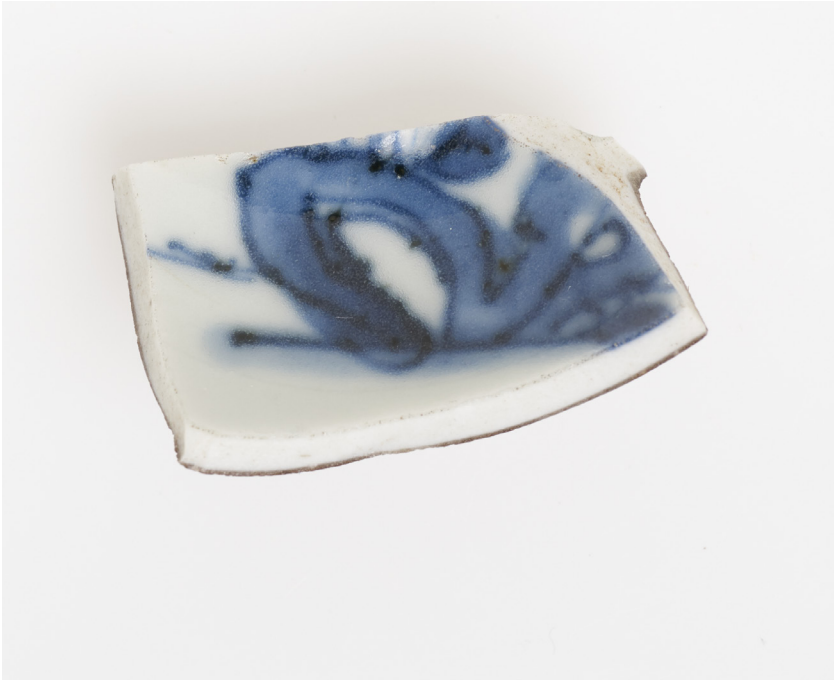
**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, *Taihu* rock 太湖石, garden pergola, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot. Covered with transparent glaze inside and brown glaze on the outer wall. The edge of the plate is dyed a lighter brown.
A *Garden Scene* decorates the whole surface of the plate. The *Taihu* rock is in the center of the composition, and on the right is a large, blooming peony bush *mudan*. A chrysanthemum bush *yuhua* is painted on the other side of the *Taihu* rock. At the very bottom, on the preserved fragment, there is a small garden pergola. A geometric border made of symmetrically intersecting edges frames the edge of the plate.

**CONDITION** The plate is glued from five pieces and three large pieces are missing from the edge.

**BIBLIOGRAPHY** Dąbal 2020, p. 146.





**II.193. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/14003(1)

**DIMENSIONS** 5 cm x 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, covered with transparent glaze. The outer side is additionally covered with monochromatic brown iron oxide glaze. The edge of the tea bowl is dyed brown.
A small fragment of the bottom, with foot, is in underglaze cobalt blue. We may recognize a *Taihu* rock – the only surviving element of the composition, which possibly depicted a *Garden Scene*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.194. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2246

**DIMENSIONS** foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 6 –yard, layer 6002

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate, quite narrow in shape, on a small ring foot, with transparent glaze inside and brown iron oxide glaze outside.
The bowl depicts conventionally painted peony flowers *mudan* growing next to the porous *Taihu* rock. A narrow, geometric border adorns the very edge of the vessel. It is a typical mass Chinese production object intended for European export. The painting is sloppy and hastily done.

**CONDITION** About 20% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.195. TEA BOWL**

**INV. NO.** MAG/GD/255/143/02/25

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Water Landscape*, peony flower *mudan* 牡丹, *Taihu* rock 太湖石, duck *ya* 鸭, geometric border

**ORIGIN** from a part of H. Langpohl's collection donated to MAG, comprising artifacts found in construction trenches during the reconstruction of the historical center of Gdańsk in 1950-1955, former no. Sz–F/593/23X54, ul. Szeroka – corner of ul. U Furty, feature - toilet facility

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze, the edge is dyed brown.
A *Garden Scene* adorns the well of the tea bowl. One can see a pond with a swimming duck *ya*. On the shore, a peony flower *mudan* grows next to a *Taihu* rock. A narrow border filled with intersecting lines runs along the edge of the vessel. The painting is simplified and hasty.
Similar objects can be found in many European collections, although the representation of a *Garden Scene* combined together with a *Water Landscape* is one of the rarer ones.

**CONDITION** About 65% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.196. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3724D

**DIMENSIONS** diameter 14 cm; foot diameter 8 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, geometrized border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain. Small flat plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze, and additionally with brown glaze on the outside. The edge of the plate is dyed brown.
The main scene covering the entire central part of the plate and painted within a single, thin ring, simultaneously separating the edge of the plate, depicts a simplified *Garden Scene*. In the middle, among other plants and flowers, there is a *Taihu* rock, on its left side a large peony flower *mudan*, and on its right a weeping willow *chuiliu*. The edge of the plate is decorated with a simplified, geometrized border.
The collection of the MAG includes similar objects with a very similar iconographic representation: inv no. MAG/GD/255/129/02/1071A (cat. II.225) and inv no. MAG/GD/255/133/03/24013 (cat. II.208).

**CONDITION** Plate is glued from four pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.197. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2035A

**DIMENSIONS** diameter 11 cm; foot diameter 6 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, bamboo *zhuzi* 竹子, geometric border with flower buds in panels

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 – yard, layer 4451

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a clearly defined well, on a small ring foot, covered with transparent glaze.
The decoration painted over the entire surface of the plate depicts a *Garden Scene*. The central iconographic motif is the *Taihu* rock with peonies *mudan*. The central element of the composition is a large peony flower in full bloom. One can see relatively schematically painted bamboo trees *zhuzi* on the right in the distance. Two circles frame the entire scene, limiting the surface of the bottom of the plate. A geometric border made of a grid of rhombuses adorns the edge, along with abbreviated and conventional flower buds and longitudinal panels of a floral motif.

**CONDITION** The plate is glued from two pieces; about 60% has survived.

**BIBLIOGRAPHY** unpublished





**II.198. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1610D

**DIMENSIONS** diameter 11 cm; foot diameter 8 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, bamboo *zhuzi* 竹子, garden pergola (fence), geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled, thrown porcelain with a clearly defined well, on a small ring foot, covered with transparent glaze. A *Garden Scene* encompasses the entire well and edges of the plate. The preserved plate fragment portrays decorations depicting a pergola with bamboo *zhuzi* growing behind it and a large peony bush *mudan* on the right. The rim of the plate is decorated with a geometric border with a zigzag pattern. The border painting is much more precise than on many other plates from the same period in the collection of the MAG.

**CONDITION** The plate is glued from five pieces; about 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.199. LARGE PLATE**

**INV. NO.** MAG/GD/255/99/04/1626

**DIMENSIONS** diameter 23 cm; foot diameter 13 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, *Taihu* rock 太湖石, bamboo *zhuzi* 竹子, mushroom *lingzhi* 靈芝, pergola, geometric border

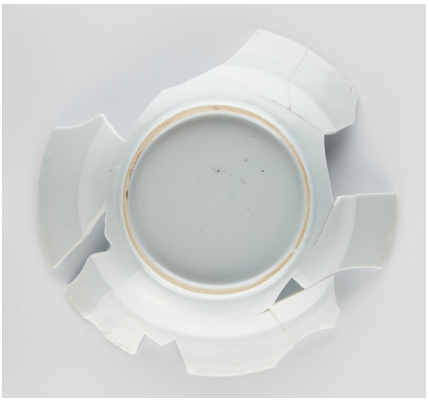
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a deep well, on a small ring foot, covered with transparent glaze. A *Garden Scene* decorates the entire surface of the well, framed by a thin ring. At the bottom of the composition, on the right side, there is a garden pergola, in the middle of which there is the *lingzhi* longevity mushroom. Next to it is a *Taihu* rock with a large flowery peony bush *mudan* behind it. Behind the pergola, a bamboo tree *zhuzi* grove fills the entire upper part of the composition. A geometric border composed of a network of edges arranged alternatingly with briefly presented images of individual flowers lies at the edge of the plate.
The depiction of a *Garden Scene* with the *Taihu* rock in this object is a common decorative motif in Chinese export porcelain, appearing in many variants.

**CONDITION** The plate is glued from fifteen pieces, and two edge fragments are missing. About 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.200. LARGE PLATE**

**INV. NO.** MAG/GD/255/99/04/3101B

**DIMENSIONS** diameter 23 cm; foot diameter 13 cm; height 3cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Water Landscape*, peony flower *mudan* 牡丹, lotus flowers *lianhua* 蓮花, bamboo *zhuzi* 竹子, chrysanthemum flower *yuhua* 菊花, *Taihu* rock 太湖石, garden pergola, pond, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939.

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The plate has a clearly defined bottom surrounded by two rings, decorated with a representation of a *Garden Scene* combined with a *Water Landscape*. On the right side, on the bank in the background behind the garden pergola (or simply the fence), next to the conventionally painted *Taihu* rock, a peony bush *mudan*, a chrysanthemum bush *yuhua*, and tall bamboo *zhuzi* grow. On the left side of the composition, one can see lotus leaves together with a lotus flower *lianhua*. A border of overlapping diagonal lines, forming a zigzag, decorates the plate's edge. Plates of these sizes exist in smaller quantities (see cat. V.1, VI.3-5) than typical sets for drinking colonial drinks. These plates were intended for meals. They would most likely be found in sets of several pieces in households. Excavations at some sites confirm this.
Even though this scene is in the Chinese style, the painter's difficulty in composing the space well is visible, and some elements (such as flowers and lotus leaves or the arrangement of rocks and plants on the island) seem unstable and painted with an uncertain hand.

**CONDITION** The plate is glued from three pieces; 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Madsen, White 2009.





**II.201. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/407

**DIMENSIONS** diameter 13.5 cm; foot diameter 8.5 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony branches and flowers *mudan* 牡丹, butterfly *hudie* 蝴蝶, border with lily pattern (?)

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a rather undefined well, on a small ring foot. Covered with transparent glaze on the interior and monochromatic brown iron oxide on the exterior. The edge of the plate is dyed brown.
A highly simplified representation of a blooming peony bush *mudan* and a butterfly *hudie* flying above it adorn the plate. The edge has a border consisting of a pattern painted just below the brown-colored edge in the form of loops with regularly spaced dots; perhaps it is a significantly simplified version of the lily pattern that appeared on many *chine de commande* porcelain objects, as a direct reference to Burborn lilies.

**CONDITION** The plate is glued from 2 fragments; approximately 50% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.202. TEA BOWL**

**INV. NO.** MAG/GD/255/133/03/24705

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** plant motifs, chrysanthemum flowers *yuhua* 菊花, border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 8, layer 510
Description Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The edge is glazed brown.
A floral decoration inscribed in a circle adorns the well of the vessel. One can see conventionally presented chrysanthemum flowers *yuhua* among small branches and leaves. The interior edge of the bowl has a border made of diagonal lines forming a zigzag. Other European collections contain similar items. A typical mass-produced object, intended for export to Europe. Usually, this type of plate was included in sets with a tea bowl and was intended for drinking tea and other colonial beverages.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.203. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/24704

**DIMENSIONS** diameter 15 cm; foot diameter 9 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), peony flower *mudan* 牡丹, hibiscus flower *furong hua* 芙蓉花 (?), butterfly *hudie* 蝴蝶, border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 8, layer 510

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The edges of the foot are unglazed. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
The plate was probably decorated on the bottom with a depiction of a *Garden Scene* featuring peony flowers *mudan* and hibiscus *furong hua*, along with a butterfly *hudie*. It is possible that other elements, such as a *Taihu* rock or just plants, were also included. A border decorated with diagonal lines forming a zigzag adorns the interior edge of the bowl.
Other collections contain similar objects. This tea bowl is mass-produced and intended for export to Europe. Usually, this type of plate was included in sets with a tea bowl and was used for drinking tea or other colonial beverages.

**CONDITION** The plate is glued from two pieces; about 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.204. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1148

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, chrysanthemum flowers *yuhua* 菊花, bamboo *zhuzi* 竹子

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s6, rubble removal

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze, and additionally with brown iron oxide glaze on the outside.
On the inside, the tea bowl was decorated with a *Garden Scene* depicting inter alia bamboo shoots *zhuzi* and blooming chrysanthemum bushes *yuhua*.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.205. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1498(5)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, weeping willow *chuiliu* 垂柳, fence

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a small ring foot. Covered with transparent glaze and additionally with brown iron oxide glaze on the outside.
Inside, the entire tea bowl was filled with a *Garden Scene* depicting such recognizable elements as a fence, large weeping willow *chuiliu*, large blooming peony bush *mudan* and a single small peony bush in the distance. The hasty painting and small degree of care suggest lower quality mass production.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.206. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1498(6)

**DIMENSIONS** foot diameter 7.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, plum tree *mei hua* 梅花, grasses, fence

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain. Small plate on a small ring foot, covered with transparent glaze.
The surviving fragment of the bottom of the vessel allows identification of the central part of a *Garden Scene* depicting a geometrized, symbolically shown *Taihu* rock, garden fence, grasses, tree trunk (possibly plum tree *mei hua*) and a lower part of the bush (probably peony *mudan*).

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.207. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/304A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, bamboo shoots *zhuzi* 竹子, flowering cherry bush *yinghua* 樱花, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, evenly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge of the tea bowl is dyed brown. The bowl is decorated with a representation of a *Garden Scene* on its entire surface. A flowering cherry bush *yinghua* appears next to a large conventionally painted *Taihu* rock, and behind it grows a peony bush *mudan* with a large flower. On the other side of the rock, we see bamboo shoots *zhuzi*. The collection of the MAG contains a fragment of a plate that is probably a complement to the entire set, a bowl and a plate: inv. no. MAG/GD/255/100/05/304B (cat. II.212).

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.208. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/24013

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, plum tree flowers *mei hua* 梅花, *Taihu* rock 太湖石, fruit of the citron – "Buddha's hand," geometrized border

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 32, feature 935, layer 936

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer side of the plate is additionally glazed with monochromatic, brown iron oxide glaze. The edge is dyed brown.
The vessel is decorated on its entire surface with a floral composition composed of a large peony flower *mudan* and a blooming plum tree twig *mei hua*. Between their stems, there is a fruit of the citron called "Buddha's hand." The rim is surrounded by a geometrized border created from tiny crisscrossing lines.

**CONDITION** Plate glued from four pieces; about 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.209. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101F

**DIMENSIONS** diameter 13 cm; foot diameter 7.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

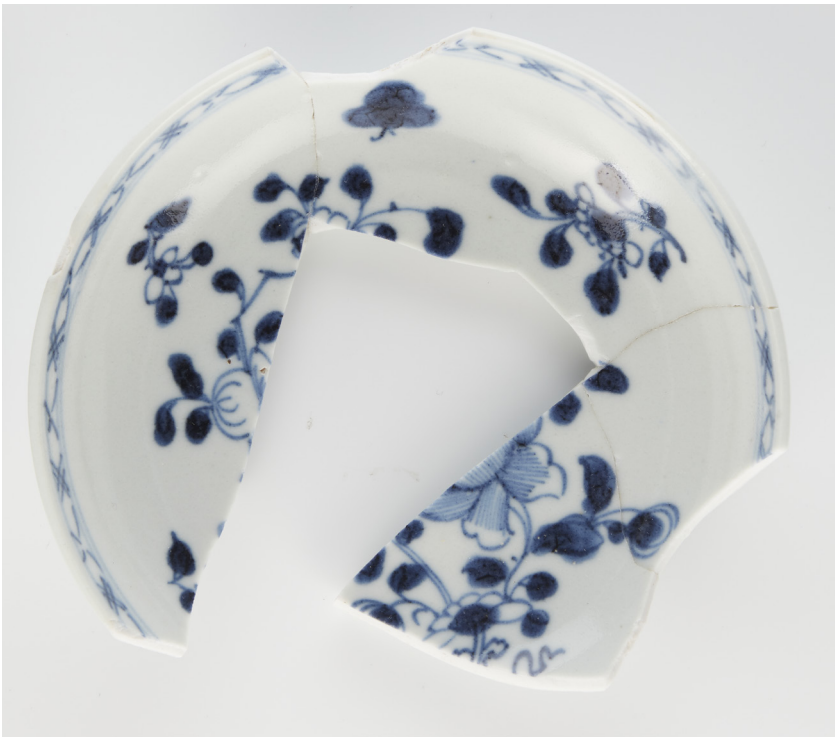
**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *yuhua* 菊花, geometrized border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with uniform surface, on a small ring foot. Covered with transparent glaze, and additionally, on the outside, with brown glaze. The edge of the plate is dyed brown.
The entire surface of the plate shows a *Garden Scene*. There is a large peony bush *yuhua* in its center. Stains painted in a lighter shade mark the line of the ground. The edge of the plate is underlined by a schematically painted, thin, geometrized border.
The collection of the MAG includes the following small plates with the same type of decoration: inv. nos. MAG/GD/255/99/04/1635 (cat. II.192), MAG/GD/255/39/03/19498 (cat. II.177), and MAG/GD/255/100/05/407 (cat. II.201).

**CONDITION** Plate glued together from three pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.210. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101G

**DIMENSIONS** diameter 11.5; foot diameter 7 cm; height 2.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, geometrized border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, on a small ring foot with uniform surface, covered with transparent glaze.
The main element of composition is a large blooming peony bush *mudan*. Around it, there are loosely arranged twigs of schematically presented chrysanthemums in bloom *yuhua*. The rim is decorated with a geometrized border.
The collection of the MAG includes the following small plates with the same type of decoration: inv. nos. MAG/GD 255/99/04/1635 (cat. II.192), MAG/GD 255/39/03/19498 (cat. II.177), MAG/GD/255/100/05/407 (cat. II.201) and MAG/GD/255/99/04/3101F (cat. II.209).

**CONDITION** Plate glued together from four pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.211. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2797(2)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

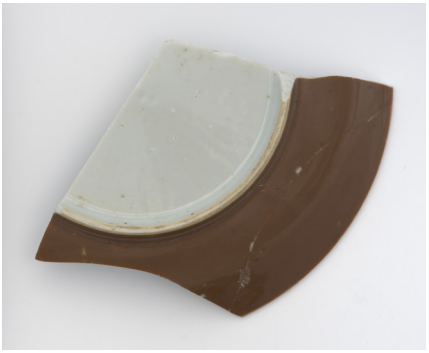
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 88, layer 2464

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally, on the outside, with brown iron oxide glaze.
The surviving fragment shows schematically presented and simplified peony flowers *mudan*.
The collection of the MAG includes a similar tea bowl: inv. no. MAG/GD/255/20/46/5301 (cat. II.276).

**CONDITION** The only surviving fragment is a piece of the bottom of the tea bowl with its foot, which constitutes about 25% of the vessel.

**BIBLIOGRAPHY** unpublished





**II.212. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/304B

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, *Taihu* rock 太湖石, peony flowers *mudan* 牡丹, blooming plum tree *mei hua* 梅花

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The exterior of the plate is additionally covered with a monochromatic brown iron oxide glaze. The edge is dyed brown. A representation of a *Garden Scene*, a *Taihu* rock, bushes, and a blooming plum tree *mei hua* dominate the preserved composition. In comparing this decoration with bowl inv. no. MAG/GD/255/100/05/304A (cat. II.207) in the Archaeological Museum collection in Gdańsk, decorated according to the same pattern, we can conclude how the missing part of the painting looked. On the bowl, in addition to the large *Taihu* rock, next to which grows a blooming cherry bush and a peony bush *mudan* with a large flower, bamboo *zhuzi* 竹子was painted so that the iconography of the representation alludes to the famous theme of *Three Friends of Winter*. This decoration could also relate to this plate.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished




**II.213. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/24287

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, pergola, peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 8, feature 501, layer 500

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The edges of the foot are unglazed. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
A *Garden Scene* most likely adorned the entire surface of the plate. One can see a painted section of the garden on the preserved fragment. The lower part of the representation was covered with a uniform color, thus symbolically separating the flat space of the ground. The three-dimensional impression exists thanks to the wooden pergola, behind which are schematically depicted peony flowers *mudan*.
Usually, this type of plate was included in sets with a tea bowl and was used for drinking tea or other colonial beverages.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.214. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/5338A

**DIMENSIONS** height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, weeping willow *chuiliu* 垂柳, chrysanthemum flower *yuhua* 菊花, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 10, feature 1351, layer 1352

**DESCRIPTION** A bowl made of thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown. The teapot's interior has a *Garden Scene* decoration. The preserved upper fragment of the representation shows willow branches *chuiliu* and two fragments of flowering chrysanthemum bushes *yuhua*. A ring surrounds the entire inner well, and a geometric border highlights the edge of the bowl, framed by an additional circle at the bottom.

**CONDITION** The tea bowl is glued from pieces, and about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.215. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/03/215A

**DIMENSIONS** foot diameter 7.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, weeping willow *chuiliu* 垂柳

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
The vessel was decorated in the center with a large representation of a *Garden Scene*. We may identify blooming peony flowers *mudan* and a weeping willow *chuiliu*. The scene was inscribed into a double ring.
There are holdings with a very similar representation in the collection of the MAG: inv. no. MAG/GD/255/100/05/3724A (cat. II.221) and tea bowl, inv. no. MAG/GD/255/20/46/5338A (cat. II.214).

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.216. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/910

**DIMENSIONS** diameter 12 cm; foot diameter 7.4 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** pair of water birds, weeping willow *chuiliu* 垂柳, peony flower *mudan* 牡丹, lotus leaves *lianhua* 蓮花

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 – yard, layer 466

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally glazed brown. The painting has been done hastily and according to popular taste. The vessel is of a lower quality.
A scene depicting a pair of mandarin ducks sitting under a flowering peony *mudan* and weeping willow *chuiliu* covers the entire surface. Conventionally painted lotus leaves *lianhua* suggest the scene occurs at the water's edge. This depiction combines two iconographic motifs of a *pair of ducks* and the depiction of *three friends*. In the classic representation, ducks usually sit under a lotus leaf. This representation symbolizes marital fidelity and harmony. The hastily rendered underglaze cobalt blue painting reflects the standard taste of inferior products, sometimes from factories outside Jingdezhen.

**CONDITION** The plate is glued from six pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Pierson 2001.





**II.217. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/19988

**DIMENSIONS** diameter 10 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, weeping willow *chuiliu* 垂柳, peony bush *mudan* 牡丹, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25A, layer 3706

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, on a small ring foot glazed transparent on the inside. The edges of the foot are unglazed. Brown monochromatic iron oxide glaze is on the outside.
A *Garden Scene* adorned the entire surface of the plate's well. A painted border surrounded the entire scene. Only a fragment of a weeping willow tree *chuiliu* with flowing branches peony *mudan* has survived. A thin, geometric border decorated the edge of the plate.
This iconographic motif appears on other plates in the collection of the MAG, inv. nos. MAG/GD/255/99/04/1631 cat. II.222), MAG/GD/25599/04/1634 (cat. II.151) and MAG/GD/255/99/04/1640 (cat. II.150).

**CONDITION** About 25% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 150.







**II.218. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101V

**DIMENSIONS** diameter 8 cm; foot diameter 3.5 cm; height 6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, weeping willow *chuiliu* 垂柳, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown iron oxide glaze, the edge is dyed brown. Underglaze cobalt designs fill the interior of the bowl. In the middle of the well is a conventionally depicted *Garden Scene*, of which only a weeping willow *chuiliu* has survived. The remaining elements of the painting are lost.
The edge of the bowl is marked with a double ring and decorated with a narrow border decorated with a geometric pattern consisting of alternating diagonal lines and dots.
The bowl is of low quality regarding the level of the painting skill and the light brown glazing covering the outside. One can also clearly see the poorly finished body, with traces of rolling from the wheel.

**CONDITION** The tea bowl is glued from pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.219. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/441B

**DIMENSIONS** diameter 13 cm; foot diameter 7.5 cm; height 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, garden pergola, geometric border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 113, feature K615, layer 990

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a rather flat well, on a small ring foot. Covered with transparent glaze on the interior and monochromatic brown iron oxide on the exterior. The edge of the plate is dyed brown.
A very simplified version of a *Garden Scene* covers almost the entire surface of the inner side of the dish. A *Taihu* rock appears, with peony bushes *mudan* growing next to it. Behind the rock, in the distance, there is a weeping willow *chuiliu* tree. Next to the rock, there is a small pergola or fence, behind which there is also a painted peony bush in full bloom. A few hasty brushstrokes suggest the existence of soil and grass. The plate's edge has a simplified border decorated with a pattern made of curved, intersecting lines.
The MAG has a bowl from the same set: inv. no. MAG/GD/255/100/441A (cat. II.220). However, it is important to stress that both vessels differ in the intensity of the color of the brown monochromatic glaze. One can assume that they come from different batches of mass production. In a slightly different version, the same pattern decorates the plate with inv. no. MAG/GD/255/100/13/1193 (cat. II.153).
This plate type was included in sets with a cup and used for tea and other colonial drinks.

**CONDITION** The plate is glued from 11 pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.220. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/441A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, garden pergola, geometric border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 113, layer 990

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown.
A very simplified version of a *Garden Scene* covers almost the entire surface of the inner side of the tea bowl. There is a rendering of a *Taihu* rock with peony bushes *mudan* growing next to it. Behind the rock, in the distance, there is a weeping willow tree *chuiliu*. Next to the rock, there is a small pergola or fence, behind which is a painted peony bush in full bloom. Soil and grass appears due to the help of a few hasty brushstrokes. The bowl's edge has a simplified border decorated with a pattern made of curved, intersecting lines.
The MAG has a plate from the same set: inv. no. MAG/GD/255/100/441A (cat. II.220). It is, in fact, important to emphasize that both vessels differ in the intensity of the color of the brown monochromatic glaze. One can assume that they come from different batches of mass production. In a slightly different version, the same pattern decorates the plate with inv. no. MAG/GD/255/100/13/1193 (cat. II.153).
This bowl type was included in sets with a cup and used for tea and other colonial drinks.

**CONDITION** The tea bowl is glued from pieces; about 85% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.221. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3724A

**DIMENSIONS** diameter 13 cm; foot diameter 7.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, blooming chrysanthemums *yuhua* 菊花, garden pergola, geometric border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a clearly defined flat bottom, on a ring foot. It has transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed a lighter brown.
A *Garden Scene* appears here, presented in a simplified painting style with secondary features, filling almost the entire plate surface. This rendering seems to compile earlier iconographic solutions in this area. It is contained in a ring according to the traditional convention. We see a hurriedly rendered image of a garden pergola, especially the *Taihu* rock. These elements emerge as if the painter did not fully understand the essence of the depicted objects. Thus, this representation of the Chinese *Garden Scene*, often and willingly repeated on many vessels, has some features of European painting. Perhaps the Chinese created this pattern second-hand, based on European copies of Chinese porcelain decoration patterns. Many other cases confirm this practice.

**CONDITION** The plate is glued from fragments; approximately 80% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.222. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1631

**DIMENSIONS** diameter 13.2 cm; foot diameter 7.6 cm; height 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, weeping willow *chuiliu* 垂柳, garden pergola, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The edges of the foot are not glazed. The outer wall of the plate is additionally glazed with a monochromatic brown iron oxide glaze.
In the well of the plate, there is a representation of a *Garden Scene* showing a *Taihu* rock, a willow *chuiliu*, a peony bush *mudan*, and a fragment of a pergola (fence). The entire scene is framed by two concentric circles. A geometric border adorns the edge of the plate, consisting of overlapping elements resembling loops, taken from patterns found on Japanese export porcelain of the earlier period.
Most European collections contain similar objects. This plate is mass-produced and intended for export to Europe, the so-called "bourgeois porcelain." Usually, this type of plate was included in sets with a cup and was designed for drinking tea or other colonial beverages.

**CONDITION** The plate is glued from three pieces; only a tiny part of the edge is missing. About 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 113, ill. 150.





**II.223. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/490G

**DIMENSIONS** foot diameter 6.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, blooming peony bush *mudan* 牡丹, bamboo *zhuzi* 竹子, *Taihu* rock 太湖石

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, with a small ring foot, covered with transparent glaze.
The preserved bottom of the plate is decorated with a representation of a *Garden Scene*. Next to the *Taihu* rock on the right side grows bamboo *zhuzi* and a flowering peony bush *mudan*. Around the rock are painted bamboo and other shrubs.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.224. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/3098C

**DIMENSIONS** diameter 8.5 cm; foot diameter 4.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush and flowers *mudan* 牡丹, *Taihu* rock 太湖石, geometric border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown.
A *Garden Scene* with a large, blooming peony bush *mudan* and a *Taihu* rock decorates the well of the bowl. This painting is a rarer representation, where we see only one type of ornamental garden plant. A simplified, geometric border consisting of intersecting lines and dots adorns the edge of the bowl.

**CONDITION** The tea bowl is glued from fragments; approximately 65% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.225. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1071A

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, *Taihu* rock 太湖石, garden pergola, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a clearly defined flat bottom, on a ring foot. It is glazed transparent. A *Garden Scene* representation decorates this plate. Its central point is the tall, elongated *Taihu* rock, a very particular presentation. There are sizeable flowering peony bushes *mudan* nearby. Behind the *Taihu* rock is a garden pergola, and small chrysanthemum flowers *yuhua* are growing. The edge of the plate has a narrow, geometric border consisting of two rings and intersecting lines and dots painted between them.
The back of the plate is undecorated.

**CONDITION** The plate is glued from fragments; approximately 80% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.226. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/2034

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, garden pergola

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 6a, layer 420

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The edges of the foot are unglazed. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
Only a fragment of the bottom of the plate has survived, on which one can see a *Garden Scene* with a large peony bush *mudan*, a *Taihu* rock, and a typical garden pergola placed in a double ring. No parts from the vessel's rim exist that could reveal what kind of decorations covered its inner rim. Most likely, it was some border.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.227. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/659B

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 2nd half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

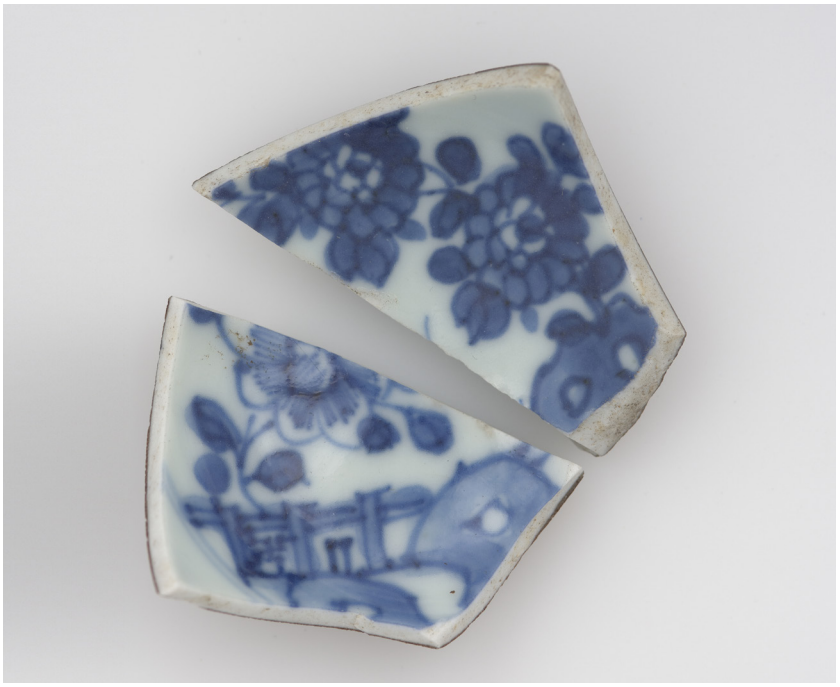
**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, *Taihu* rock 太湖石, fence, border with grape and bamboo shoots motifs

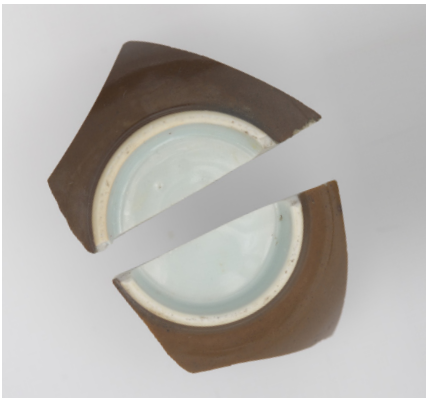
**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, glazed transparent on the inside and brown iron oxide glaze on the outside. The edge of the vessel is dyed brown.
A *Garden Scene* placed in a double ring decorates the bowl's well. The preserved fragment shows a peony bush *mudan*, a *Taihu* rock, and a fence. A conventional and sloppily painted border adorns the edge of the bowl. It consisted of almost completely illegible images of grape leaves and fruit, as well as bamboo shoots and leaves.
There is a very similar cup in the collection of the MAG: inv. no. MAG/GD/255/86/10/1498(5) (cat. II.205).

**CONDITION** The tea bowl is glued from three pieces, and about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.228. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1771

**DIMENSIONS** foot diameter 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

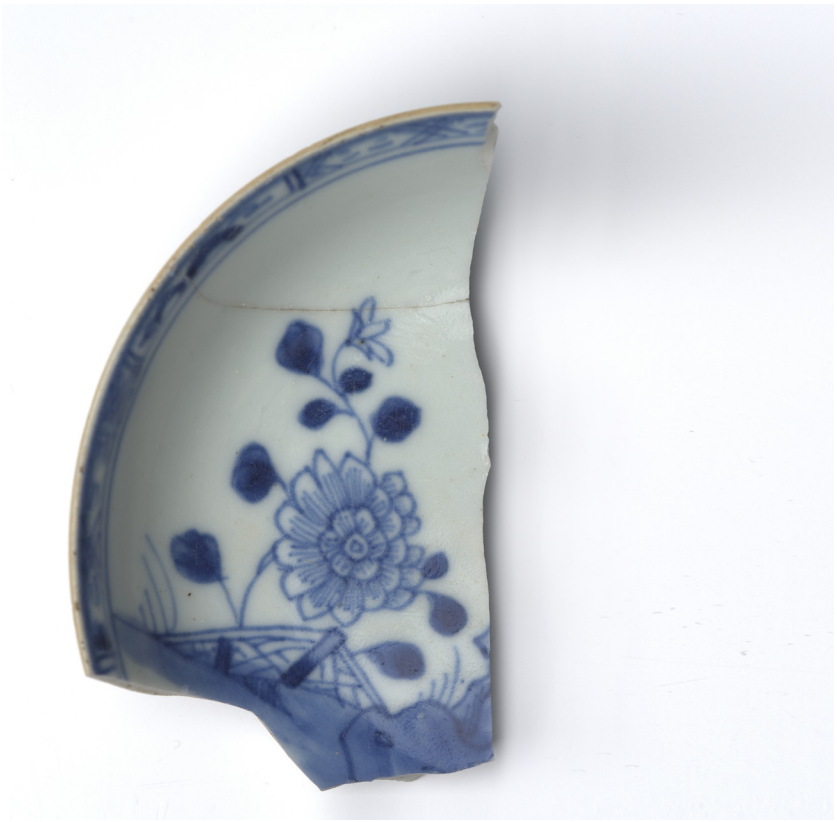
**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, chrysanthemum bush *yuhua* 菊花, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 363a

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown iron oxide glaze.
A *Garden Scene* decorates this tea bowl. A *Taihu* rock is visible on the preserved fragment of the bowl's well, next to which there is a peony bush *mudan* and a chrysanthemum bush *yuhua*. Excellent precision and skill are evident here, depicted in a deep and robust shade of cobalt blue. Determining how the bowl's edge was decorated is impossible because no fragment of the edge survives.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.229. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1153

**DIMENSIONS** diameter 12 cm; foot diameter 6 cm; height 2.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

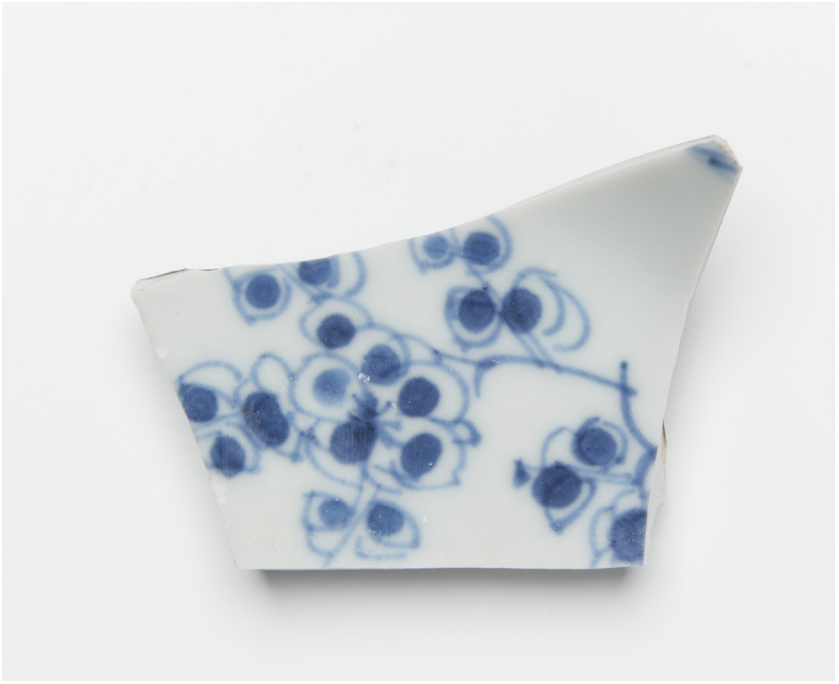
**ICONOGRAPHIC MOTIFS** *Garden Scene*, chrysanthemum flowers *yuhua* 菊花, *Taihu* rock 太湖石, fence, geometric border

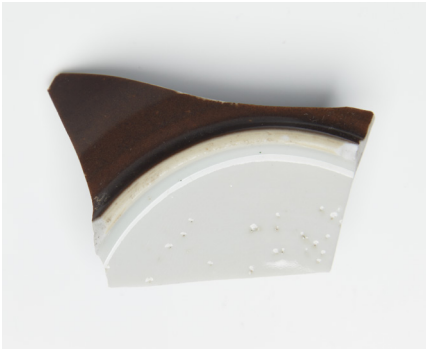
**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 3, layer 262

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, on a small ring foot. Covered with transparent glaze and brown iron-oxide glaze on the outside. The edge is dyed brown.
A *Garden Scene* adorns the plate. The preserved part of the vessel shows a chrysanthemum bush *yuhua* with a fragment of a fence in front of it. Right next to it, one can see fragments of the *Taihu* rock, the location of which suggests that it was the central point of the composition. Another larger plant was likely on its other side, a flowering shrub, bamboo, or tree (e.g., willow). A border was painted around the edge of the plate, consisting of schematically painted motifs arranged in segments separated by a double line.

**CONDITION** About 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.230. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/51/1152(1)

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

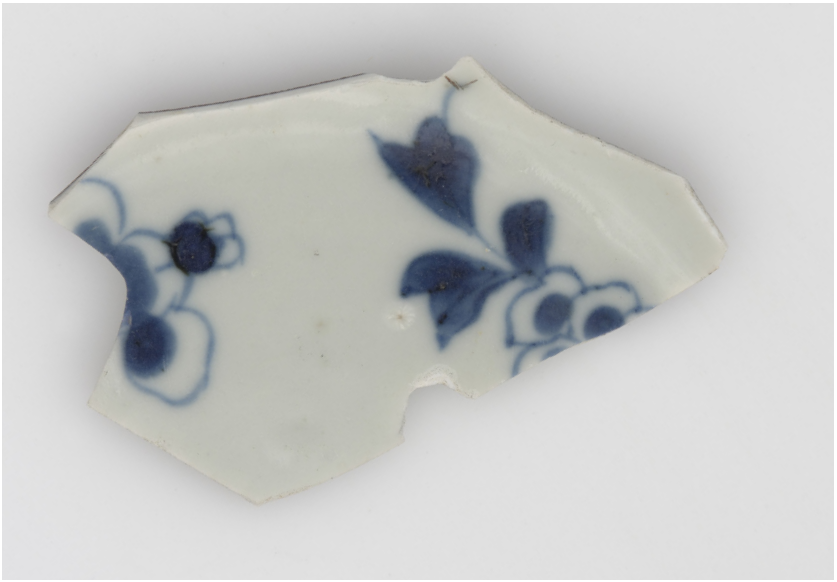
**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 29, layer 6044

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, on a small ring foot glazed transparent on the inside, but the edges of the foot are unglazed. Brown monochromatic iron oxide glaze is on the outside.
The preserved fragment shows a flowering branch, presented in a conventional, simplified way. This decoration depicting spreading branches most likely covered the entire surface.
These types of plates are usually in sets with a tea bowl. In Gdańsk, these types of plates are unearthed together with tea bowls. They were for drinking tea and other colonial beverages.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.231. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/7726

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers and branches *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 64, layer 2497

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a small ring foot. Covered on both sides, except for the edge of the foot, with transparent glaze and monochromatic brown iron oxide glaze on the outer wall.
A schematically depicted motif of peony branches and flowers *mudan* adorns the entire plate. Dark spots of thickly applied cobalt blue oxide stand out from the white porcelain, creating a distinctive contrast that was appreciated on the Old Continent and repeated in the production of many European factories, such as the so-called Meissen's onion pattern.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.232. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/11640

**DIMENSIONS** diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 57, ar 50A, layer 3033

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, on a small ring foot, with transparent glaze. A small fragment has survived, and one can conclude that a floral decoration framed by a double ring adorned the inner side. A thin cobalt blue ring highlighted the edge of the plate.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.233. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/86/09/459

**DIMENSIONS** 5.7 cm x 3.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), peony flower *mudan* 牡丹, trellis border

**ORIGIN** pre-emptive excavations by Azupiranu Jakub Prager in 2015 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86), layer 7

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze. Edge of the vessel is dyed brown.
Vessel was decorated inside with a representation of peony flowers *mudan* – perhaps a *Garden Scene* with some other plants. The edge is decorated with a border composed of tiny lines forming zigzags (trellis).
Mass production, lower-quality painting.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.234. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183(4)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally with brown iron oxide glaze on the outside.
Tea bowl was decorated with a schematic representation of flowers – assumably peonies *mudan* – painted in deep cobalt blue. We do not know whether the edge of the tea bowl was underlined by a border.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.235. SMALL PLATE**

**INV. NO.** MAG/GD/255/24/06/823(1)

**DIMENSIONS** foot diameter 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** illegible

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24), trench S1, layer 47, feature 47

**DESCRIPTION** Thick-walled porcelain. Plate on a small ring foot, covered with transparent glaze on the inside, and with brown iron oxide glaze on the outside.
Decorated inside with underglaze cobalt blue.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.236. TEA BOWL**

**INV. NO.** MAG/GD/255/20/51/1435(2)

**DIMENSIONS** 4.2 cm x 2.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, pine tree (?), flowers, grasses

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 29; isolated artifact

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with its well slightly flared. Covered with transparent glaze. The vessel presents a pattern which is not very typical for a mass 18th-century Chinese export production. The decoration was certainly divided into at least two parts. The main representation, probably depicting a *Garden Scene*, was painted at the bottom of the tea bowl, in a ring. It is easy to recognize a flower and grasses. The upper part of the tea bowl was decorated with a representation of another type, which included a pine tree. This is evidenced by circular groups of tiny lines possibly depicting needles. No other object with the same decoration has been found.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.237. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/15458(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** chrysanthemum flower *yuhua* 菊花 (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally with amber iron oxide glaze on the outside.
The tea bowl was painted inside with a floral decoration. Its central part, depicting a larger twig, was probably shown on the non-surviving part of the vessel.
The edge of the tea bowl could have been decorated with a geometrized border.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.238. TEA BOWL (TEA CUP?)**

**INV. NO.** MAG/GD/255/99/04/1610(2)

**DIMENSIONS** 3.1 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers, geometrized border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and subtly everted rim. Covered with transparent glaze.
On the inside, the edge of the vessel was decorated with a geometrized border underlined with an additional ring. On the outside, there were images of flowers.

**CONDITION** Vessel fragment is glued from two pieces; about 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.239. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1498(4)

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, flowers, geometrized border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, subtly everted edge and a ring foot. Covered with transparent glaze.
The tea bowl was decorated with a representation of a *Garden Scene*, but all that is left from it is a large blooming branch.
The edge of the vessel is decorated with a geometrized border composed of intersecting rhombuses.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.240. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1646(4)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?)

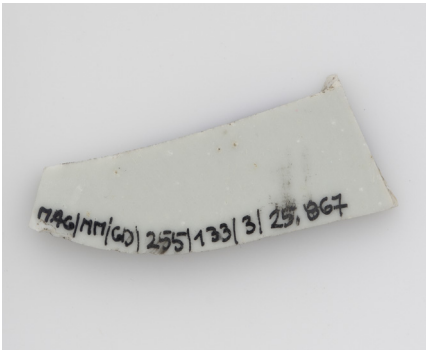
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 (yard), layer 3919, feature 3053

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze.
The surviving elements only allow to assume the existence of a line suggesting ground level and vegetation.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.241. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/25867

**DIMENSIONS** 4.9 cm x 1.9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** plum twig in bloom *mei hua* 梅花

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 62, feature 6504, layer 6500

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, covered with transparent glaze. The small surviving fragment is decorated with a plum tree twig *mei hua* with a large flower surrounded with leaves.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.242. PLATE**

**INV. NO.** MAG/GD/255/102/02/732

**DIMENSIONS** 6.6 cm x 2.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102), trench 1, layer not specified

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, covered with transparent glaze. Decorated inside with schematically painted floral motifs. Only a fragment of a flower with leaves has survived from the entire pattern, which is difficult to recreate.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.243. TEA BOWL**

**INV. NO.** MAG/GD/255/33/01/31

**DIMENSIONS** 2.7 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** supervision by MAG in 1998 at ul. Łąkowa in Gdańsk (site 33), trench 1, layer 1

**DESCRIPTION** Vessel with a thin substrate, thrown on a wheel, covered with transparent glaze.
A thin circle separating the bottom of the bowl from the body adorns the interior. A small fragment of the thin ring has been preserved in the upper part of the interior, close to the missing edge. On the exterior, the bowl is decorated with a flowering branch.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.244. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/41/469

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** chrysanthemum flowers *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2004 in the area of Chmielna, Stągiewna, and Ciesielska streets in Gdańsk (site 20 – Wyspa Spichrzów), trench Ciesielska 4, layer 102

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown glaze based on iron oxide.
The preserved fragment of the bottom of the plate is decorated with small chrysanthemum flowers *yuhua*, painted with underglaze cobalt blue.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.245. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1486(4)

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flower decoration, geometric border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 205

**DESCRIPTION** A bowl made of thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is dyed brown. The interior of the vessel is adorned with a floral composition. The edge of the bowl has a geometric border decoration made of crossed dashes. The bottom of the border has an additional ring.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.246. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/04/4761

**DIMENSIONS** 4.2 cm x 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** floral motifs, trellis border

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 27 – yard, layer 2651

**DESCRIPTION** Thick-walled porcelain plate with uniform surface, covered with transparent glaze on the inside, and brown iron oxide glaze on the outside. The edge of the plate is dyed brown.
The plate was decorated in the center with a floral decoration. The edge of the plate is encircled with a simplified border composed of small lines forming zigzags (a kind of trellis pattern) underlined with a double ring. The flowers are painted in two shades of cobalt blue.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.247. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2184(2)

**DIMENSIONS** 3.5 cm x 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** floral motifs, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a slightly flared well. Covered with transparent glaze and additionally with brown iron oxide glaze on the outside. Edge of the tea bowl is dyed brown.
On the basis of the surviving fragment we may only say that the internal edge was decorated with a geometrized border, and that the bowl was painted inside with a floral decoration (only a single leaf has survived).

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.248. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/5320

**DIMENSIONS** 3.3 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, porcelain of the Batavia-type, Batavian ware

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

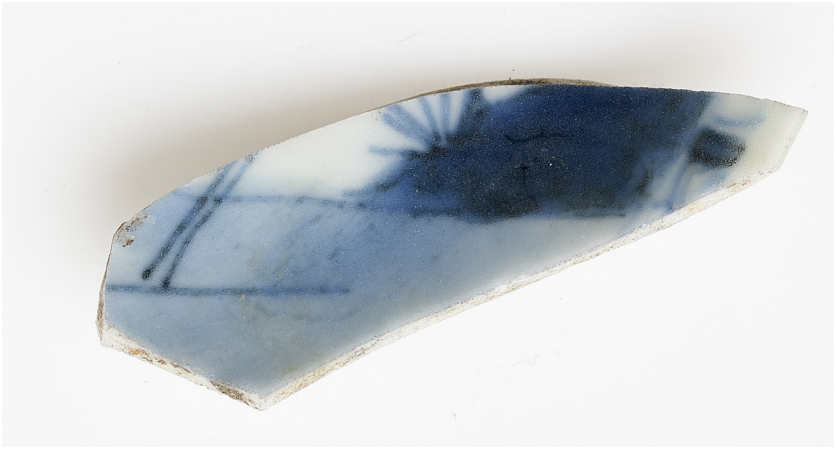
**ICONOGRAPHIC MOTIFS** cannot de determined

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 8, cleaning – isolated artifact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with the preserved fragment evenly widening towards the top. It is covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge of the tea bowl is dyed brown.
The preserved fragment of the bowl's rim is decorated with underglaze cobalt blue, but unfortunately, it does not allow the painting to be reconstructed. It can only be stated that the decoration adorned the bottom of the well, and that the rim did not have a border inside.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.249. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/20205(2)

**DIMENSIONS** 5.4 cm x 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape* (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25C, layer 6836

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel, covered with transparent glaze and painted with underglaze cobalt blue.
It is very difficult to recreate decoration on the basis of this very small surviving fragment. However, we may assume that it was a scene depicting vegetation – small tufts of grass can be seen on the right.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.250. TEA BOWL**

**INV. NO.** MAG/GD/255/39/03/15610

**DIMENSIONS** diameter 7.5 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, narcissus flower *shuīān* 水仙, border which a schematically depicted flower

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 73, ar 47C – 46B, layer 6751

**DESCRIPTION** A bowl, thrown on a potter's wheel, with a slightly widening well and a slightly outwardly turned rim. The vessel has a small ring foot, glazed transparent inside, and with brown iron oxide glaze outside. The edge is dyed brown.
The decoration covers the entire interior of the cup. At the bottom is a schematically painted flower in a thin ring. Images of a blooming narcissus *shuīān* adorn the well of the cup. A complex border of flower tendrils with regularly spaced sections decorate the edge, in which a schematically depicted flower appears.
Although it appears on Chinese and Japanese Far Eastern porcelain, the narcissus is a rare iconographic motif.

**CONDITION** The tea bowl is almost completely intact; only two fragments of the edge are missing.

**BIBLIOGRAPHY** unpublished







**II.251. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/3098A

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** rooster, chrysanthemum flowers *yuhua* 菊花, peony flowers *mudan* 牡丹, bamboo *zhuzi* 竹子, border with clouds *yun* 雲 motif

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge evenly widening towards the top, on a ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze on the outside. The edge of the vessel is dyed a lighter brown.
The underglaze cobalt blue decoration is quite careless in its rendering. Inside the cup, on the bottom, in the ring, is a single painted peony flower *mudan*. The inner sides of the bowl contain four panels, two of which are in the shape of a traditional Chinese painting scroll with an image of a rooster; two of the panels have images of bamboo *zhuzi* and peonies. The rooster sitting on a branch has a symbolically marked landscape surrounding it. The abstracted peony flowers and bamboo shoots create a repeating pattern.
The edge of the bowl has a hastily executed border resembling clouds *yun*. This design could only accompany panels with depictions of roosters. Like other birds, the rooster is one of the recurring motifs in 18th-century Chinese export porcelain.

**CONDITION** The tea bowl is glued from fragments; approximately 80% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.252. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1639

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, peony bushes and flowers *mudan* 牡丹

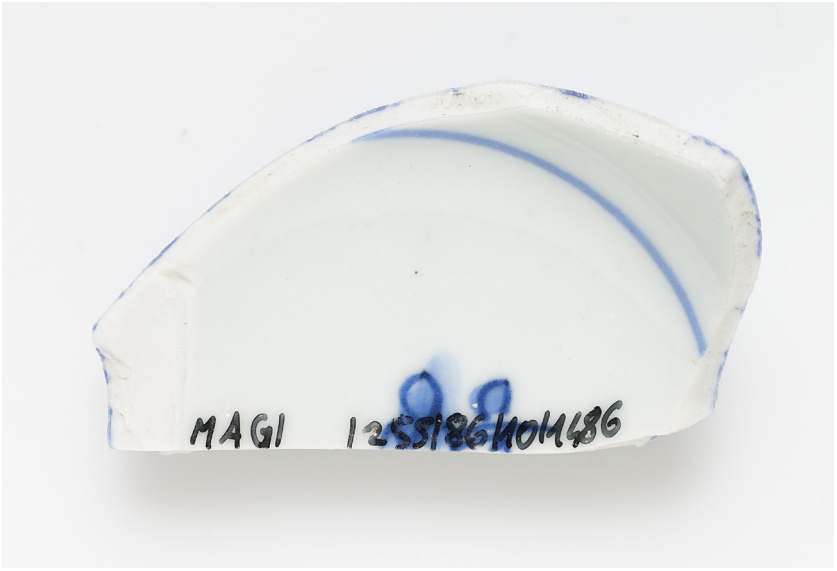
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards, on a small ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze on the outside.
The bowl has a simple, elegant, and, at the same time, extremely typical decoration. A ring encircled the bottom, and a small, conventionally rendered peony flower *mudan* was in its center. Flowering peony bushes with winding twigs adorn the well. This painting is a simplified form of representing *flowers of the four seasons*, where there could be four different flowers symbolizing different seasons: plum – winter, peony – spring, the lotus flower – summer, and chrysanthemums – autumn. A narrow circle surrounds the rim of the bowl.
Similar objects are in many collections, including the Topkapi Saray Museum in Istanbul. This vessel was mass-produced and intended for export to Europe. The pattern comes from traditional porcelain decoration patterns developed during the Ming dynasty.

**CONDITION** The tea bowl is glued from three pieces; two fragments of the base are missing. About 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3; Sheaf, Kilburn 1988, p. 146, ill. 191; Gyllensvärd 1990, p. 99, ill. 202.








**II.253. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1486(3)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 205

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the well slightly widening upwards, glazed transparent inside. Inside the bowl, on the bottom, lies a schematically painted flower. The bottom of the inner surface has a ring painted on it, and above it were most likely other decoration elements. The bowl was also decorated outside.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.254. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/3394A

**DIMENSIONS** diameter 6 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., ca. 1725-1745

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with grapevine and bamboo motifs

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, widening towards the top, on a small ring foot, glazed transparent on the interior, with monochromatic brown iron oxide glaze on the exterior. The edge of the vessel is dyed brown.
A single flower adorns the bowl's well, surrounded by a ring. On the vessel's walls, peony bushes of various sizes appear at equal intervals. They are painted schematically, just like the border at the edge of the bowl. It is composed of two different plant elements arranged alternately, regularly repeated. This representation is a significantly simplified, *de facto* illegible version of the border composed of grapevine and bamboo. The collection of the MAG includes a plate to the set, which was used for drinking coffee or other colonial beverages, inv. no. MAG/GD/255/100/05/3394B (cat. II.255).

**CONDITION** About 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1657.



**II.255. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3394B

**DIMENSIONS** diameter 11 cm; foot diameter 5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., ca. 1725-1745

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, border with grapevine and bamboo motifs

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The exterior of the plate is additionally covered with a monochromatic brown iron oxide glaze. The edge is dyed brown. A peony flower decorates the plate's well, surrounded by a ring, above which peony bushes *mudan* of different sizes appear in proportional intervals. They are painted conventionally, just like the border at the edge of the plate. It is created from two different plant elements arranged alternately, repeating regularly. This drawing is a very simplified border pattern consisting of grapevines and bamboo shoots. The collection of the MAG includes a bowl for a set used for drinking coffee or other colonial beverages, inv. no. MAG/GD/255/100/05/3394A (cat. II.254).

**CONDITION** About 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1657.






**II.256. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/03/214(1)

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, trellis border

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel and covered with transparent glaze. The outer side of the plate is additionally covered with monochromatic brown iron oxide glaze. The edge of the plate is dyed brown.
The surface of the bottom was encircled with a thin ring. Only its fragment has survived. The center of the ring was possibly decorated with a single, schematically presented flower. Peony bushes *mudan* and chrysanthemum flowers *yuhua* were symmetrically spaced around the well of the tea bowl. A single peony bush with a chrysanthemum flower has survived. The edge is decorated with geometrised border – its lines form the trellis pattern.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.257. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/03/214C

**DIMENSIONS** diameter 12 cm; foot diameter 9 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** blooming bushes and peony flowers *mudan* 牡丹, trellis border

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Small plate with smooth surface, thrown on a wheel and covered with transparent glaze. The outer side of the plate is additionally glazed with monochromatic brown iron oxide glaze. The edge is dyed brown.
The center of the bottom is decorated with a twig with blooms which is encircled with two thin rings. The well is decorated with symmetrically arranged blooming bushes. The edge is decorated with a geometrized border – its elements form a trellis pattern.
The collection of the MAG includes an almost identical small plate: inv. no. MAG/GD/255/129/03/214(1) (cat. II.256).

**CONDITION** About 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.258. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/218

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, trellis border

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with gradually flaring well, covered with transparent glaze. The outer side is additionally covered with monochromatic, brown iron oxide glaze. The edge of the tea bowl is dyed brown. A small flower encircled with a ring is painted in the center of the bottom. The well is decorated with symmetrically arranged chrysanthemum bushes *yuhua* interspaced with blooming peony stems *mudan*. The edge is decorated with a geometrized border – its elements form the trellis pattern. The collection of the MAG includes a very similar object: inv. no. MAG/GD/255/129/02/218A (cat. II.272).

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.259. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2495(1)

**DIMENSIONS** diameter foot diameter 3,5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石, grasses

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 95 (yard), layer 891

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a ring foot. Covered with transparent glaze.
The surviving fragment allows to conclude that the center of the tea bowl was decorated with a single peony flower *mudan* in a double ring, while a *Garden Scene* was presented on the outside. We may clearly identify an elegant *Taihu* rock, a schematically depicted peony flower in bloom and grasses. The line of the ground was suggested by a single ring painted at the bottom of the well, before the narrowing leading towards the foot.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.260. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2495A

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, beg. 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, peony bush *mudan* 牡丹, chrysanthemums *yuhua* 菊花, *Taihu* rock 太湖石, grasses

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 (yard), layer 891

**DESCRIPTION** Thick-walled porcelain. Small plate with uniform surface, thrown on a wheel, on a small ring foot, covered with transparent glaze.
In the middle of the plate, in a double ring, there is a single peony flower *mudan*. Around it there are four evenly spaced blooming bushes with *Taihu* rocks. We may also recognise alternately painted elegant chrysanthemums *yuhua* and peonies among small grasses.
A similar decorative motif is depicted on a small plate from the collection of the MAG, inv. no. MAG/GD/255/39/03/17821 (cat. II.273).

**CONDITION** Plate glued from three pieces; about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3; *The Nanking Cargo* 1986, p. 239.





**II.261. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/99/04/4034(2)

**DIMENSIONS** 2.7 cm x 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 (yard), layer 4451a

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and hand-formed, covered with transparent glaze.
This type of decoration originates from *kraak* decorations. In this case, the tendency for dividing the surface into small panels copying the shape of flower petals, in which schematically presented blooming peony twigs *mudan* are painted, has been maintained. The tea bowl was decorated both on the inside and on the outside.
The collection of the MAG includes a similar object inv. no. MAG/GD/255/86/10/1205.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Canepa, Pijl-Ketel 2008; Canepa 2016; Canepa 2019; Harrisson 1981; Corrigan, Campen van, Diercks, Blyberg 2015 etc.





**II.262. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/13/39

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** underglaze cobalt blue stylized mark of manufacturer or merchant, ringed with two circles by the foot

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** chrysanthemum flower *yuhua* 菊花, other flowers (?), trellis border

**ORIGIN** pre-emptive excavations by Antiqua Bogdan Bobowski in 2016-2017 at ul. Długie Ogrody in Gdańsk (site 100), trench 2, layer 112

**DESCRIPTION** Thick-walled porcelain. Small plate with uniform surface, thrown on a wheel, with a slightly everted rim, on a small ring foot, covered with transparent glaze.
The bottom of the vessel is decorated with a rosette encircled with two rings. It is actually a simplified representation of a chrysanthemum flower *yuhua*, possibly borrowed from Japanese patterns. The sides of the plate are decorated with evenly spaced blooming twigs. The edge is decorated with a geometrized border composed of crisscrossing lines forming a trellis pattern.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.263. SMALL PLATE**

**INV. NO.** MAG/GD/255/102/01/128(1)

**DIMENSIONS** diameter 12 cm; foot diameter 9 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, pomegranate fruit *shiliu* 石榴 (?), trellis pattern

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997 at ul. Seredyńskiego 15 in Gdańsk (site 102), trench III, layer 27

**DESCRIPTION** Thick-walled porcelain. Small plate with a uniform surface, on a small ring foot, covered with transparent glaze on the inside, and with brown iron oxide glaze on the outside. The edge is dyed brown.
The plate is decorated in the center with a large representation of a schematically presented, simplified *Garden Scene*. We may identify a large peony bush *mudan* and a pomegranate fruit *shiliu* (?). A geometrized border symbolizing a trellis pattern is painted around the plate.

**CONDITION** Plate is glued from two pieces; about 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.264. TEA BOWL**

**INV. NO.** MAG/GD/255/39/03/19556

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan རྡོ་རྗེ), peony bush *mudan* 牡丹, geometric border

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 80, ar 36, feature 1112, layer 8287

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, evenly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge of the tea bowl is dyed brown. The bowl is decorated in the middle of the body, representing a double Buddhist (Vaaja) vajra. On the belly of the bowl, symmetrically arranged peony bushes *mudan* are painted. The edge of the bowl is decorated with a geometric border. (see cat. II.88-89).

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished









**II.265. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183C

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony bushes *mudan* 牡丹, geometric border

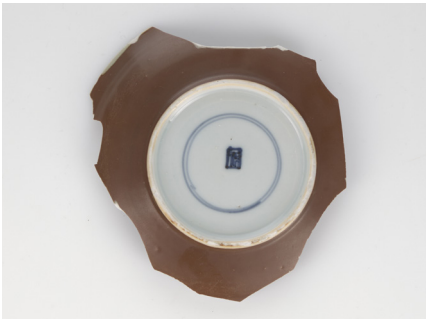
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5902

**DESCRIPTION** Thick-walled porcelain. Bowl thrown on a wheel, on a ring foot, covered with transparent glaze.
The vessel is decorated inside with a single flower placed centrally at the bottom, surrounded by a thin border. The edge is decorated with a geometric border. Around the well, a floral composition is painted on the exterior, which is made of peony bushes *mudan* with large flowers and wavy leaves.

**CONDITION** About 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.266. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/490E

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** in a square frame, painted in underglaze cobalt blue, there is an illegible mark, surrounded by two rings, most likely a stamp of private production

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, the walls slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown. In the center of the bottom of the plate, a painted flower appears, framed by two edges. On the plate's remaining surface, two flowering twigs are painted evenly distributed. Two thin rings surround the edge of the plate.

**CONDITION** About 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.267. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183B

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, widening towards the top, on a small ring foot, covered with transparent glaze.
A small flower representation appears in a narrow ring surrounding the entire well. Around the interior walls are evenly distributed panels in the shape of an unfolded fan, with compositions of flowering plum branches painted within them. A geometric border made of small lines arranged in a zigzag pattern runs around the interior lip of the bowl. This is a relatively less common type of decoration.

**CONDITION** The vessel is glued from pieces; about 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.268. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/506

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 6 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, arabesque, geometric border with panels with flowers

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a flat well and slightly widening walls towards the top, on a small ring foot, covered with transparent glaze. The bowl's exterior glaze is a monochromatic, brown iron oxide. The edge of the bowl is dyed brown.
The bowl's well contains a single not-very-large peony *mudan* surrounded by a ring. The rest of the well contained an arabesque made of large flowers and small leaves. A border made of geometric elements with panels filled with flowers ran around the edge of the bowl.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.269. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/19377

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, border with a spiral pattern

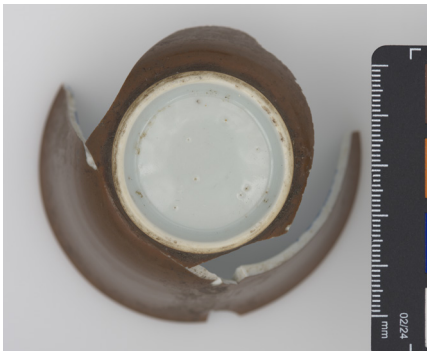
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 26a/32, layer 4965/4813

**DESCRIPTION** Thick-walled porcelain. A thrown flat smooth-surface plate on a small ring foot glazed transparent. Monochromatic brown iron oxide is also used to glaze the outside. The edge of the plate is dyed brown.
A typical compositional pattern found on many other objects adorns this plate. The center of the plate's well most likely contained a single, schematically depicted peony flower *mudan*. Four flowering bushes arranged symmetrically around the well decorated the plate's remaining surface. On this surviving fragment, we can see only two of them today: a peony bush and a chrysanthemum bush *yuhua*. A rarer solution appears on this particular plate, as the shrubs are set not around the rim, delimiting the well, but rather around a bordière emphasizing the rim of the dish. Most likely, the spirals forming the border symbolize sea waves.

**CONDITION** The plate is glued from three pieces, and about 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.270. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/659D

**DIMENSIONS** diameter 6.5 cm; foot diameter 3.5 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** fan, plum flowers *mei hua* 梅花, peony flower *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside.
A small flower surrounded by a narrow ring decorates the well of the tea bowl. Around the well are symmetrically arranged panels in the shape of spread fans with compositions of flowering plum branches *mei hua* painted within them. These painted fans are a relatively less common type of decoration. A geometric border of small lines arranged in a zigzag pattern runs along the edge of the bowl.

**CONDITION** The tea bowl is glued from four pieces, and about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.271. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2797(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers and bush *mudan* 牡丹, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 88, layer 2464

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. A *Garden Scene* adorns the outside of the vessel. One can see a blooming peony bush *mudan* and a *Taihu* rock. The preserved fragment reveals only a thin circle in the well, where there must have been a decorative element.

**CONDITION** The tea bowl is glued from two pieces, and about 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.272. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/218A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** blooming peony branches *mudan* 牡丹, blooming chrysanthemum branches *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, glazed transparent on the inside and with monochromatic brown iron oxide glaze on the outside. The edge of the vessel is dyed brown.
A cobalt blue ring encircles a peony flower in the center of the bowl's well. Blooming branches of peony *mudan* and chrysanthemum flowers *yuhua* alternate along the surface of the well. Along the edge of the bowl runs a geometric border made of small lines forming a zigzag pattern.
A similar object is in the collection of the MAG, plate inv. no. MAG/GD/255/129/02/1739 (cat. II.274).

**CONDITION** About 50% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**II.273. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/17821

**DIMENSIONS** foot diameter 6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 84, are 69B, layer 9049

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze.
At the bottom of the plate there is a painted flower surrounded by two rings. The rest of the surface is decorated with a painted floral composition related to the iconographic subject flowers of the four Seasons. It includes blooming bushes – alternately peony *mudan* and chrysanthemum *yuhua* – growing next to schematically painted *Taihu* rocks. The surface of the entire plate was decorated with four such floral compositions, symmetrically arranged around the central cartouche.
Similarly decorated objects were typical for the late period of the rule of Emperor Kangxi 康熙 (1661-1722) and were also repeated later. The collection of the MAG also includes other examples of vessels with a similar pattern: inv. nos. MAG/GD/255/100/05/3394B (cat. II.255), MAG/GD/255/99/04/2495A (cat. II.260).

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3.





**II.274. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1739

**DIMENSIONS** diameter 11 cm; foot diameter 6.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2, layer 481

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface on a small ring foot, covered with transparent glaze and brown iron-oxide glaze on the outside. The edge is dyed brown.
Painting decorates the entire well of the plate. In a circle, there is a flower at the center of the well. Around the central flower, symmetrically placed, are flowers symbolizing the seasons: alternating a peony branch *mudan* and a chrysanthemum branch *yuhua*. A geometric border of diagonal lines forming a zigzag runs across the edge. The painting is precise and of good quality. This type of decoration was very popular and often imported by various trade companies. Many European collections contain similar objects.

**CONDITION** The plate is glued from many fragments; about 65% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Gyllensvärd 1990, p. 99, ill. 203; Krahl, Ayers 1986, vol. 3.





**II.275. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/911

**DIMENSIONS** diameter 12 cm; foot diameter 9 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *flowers from the four seasons* (?), peony bush *mudan* 牡丹, chrysanthemum bush *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 – yard, layer 466

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot. Covered with transparent glaze, and brown iron oxide glaze on the outer wall. The edge of the plate is dyed brown.
A visible piece of the circle from the bottom of the preserved fragment of the plate indicates that this object, like many other similar ones, was decorated with a flower in the center of the well and a floral arrangement around the edge. One can see a painted peony bush *mudan* and a chrysanthemum bush *yuhua*. A geometric border of lines arranged in a zigzag pattern encompasses the edge, typical of products from this period. From the preserved fragments of the decoration, one can conclude that it was either a representation of *flowers from the four seasons* or only a simplified version of this representation, limited to two species of flowers. In this case, they are peonies and chrysanthemums.

**CONDITION** Two unconnected pieces of the plate have survived, which constitute about 25% of the vessel.

**BIBLIOGRAPHY** unpublished





**II.276. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/5301

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 10, layer 1352

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The edge is dyed brown.
The preserved fragment shows branches of peony flowers *mudan*. No fragments of the rim have survived. One can assume that a border decorated it. This vessel was mass-produced.

**CONDITION** The tea bowl is glued from two pieces, and about 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.277. TEA BOWL**

**INV. NO.** MAG/GD/ 255/99/04/1610A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the edge slightly turning outwards, on a small ring foot. It is glazed transparent with a brown iron oxide glaze on the outside, and the edge is dyed brown.
The interior decoration of the bowl is very simplified. Only a thinly painted circle at the base of the bowl wall separates the elements. A small, schematically presented peony flower is in the middle of the circle. The well is decorated with representations of flowering twigs, peonies *mudan*, arranged symmetrically. Most likely, there were four repeated images of flowers. From above, the composition is closed with a narrow, stylized border painted at the very edge of the bowl. This simplified border consists of small diagonal lines forming a zigzag.
In Europe, the recipients of this type of object, schematically decorated and covered with brown glaze, were often large corporations and monasteries.

**CONDITION** The bowl is glued from three pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.278. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2461(2)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** plum tree flower *mei hua* 梅花, peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 839

Description Thick-walled porcelain. Bowl thrown on a wheel, opening widely upwards, on a small ring foot, covered with transparent glaze. The fragment of the bottom is decorated with a schematic representation of a plum tree blossom *mei hua* in the rim, similar to what we see on some other objects from the collection of the MAG, such as inv. no. MAG/GD/255/99/04/2184G (cat. II.79). On the preserved element of the vessel's side wall, on the outside, there is a fragment of a decoration depicting branches of blooming peony flowers *mudan*.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.279. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184C

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Water Landscape with Pagoda*, peony flower *mudan* 牡丹, painted scroll

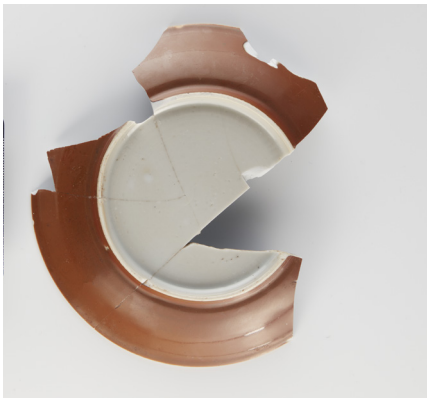
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, without a clearly distinguishable well, on a small ring foot. Covered with transparent glaze.
The decoration covers the entire surface of the plate. A flower lies in a circle at the bottom of the well. In contrast, on the remaining surface of the well and edge, around the rim, there are symmetrical representations of blooming flowers surrounding the panel in the shape of a paper scroll depicting a *Water Landscape with a Pagoda*. The flowering branches are painted with a thin contour line and filled with one cobalt blue tone. The pagoda is painted quite schematically, with added dark spots of cobalt blue. This form of composition with a scroll (cartouche) with a landscape scene painted on flowering branches refers to decorations taken from European porcelain. The color of the underglazed cobalt blue is lighter than that of many other objects and is only slightly blue.

**CONDITION** The plate is glued from two pieces and one large edge fragment is missing. About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.280. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1636

**DIMENSIONS** diameter 12 cm; foot diameter 9 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** blooming peony bushes and flowers *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot. Covered with transparent glaze on the interior and brown iron oxide glaze on the outer wall. The edge of the plate is dyed brown.
The decoration covers the whole upper surface of the plate. In the middle of the well, in a circle, there is a chrysanthemum flower *yuhua*, and around it, concentrically, flowery bushes are painted, with winding twigs arranged symmetrically around the rim. A geometric border made of zigzag lines decorates the edge.
A similar flower arrangement adorns a plate from a shipwreck discovered and recovered in 1998 and 1999 near the coast of Cap *Ca Mau* in Vietnam. Its loading dates back to the years 1723-1735.

**CONDITION** The plate is glued from four pieces, and about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Nguen dinh Chien 2002, p. 215, ill. 52.





**II.281. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3284

**DIMENSIONS** diameter 11 cm; foot diameter 6 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花, geometric border (?)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7 and Szeroka 88, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with clearly marked, high edges, on a small ring foot. Covered with transparent glaze and brown iron oxide glaze on the outer wall.
The preserved fragment of the plate's well allows only partial reconstruction of its original decoration. The central motif was a peony flower *mudan* surrounded by a circle with four symmetrically arranged peony bushes. They were painted conventionally in two tones of cobalt blue. The edge of the plate is missing, making it impossible to recreate the decoration on the edge. Like other similar objects, perhaps a simplified border decorated it. The peony flower appears in a very simplified form, with large spots of color. This vessel was mass-produced for export.

**CONDITION** The plate is glued from three pieces, and about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sheaf, Kilburn 1988, p. 146, ill. 191.





**II.282. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/16429

**DIMENSIONS** diameter 13 cm; foot diameter 11 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 17th/18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** lotus flowers and leaves *lianhua* 蓮花, border with geometric and floral elements

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 61, layer 5502

**DESCRIPTION** Thick-walled porcelain. Small plate with uniform surface, thrown on a wheel, with a slightly everted rim, on a small ring foot, covered with transparent glaze.
The entire composition of the plate is modelled on a schematically presented lotus flower *lianhua*. In the central part of the plate, on its bottom, there is a round panel in which a fragment of floral decoration has survived. Around this circle there are evenly spaced panels in the shape of lotus petals. In the panels, there are alternately painted floral motifs and lotus flowers with leaves. The edge of the plate is decorated with a broad border composed of geometric and floral elements.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.283. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183(3)

**DIMENSIONS** 5 cm x 2.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and everted rim. Covered with transparent glaze.
The tea bowl was decorated on the outside with floral motifs and a single ring by the rim. A single fragment of peony flower has survived. Inside, by the rim, a narrow geometrized border composed of slant little lines formed the pattern of a zigzag (trellis) underlined with a single ring on one side and a double ring on the other.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.284. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2495(2)

**DIMENSIONS** 3.5 cm x 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** chrysanthemum flowers *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 95 (yard), layer 891

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a slightly flared well. Covered with transparent glaze. On the outside, the tea bowl was decorated with a pattern of a chrysanthemum flower *yuhua* and a single ring in a deep shade of cobalt blue. The internal side of the vessel was decorated with a double ring. The remaining decoration cannot be recreated due to the absence of surviving elements.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.285. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1084(2)

**DIMENSIONS** 2.5 cm x 3.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

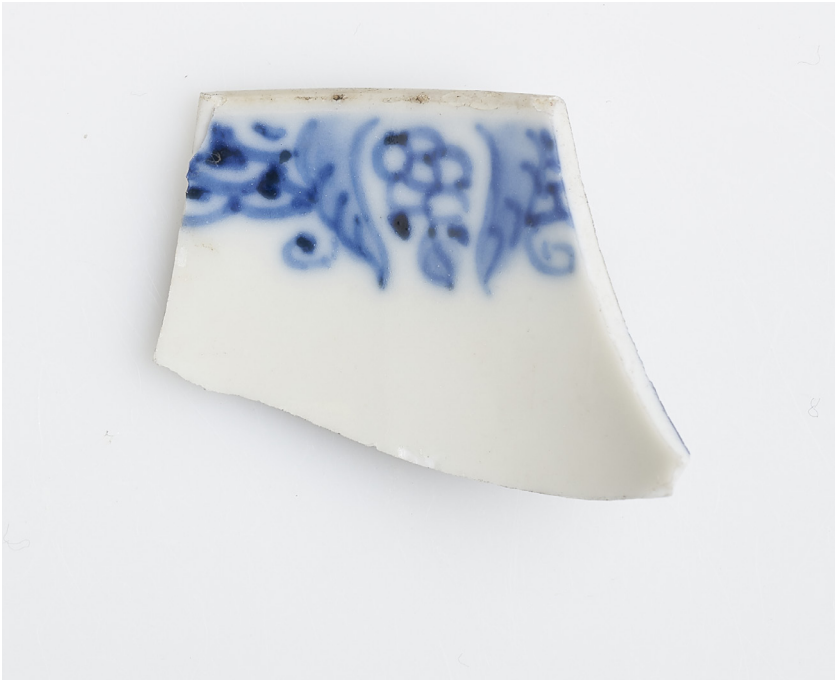
**ICONOGRAPHIC MOTIFS** floral motif (?)

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s1, layer 154

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and a subtly everted rim. Covered with transparent glaze. The edge of the tea bowl is dyed brown.
The surviving fragment shows decoration densely covering the entire surface of the glaze; it possibly presented floral motifs.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.286. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3649

**DIMENSIONS** 3.7 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** camellia flowers, border with frogspawn and peony flowers *mudan* 牡丹 motifs

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 836

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a slightly flaring well. Covered with transparent glaze. The vessel was decorated on the outside with a pattern of camellia with leaves, and on the inside with a border composed of rhythmically repeated motifs of frogspawn, and leaves and flowers.
This type of decoration, executed in haste, can be related to the aesthetics of the European rococo.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.287. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3757(2)

**DIMENSIONS** 3.5 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

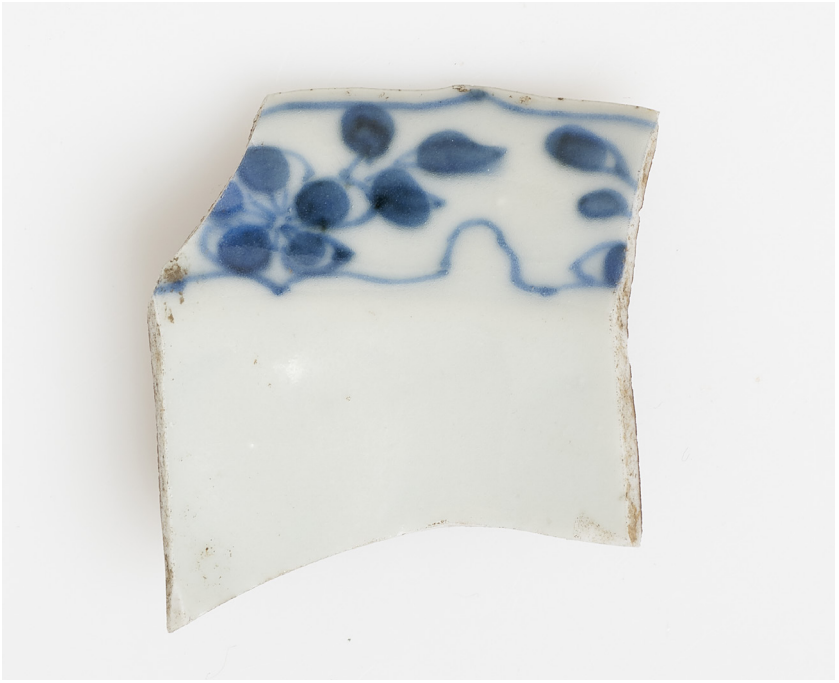
**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 859

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze.
The tea bowl was decorated with underglaze cobalt blue in a light shade. A fragment of a double ring underlining the bottom of the vessel has survived. A single, schematically depicted peony flower *mudan* may have decorated the center of the tea bowl. On the outside, the vessel was painted with a more complex decoration, which possibly depicted a garden.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.288. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/5234

**DIMENSIONS** 3.6 cm x 4.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** lambrequin shape border with plant tendril

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, layer 1136, rubble removal

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and an everted rim. Covered with transparent glaze and additionally with brown iron oxide glaze on the outside.
The surviving fragment of the vessel depicts on its inner edge a border with an irregular, lambrequin shape, with flowers painted in the center. The painting was executed hastily and relatively schematically.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.289. TEA BOWL**

**INV. NO.** MAG/GD/255/24/06/812

**DIMENSIONS** 4.9 cm x 3.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic amber iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24), trench S1-3, layer 103

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, on a small ring foot. Covered with transparent glaze and additionally with amber iron oxide glaze on the outside.
Inside, the tea bowl was decorated with a floral pattern. The surviving fragment depicts blooming peony flowers *mudan*.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**II.290. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/11/110(2)

**DIMENSIONS** foot diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, pattern with "lancehead"

**ORIGIN** pre-emptive excavations by Azupiranu Jakub Prager in 2019 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86), layer 3

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
Hastily and rather carelessly painted, the decoration depicted floral motifs (such as a peony flower *mudan*) and geometrized patterns, including a recognizable pattern with "lancehead" – a transformed European lambrequin pattern.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Goldsmith 1956.





**II.291. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/4034(1)

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Garden Scene*, chrysanthemum flowers *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 (yard), layer 4451a

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well and a subtly everted rim. Covered with transparent glaze.
On the outside, the tea bowl was decorated with a *Garden Scene*. The surviving fragment depicts a blooming chrysanthemum bush *yuhua*. Inside the vessel, a simple decoration probably depicted a single schematically painted flower in the middle of the bottom, in a thin ring. Another such ring underlines the edge of the tea bowl on the inside.
The collection of the MAG includes similar objects e.g.: inv. no. MAG/GD/255/99/04/2183(2) (cat. II.292).

**CONDITION** Two fragments of the well without the foot have survived, which constitutes about 25% of the vessel.

**BIBLIOGRAPHY** unpublished





**II.292. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183(2)

**DIMENSIONS** diameter 12 cm; foot diameter 8 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with panels with flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, with a flaring well, everted rim and a small ring foot. Covered with transparent glaze.
On the external side of the tea bowl we can see a large, partly surviving peony flower *mudan*. Inside the vessel there was a single ring by the bottom and a border with a panel containing a single, schematically depicted peony flower.

**CONDITION** The surviving fragment of the tea bowl contains the rim and foot, which constitutes about 25% of the vessel.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Gyllensvärd 1990, p. 91, ills 202, 203.





**II.293. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/13173

**DIMENSIONS** 3 cm x 1.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** illegible

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25A, layer 3710

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze. On the outside, it is additionally decorated with brown iron oxide glaze.
On the inside, the vessel was decorated with underglaze cobalt blue executed hastily and schematically.

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.294. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/13277

**DIMENSIONS** diameter 14 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

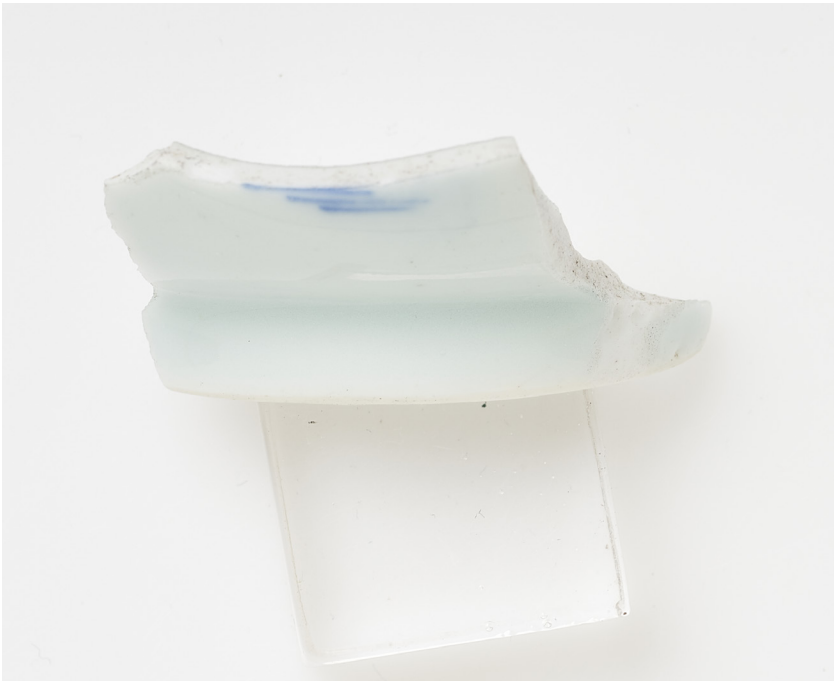
**ICONOGRAPHIC MOTIFS** border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 4255

**DESCRIPTION** Thick-walled porcelain. Vessel thrown on a wheel and covered with transparent glaze. The edge of the plate is dyed brown.
Inside, the vessel was decorated with underglaze cobalt blue. The edge was decorated with a schematic, geometrized border inscribed into a single ring above it, and a double ring below it. The crisscrossing little lines formed a zigzag (trellis). In view of the size of the surviving fragment, further parts of the decoration cannot be recreated.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.295. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/16044(1)

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** illegible

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3728

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a high ring foot, covered with transparent glaze.
The shape of the tea bowl was underlined with the help of a ring by the foot. The external edge of the vessel displayed decoration, which cannot now be distinguished.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.296. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/17974(3)

**DIMENSIONS** 6.7 cm x 2.3 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown glaze based on iron oxide, the edge dyed brown.
The edge of the plate has a geometric border pattern painted in underglaze cobalt blue. It is composed of hastily drawn crossing lines.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.297. TEA BOWL**

**INV. NO.** MAG/GD/255/20/51/1117

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** arabesque border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 5, feature 1250

**DESCRIPTION** Thin-walled porcelain, thrown tea bowl with a wide flat edge, on a small ring foot. Decorated with transparent glaze. Based on the preserved fragment, it is impossible to reconstruct the central iconographic motif which decorated the well. Only a trace of a circle remains. At the top, near the very rim, the tea bowl was decorated with a wide border composed of S-shaped loops forming an arabesque pattern.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**II.298. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/5338(1)

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, pomegranate tree and fruit *shiliu* 石榴, Chinese painting scroll

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 15, layer 2000

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a high ring foot, covered with transparent glaze.
The vessel was decorated with a complex iconographic representation combining the influences of many cultures. The main decoration is painted on the outer side of the vessel. Although it seems to be a *Garden Scene* familiar from other typical objects, it includes elements which make us look for its original inspiration in sources other than traditional Chinese painting. There is a tree trunk with leaves and a pomegranate fruit *shiliu*, and a Chinese painting scroll with a representation of a landscape in the branches. A thin ring is painted by the foot.

**CONDITION** The tea bowl is glued from fragments; about 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.299. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/2179 (1)

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** pomegranate flowers and fruit *shiliu* 石榴

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, feature 1726, layer 1728

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a small ring foot, decorated with transparent glaze.
A flowering pomegranate bush with fruit *shiliu* adorns this plate's well. The preserved fragment does not reveal the full design of the decoration.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**II.300. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183E

**DIMENSIONS** foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

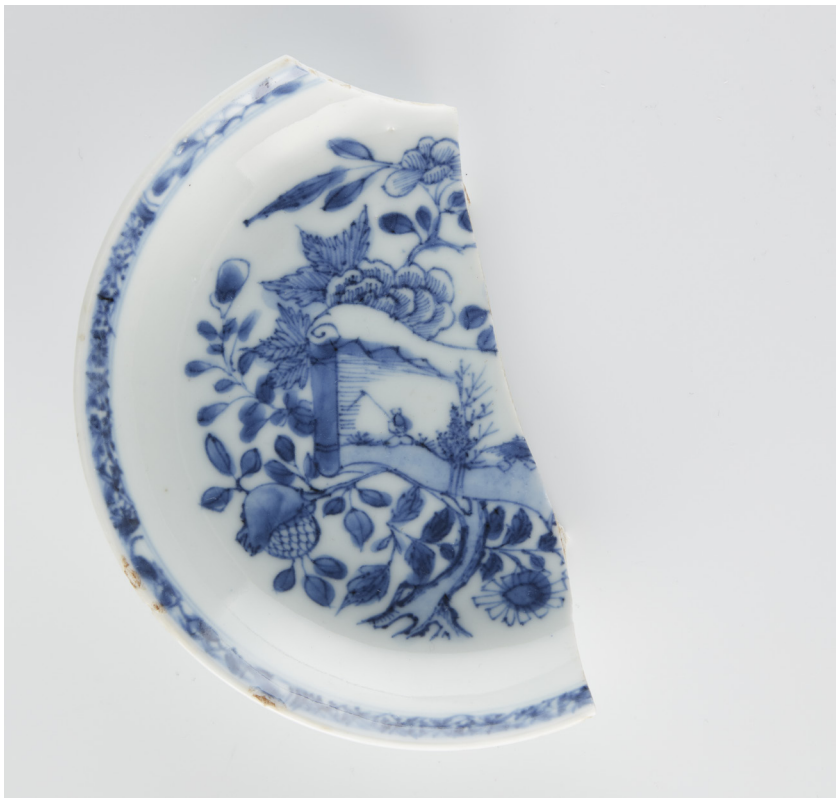
**ICONOGRAPHIC MOTIFS** scroll with *River Landscape with a Fisherman*, pavilion, peony flowers *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, tree and fruit of pomegranate *shiliu* 石榴, geometrized border with panels with flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl on a small ring foot with a slightly rounded, flaring body. Covered with transparent glaze.
A scroll presenting a *River Landscape with a Fisherman* was placed on a tree with ripe pomegranate fruits *shiliu*. The scroll, which takes up a large part of the surface of the tea bowl, shows an old man sitting on a river bank and fishing. Behind him, there are trees and a very small pavilion presented incorrectly from the point of view of perspective. There are peony *mudan* and chrysanthemum flowers *yuhua* around the scroll. Inside, the tea bowl was decorated in the center with a single, schematically depicted peony flower in a ring and a geometrized border with separated panels with a representation of a peony flower.
The collection of the MAG includes other vessels with the same decoration: small plate inv. no. MAG/GD/255/99/04/2184B (cat. II.301) and tea bowl inv. no. MAG/GD/255/99/04/2183G (cat. II.306).

**CONDITION** The tea bowl is glued together from three pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.301. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184B

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue.

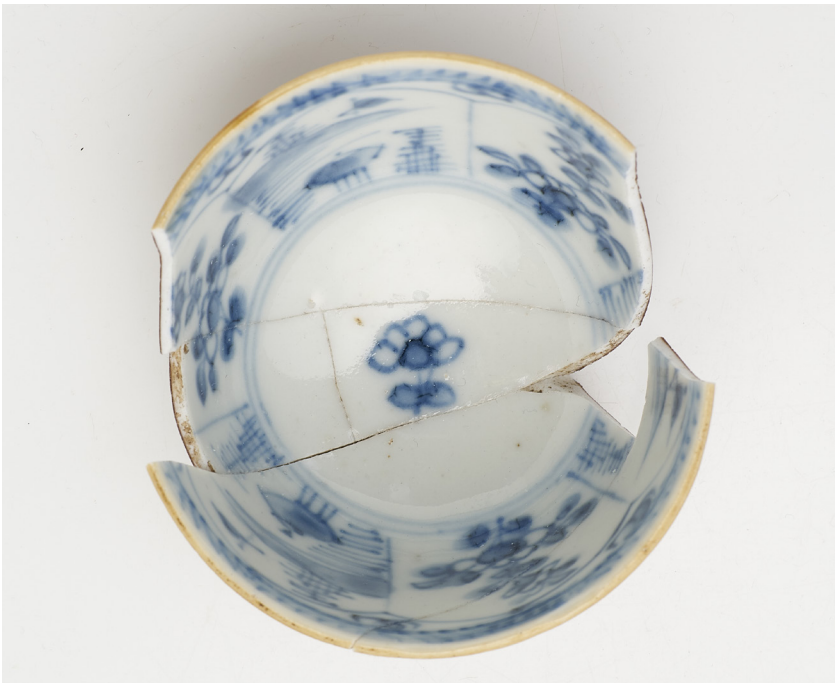
**ICONOGRAPHIC MOTIFS** scroll with a *River Landscape*, peony flower *mudan* 牡丹, tree and fruit of pomegranate *shiliu* 石榴, chrysanthemums *yuhua* 菊花, geometrized border with panels with flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
A scroll depicting a *River Landscape* was painted on a large tree with ripe pomegranate fruits *shiliu*. There are peony *mudan* and chrysanthemum flowers *yuhua* around the scroll. The rim of the plate was underlined with a geometrized border containing panels with a pattern of peony flowers.
The collection of the MAG includes tea cups with the same decoration: inv. nos. MAG/GD/255/99/04/2183E (cat. II.300), and MAG/GD/255/99/04/2183G (cat. II.306).

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.302. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/650

**DIMENSIONS** diameter 7 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River* with a pavilion, chrysanthemum bushes *yuhua* 菊花, peony flower *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, widening towards the top, on a small ring foot, covered with transparent glaze. The exterior of the bowl is also glazed in monochromatic brown oxide. The edge is dyed brown.
The interior of the vessel has cobalt blue underglaze decoration. The middle of the well has an image of one conventionally painted chrysanthemum *yuhua* in a double ring. The rim of the bowl is divided into six panels in the shape of lotus flower petals, where there appears a very simplified *River Landscape* with a pavilion, repeated alternately with a blooming chrysanthemum bush. A geometric border consisting of lines arranged in a zigzag decorates the edge of the bowl.
This very typical mass-produced pattern was common in several variants. Similar objects are in archaeological excavations from most European cities and in peripherally located human settlements, such as monasteries. The collection of the MAG contains many similar bowls, including several with the same pattern in various variants. Almost identical objects have inv. nos. MAG/GD/255/129/02/643 (cat. II.317), MAG/GD/255/129/02/640 (cat. II.318), MAG/GD/255/100/05/3724C (cat. II.308) and MAG/GD/255/100/05/3724B (cat. II.311).

**CONDITION** The tea bowl is glued from fragments, and about 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Pudlis 2021, pp. 176-177.





**II.303. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/490 (1)

**DIMENSIONS** diameter 8 cm; ffoot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Water Landscape*, peony flowers *mudan* 牡丹

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 in the area of the Radunia Canal along the stretch between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The exterior is additionally decorated with a monochromatic brown iron oxide glaze. The edge is dyed brown.
A pattern, typical of urban porcelain used in the eighteenth century for sets intended for drinking tea and other colonial beverages decorates the inside of the vessel. The composition of the pattern presented in a very simplified version consists of one conventional peony flower *mudan*, painted in the middle of the bottom of the bowl, inside a circle. Around it are numerous panels (usually six or eight) in the shape of lotus flower petals. In these panels, alternating with blooming peony branches, there are repeated representations of landscapes. In the collection of the MAG, there are very similar object with more skillfully applied painting: inv. no. MAG/GD/255/129/02/643 (cat. II.317).

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Pudlis 2021, pp. 176-177.





**II.304. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/20682(2)

**DIMENSIONS** diameter 14 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, *flowers of the four seasons*

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 11, layer 1550

**DESCRIPTION** Thick-walled porcelain. Small plate with a uniform surface on a small ring foot, covered with transparent glaze on the inside, and with brown iron oxide glaze on the outside. The edge is dyed brown.
The main composition included six or eight panels alternately filled with scenes depicting two painting subjects: a *River Landscape* and *flowers of the four seasons*. The plate is painted in haste and in a simplified way.
Similar objects are in the collection of the MAG: inv. nos. MAG/GD/255/129/02/643 (cat. II.317), MAG/GD/255/129/02/640 (cat. II.318), MAG/GD/255/129/02/651 (cat. II.312), MAG/GD/255/129/659E (cat. II.313) and MAG 100/05/3098A (cat. 251).

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.305. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/14003(2)

**DIMENSIONS** 3 cm x 4.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** *Landscape*, chrysanthemum flower *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze.
On the basis of the surviving fragment of decoration, the object can be compared to another holding of the MAG – a similarly decorated tea bowl covered with brown glaze on the outside, inv. no. MAG/GD/255/16/02/490(1) (cat. II.303).

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.306. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2183G

**DIMENSIONS** diameter 9 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** scroll with a *River Landscape with a Fisherman*, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, pomegranate fruit *shiliu* 石榴, pavilion, geometrized border with panels with flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain. Tea bowl on a small ring foot with a slightly rounded, flaring body. Covered with transparent glaze.
A scroll presenting a *River Landscape with a Fisherman* was painted on a tree with ripe pomegranate fruits *shiliu*. The scroll, which takes up a large surface of the tea bowl, shows an old man fishing while sitting on a river bank. Behind him, there are trees and a very small pavilion presented incorrectly from the point of view of perspective. There are peony *mudan* and chrysanthemum flowers *yuhua* around the scroll. Inside, the tea bowl was decorated in the center with a single, schematically depicted peony flower in a ring and a geometrized border with separated panels with a representation of a peony flower.
The collection of the MAG includes vessels with the same decoration: a small plate inv. no. MAG/GD/255/99/04/2184B (cat. II.301), and a tea bowl inv. no. MAG/GD/255/99/04/2183E (cat. II.300).

**CONDITION** Tea bowl glued from five pieces; about 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.307. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/2179(2)

**DIMENSIONS** 4.3 cm x 4.3 cm; foot diameter 10 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, peony flower *mudan* 牡丹, chrysanthemum bushes in bloom *yuhua* 菊花, birds, boat, trees

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 1728, feature 1726

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel, with uniform surface, on a small ring foot, covered with transparent glaze, and additionally with brown glaze on the outside. The edge of the plate is dyed brown.
The center of the plate was possibly decorated with a single, schematically depicted peony flower *mudan* in a single ring, with six symmetrically arranged panels – containing alternately a scene with a *River Landscape* and plants – around it. The surviving fragment shows two panels: in the first one, in a landscape scene, we can see birds, a boat and trees depicted in a schematic, or actually geometrized way. Darker patches were used to suggest the existence of hills. In the panel containing a floral pattern we can see a single chrysanthemum bush in bloom *yuhua*.
The collection of the MAG includes similar objects: inv. nos. MAG/GD 255/129/02/640 (cat. II.318) and MAG/GD/255/129/02/651 (cat. II.312).

**CONDITION** The only surviving piece is a fragment of the bottom of the plate with its foot, which constitutes about 5% of the vessel.

**BIBLIOGRAPHY** unpublished





**II.308. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3724C

**DIMENSIONS** diameter 14 cm; foot diameter 7.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Water Landscape with Pavilion*, *Water Landsacape with Scholar*, lotus flowers and leaves *lianhua* 蓮花, trellis border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain. Plate thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer side of the plate is additionally covered with a monochromatic, brown iron oxide glaze. The edge of the plate is dyed brown.
The entire composition of the decoration of the plate was inspired by a flower pattern. In the middle round panel, at the bottom of the plate, a small flower is also painted. Around the central ring there are evenly spaced panels in the shape of lotus petals, containing alternately painted scenes of a waterside landscape and lotus flowers with leaves *lianhua*. Interestingly, the scenes differ from each other in small details: there is a pavilion in one of them, and a scholar with an umbrella in the other. We cannot identify differences on the other panels as the remaining part of the plate has not survived. The edge of the vessel is decorated with a geometrized border composed of crisscrossing lines forming the trellis pattern.

**CONDITION** Plate is glued from two pieces; about 75% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.309. SMALL PLATE**

**INV. NO.** MAG/GD/255/1000/1000/NN09

**DIMENSIONS** diameter 14 cm; foot diameter 7.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Riverside Landscape*, pavilion, *Taihu* rock 太湖石, trees, peony flowers *mudan* 牡丹, symbols of good fortune, trellis border

**ORIGIN** artifact from the collection of MAG, from the area of the historical center of the city of Gdańsk, with unknown origin and location

**DESCRIPTION** Thick-walled porcelain. Small plate thrown on a wheel and covered with transparent glaze. The outer side of the plate is additionally decorated with a monochromatic brown iron oxide glaze. The edge of the plate is dyed brown.
The bottom of the plate is decorated with landscape depicting a river bank with a pavilion, a large *Taihu* rock and trees. The scene is encircled with a cobalt blue ring. The remaining surface is decorated with three blooming twigs and symbols of good fortune evenly spaced around the ring. The rim of the vessel is decorated with a geometrized border composed of crisscrossing lines forming the trellis pattern.

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.310. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3098B

**DIMENSIONS** diameter 13.5 cm; foot diameter 7.5 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, painter's scroll, peony flowers *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, pagoda, birds, border with grapevine patern

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, feature K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a flat well, on a small ring foot. Covered with transparent glaze on the interior and monochromatic brown iron oxide on the exterior. The edge of the plate is dyed brown.
The plate's decoration is typical: the bottom of the bowl contains one conventionally rendered peony flower *mudan* in a ring. The inner side of the vessel contains six panels, which alternately depict repeating landscapes showing a *Landscape of a River Mouth* and flowering peony bushes and chrysanthemum bushes *yuhua*.
A pagoda enriches the landscape, *de facto* only symbolically marked with several intersecting lines and a flight of birds. It is painted in an almost rectangular panel placed against the background of an arabesque made of flowering peony bushes. The shape of the panel resembles a traditional Chinese scroll painting made with water paints. This scroll motif is most evident on the left side, where there is also a rolled part of the scroll.
A trim, schematically painted border with a difficult-to-read representation of grapevine enriches the very edge of the cup. At the same site, the remains of a cup with the same design were discovered (cat. II.311). The same pattern also appears on object inv. no. MAG/GD/255/129/02/659A (cat. II.315).

**CONDITION** The plate is glued from fragments; approximately 86% of the dish has survived.

**BIBLIOGRAPHY** unpublished







**II.311. TEA BOWL**

**INV. NO.** MAG/GD/255/100/05/3724B

**DIMENSIONS** diameter 8.5 cm; foot diameter 4.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, painter's scroll, blooming peony bush *mudan* 牡丹, border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown.
The composition of the cup's decoration is typical: the bottom contains one schematically presented peony flower in a ring. The interior of the vessel has six panels, alternately depicting repeating landscapes showing a *Landscape of a River Mouth* and flowering peony bushes *mudan*. The landscape was painted in an almost rectangular panel, placed against an arabesque of flowering peony bushes. The shape of the panel is that of a painting scroll, used with water-based paints. This scroll theme is clearly revealed on the left side, where the artist has painted a rolled part of the coil (longitudinal roll). The edge of the cup, only above the landscape, contains a small, schematically painted border with a difficult-to-read representation. The same bowl pattern appears in the decoration of iInv. no. MAG/GD/255/129/02/659A (cat. II.315).

**CONDITION** Approximately 70% of the dish has survived.

**BIBLIOGRAPHY** unpublished





**II.312. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/651

**DIMENSIONS** diameter 7.5 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape* with a pavilion, peony flowers *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot. It is glazed transparent on the inside with a monochromatic brown iron oxide glaze on the outside. The edge is glazed brown.
Underglaze cobalt blue decorates the interior of the bowl. The center of the vessel's well has an image of one conventionally painted chrysanthemum *yuhua* placed in a double ring. The bowl's interior has six panels in the shape of lotus flower petals, where there is a repeating, very simplified river landscape with a pavilion alternating with a blooming peony bush *mudan*. The edge of the bowl has a geometric border consisting of zigzag lines. This pattern, typical for mass production, was common in several variants.
Archaeological excavations in most European cities and peripheral human settlements (like monasteries) have unearthed similar objects. The collection of the MAG includes many similar cups, including several with the same design or in various variants. See inv. nos. MAG/GD/255/100/05/3724B (cat. II.311), MAG/GD/255/129/02/659A (cat. II.315).
Usually, this type of bowl was included in sets with a plate and was intended for drinking tea or other colonial beverages.

**CONDITION** The tea bowl is glued from two pieces; about 98% of the vessel has survived, with just a small chip.

**BIBLIOGRAPHY** Dąbal 2020, p. 140; Pudlis 2021, pp. 176-177.





**II.313. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/659E

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, peony branches *mudan* 牡丹, pavilion, trees, ship's masts

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot. Covered on both sides, except for the edge of the foot, with transparent glaze and brown iron oxide glaze on the outer wall. The edge of the plate is dyed brown.
The preserved fragment of the edge of the plate is decorated alternately with peony branches *mudan* and a schematically painted *Landscape of a River Mouth*. It is possible to distinguish a pavilion from conventional, minimally rendered representations of trees and ship's masts. A very typical mass-produced object, intended for export to Europe. Usually, this type of plate was included in sets with a tea bowl and was intended for drinking tea and other colonial beverages.
The collection of the MAG includes similarly decorated objects: plates inv. nos. MAG/GD/255/129/02/643 (cat. II.317), MAG/GD/255/129/02/640 (cat. II.318), and tea bowl inv. no. MAG/GD/255/129/02/659A (cat. II.315).

**CONDITION** The plate is glued from two pieces, and about 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1103; Gyllensvärd 1990, p. 98.





**II.314. TEA BOWL**

**INV. NO.** MAG/GD/255/39/04/5974

**DIMENSIONS** diameter 7 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, grapes and vine leaves, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 19H, layer unknown

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot. The top edge of the vessel turns slightly outwards. It is decorated with transparent glaze on the inside and brown iron oxide on the outside. The edge is dyed light brown.
The inside of the cup is covered with a decoration made of vines and bunches of grapes, creating a kind of arabesque, among which there are three foliated radial panels in which simplified, conventional representations of a *River Landscape* with a boat appear. At the bottom of the well, within a circle, a large bunch of grapes with leaves was painted. The edge of the bowl has a border consisting of lines forming a zigzag pattern.
Tea bowls of this type were found in sets with plates acting as saucers.

**CONDITION** The tea bowl is glued from four pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.315. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/659A

**DIMENSIONS** diameter 7 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

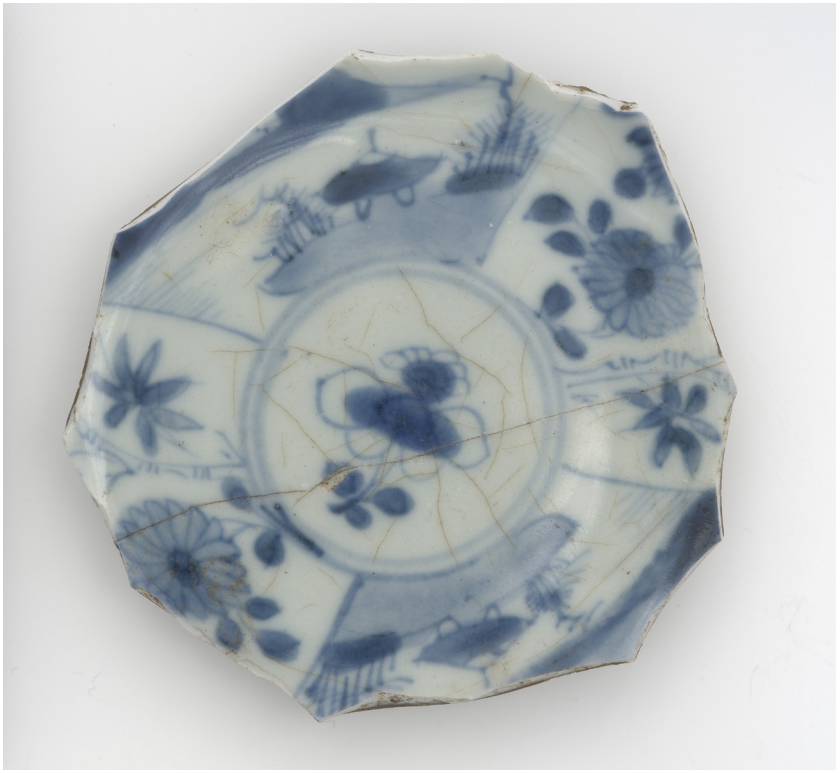
**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, painted scroll, plant arabesque, peony flowers *mudan* 牡丹, border with leaves and grapes pattern

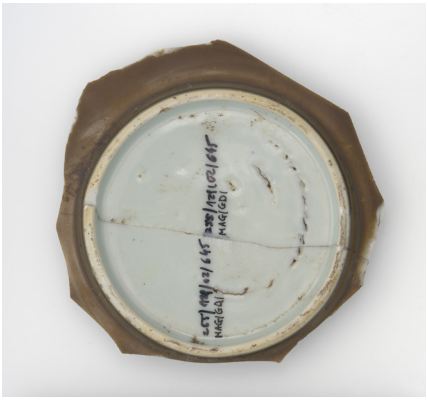
**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and brown iron oxide on the outside. The edge is glazed brown.
A conventional peony flower *mudan* adorns the center of the bowl's well, placed in a ring. In the middle of the remaining fragment, there is a *Landscape of a River Mouth*. It is inside an almost rectangular panel placed against the background of an arabesque made of plant tendrils. The reserve is a scroll from a traditional Chinese painting style made with water-based paints. You can see a rolled-up part of the scroll on the left side. Above it is a narrow border with an almost illegible pattern of leaves and grapes. The same pattern appears on object MAG/GD/255/100/05/3724 (cat. II.311).

**CONDITION** About 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.316. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/645

**DIMENSIONS** foot diameter 6.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape* with a pavilion, peony flower *mudan* 牡丹, chrysanthemum flowers *yuhua* 菊花, bamboo *zhuzi* 竹子

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a potter's wheel, glazed transparent inside, and with brown iron oxide glaze outside.
On the preserved fragment of the bottom of the plate's well, in the middle, surrounded by two circles, there is a schematically presented peony flower *mudan*. Six sections divide the remaining area, filled with alternating chrysanthemum flowers *yuhua* and a *River Landscape* with a pavilion.
This painting is a typical way of decorating porcelain intended for the European market. The composition of the decoration is a compilation of two iconographic representations: a landscape of the water of a river flowing into the sea with a representation of the *Flowers of the Summer Season*. Both iconographic motifs were conventional, and the combination of these two different representations is the result of the European taste of the clients. The irregularity of the size of the sections – widened in the case of a landscape depiction (which, of course, results from its specificity) – allows us to suggest the existence of a scroll on which "nature painting" was shown.

**CONDITION** 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.317. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/643

**DIMENSIONS** diameter 12 cm; foot diameter 7.2 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., ca. 1720-1740

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, bamboo *zhuzi* 竹子, painted scroll

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown glaze with iron oxide, the edge is dyed brown. The center of the plate's painted decoration is an encircled peony flower *mudan*. The remaining surface of the plate is divided into sections of different widths. Two sections are narrower than the others. One contains a representation of bamboo *zhuzi*, while the other contains flowering peonies. One broader section, shaped like an unfolded painted paper scroll, is decorated with a depiction of a *River Landscape*. The set of three sections repeats twice in a symmetrical composition – there are six sections in total. A thin rim surrounds the edge of the plate.
This type of composition occurs on many objects of Chinese export porcelain. It is a compilation of the traditional spatial arrangement of floral and plant decorations combined with the popular *River Landscape*. At the same time, in this composition, one can see distant echoes of how older decorated Ming porcelain of the *kraak* type looked. Here, the six sections coincide with the frequent arrangement and form referring to a lotus flower.
The same decorative pattern can be seen on another plate from the MAG – inv. no. MAG/GD/255/129/02/640 (cat. II.318).

**CONDITION** The plate is glued from three pieces, and about 75% has survived.

**BIBLIOGRAPHY** Pudlis 2021, p. 177.

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1103; Gyllensvärd 1990, p. 98; Dąbal 2020, p. 139.



**II.318. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/640

**DIMENSIONS** diameter 12 cm; foot diameter 7.2 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, bamboo *zhuzi* 竹子, painted scroll, border with leaves and grapes pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally glazed with a monochromatic, brown glaze based on iron oxide, the edge dyed brown.
A conventionally painted encircled peony flower *mudan* is in the center of the plate's composition. The remaining surface of the plate is divided into panels of different widths. Two sections are narrower than the others. One contains a representation of bamboo *zhuzi*, while the other contains flowering peonies. One broader section, shaped like an unfolded painted paper scroll, is decorated with a depiction of a *River Landscape*. The set of three sections repeats twice in a symmetrical composition – there are six sections in total. A thin rim surrounds the edge of the plate.
This type of composition occurs on many objects of Chinese export porcelain. It is a compilation of the traditional space arrangement of floral and plant decorations combined with the popular *River Landscape*. At the same time, in this composition, one can see distant echoes of how older decorated Ming porcelain of the *kraak* type looked. Here, the six sections coincide with the frequent arrangement and form referring to a lotus flower. The latter solution appears in the composition of many other objects from the Archaeological Museum in Gdańsk.
The same decorative pattern can be seen on another plate from the collection of the MAG – inv. no. MAG/GD/255/129/02/643 (cat. II.317).

**CONDITION** The plate is glued from three pieces; about 95% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Pudlis 2021, p. 177.





**II.319. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/642

**DIMENSIONS** diameter 11.5 cm; foot diameter 6.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c., ca. 1725-1745

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** garden vase with *flowers of the four seasons*, peony flowers *mudan* 牡丹, chrysanthemum *yuhua* 菊花, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with clearly marked, high edges, on a small ring foot. Glazed on both sides, except for the edge of the foot, with transparent glaze inside and brown glaze on the outer wall. The edge of the plate is dyed brown.
A painted decoration covers almost the entire surface of the plate. In the well center, a circle surrounds one peony flower *mudan*. The rest of the composition consists of two representations arranged alternately around the central rim: a garden vase on a table and blooming branches of chrysanthemums *yuhua* and peonies. The edge of the plate is decorated with a geometric border consisting of diagonal lines forming a zigzag, a typical element of Chinese export products from this period. Similarly decorated objects are in the Topkapi Saray Museum (Istanbul) collection.

**CONDITION** The plate is glued from five pieces. Two pieces of the edge are missing. About 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, p. 1092.





**II.320. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/653

**DIMENSIONS** diameter 7 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

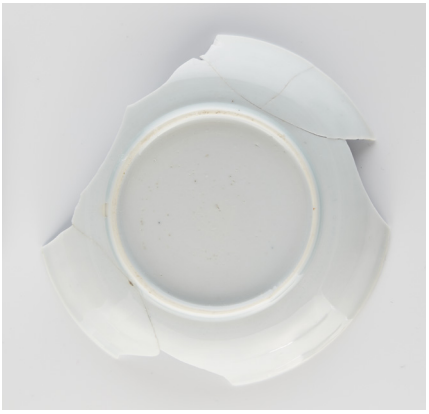
**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, peony flower *mudan* 牡丹, geometric border with zigzag pattern

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain. A tea bowl thrown on a wheel, the well slightly widening towards the top, with a small ring foot. It is glazed transparent on the inside and brown iron oxide glaze on the outside. The edge is dyed brown.
A small flower adorns the bottom of the well canter. The representation called *flowers of the four seasons* covers the entire surface of the cup's well. In four outlined and separate panels, there are peony flowers *mudan*, symbolizing the warm season. A geometric border consisting of schematically painted lines forming a zigzag decorates the edge of the tea bowl.
Condition The tea bowl is glued from six pieces; about 85% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.321. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101A

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. 1740-1760

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *River Landscape*, peony flower and bushes *mudan* 牡丹, bamboo *zhuzi* 竹子

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

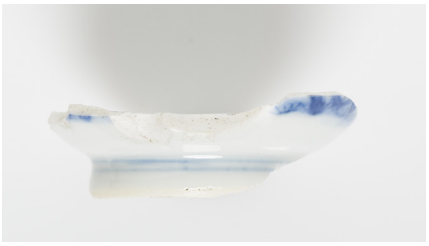
**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface and a slightly upturned edge on a ring foot, covered with transparent glaze.
In the center of the plate's composition, surrounded by a ring, there is a schematically presented peony flower *mudan*. The plate's remaining surface is decorated alternately with a *River Landscape* in a fan-shaped section, peony bushes, and bamboo *zhuzi*. The edge of the plate is decorated only with a narrow rim.

**CONDITION** The plate is glued from three pieces, and 70% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 1103; Gyllensvärd 1990, p. 98; Dąbal 2020, p. 139.







**II.322. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1295

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** mushroom *lingzhi* 靈芝 in a double ring painted in underglaze cobalt blue

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue

**ICONOGRAPHIC MOTIFS** lotus flower *lianhua* 蓮花

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s4, layer 157

**DESCRIPTION** Thick-walled porcelain. Tea bowl thrown on a wheel, on a ring foot. Covered with transparent glaze.
Decorated at the bottom with a centrally-located, stylized lotus bloom *lianhua* in a double ring.
The object belongs to a small group of holdings from the Archaeological Museum in Gdańsk's collection of Far-Eastern porcelain, which bear a mark.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**II.323. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2184(3)

**DIMENSIONS** 4.1 cm x 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, blue and white porcelain *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, gilding

**ICONOGRAPHIC MOTIFS** geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** A thick-walled, wheel-thrown porcelain plate, glazed transparent.
This plate has a geometric border at its edge, surrounded by two rings, doubled at the bottom. The center of the plate's well contains an uninterpretable decoration made with underglaze painting in cobalt blue with gilding. Perhaps this plate belonged to a group decorated only with underglaze cobalt blue and gilding. It is unknown whether other techniques of overglaze decoration (like overglaze paints) were used.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished

# Chapter III
# Rare types of decoration techniques – white porcelain from Dehua and monochromes

In the Gdańsk excavations, very little archaeological evidence confirms the presence of the so-called monochromes and white porcelain from Dehua 德化 (cat. III.1, III.2) in the 17th and 18th centuries. Apart from two objects identified so far in the mix of material of the MAG warehouse, only single fragments from collections of other institutions are currently under analysis. Monochromes are usually called porcelain decorated with a monochromatic (single-color) glaze. On the other hand, "white porcelain from Dehua" is the name of the undecorated porcelain originating from this ceramic production center.

White porcelain from Dehua, also often called *blanc de Chine* (white [porcelain] from China), taken from the French, was produced in the area of the city of Dehua, located in Fujian Province, since the Song Dynasty. These porcelain objects were characterized by very high virtuosity, the objects decorated with artistic detail, often filigree. Thanks to this, in addition to functional and decorative vessels, Dehua production was known for numerous figurines, complete representations of animals and people, and deities (exceptionally high-quality Buddhist religious figurines created since the times preceding the export to Europe are known). In the 17th century, specialization in porcelain production for the European market began. Various figurines were very popular, and one of the prevalent representations was the so-called Long Elza, a tall figure of a woman with elongated proportions. In the 18th century, this type of porcelain had so many customers that newly established European factories copied it many times. However, they were much less artistic than the authentic Dehua porcelain, fired at a temperature slightly lower than that used for Jingdezhen 景德镇 porcelain, and had a different composition of the ceramic mass. It contained relatively little iron but much potassium. After firing, it achieved a luminosity with a pink or milky tint.[1]

Over the centuries, the Chinese have developed a rich repertoire of colored glazes that create smooth surfaces outside vessels or on figurines. Two European glazes gained the most significant popularity: deep navy, created based on cobalt blue, and various celadon *qingci* 青瓷. Those with a slightly greenish, pastel color were the most desired among the celadons. Europe imported single specimens in the Middle Ages. The number of celadons at royal and aristocratic courts increased notably in the 18th century because their color blended in very well with Rococo and, later, Classicist interiors. These objects often received an additional setting in the form of bronze fittings. European artisans carried out this work, following the current fashion. The fittings were silver or gilded. Today, many essential collections contain examples of this type of object. They were particularly desired and valued in France. There is no known object decorated with celadon glaze from excavations in Gdańsk. To date, no inventory record confirms this type of porcelain in any collection.

In the second half of the 17th century, in the fashionable aristocratic world, large-sized decorative vessels (vases, bowls) and utility vessels decorated with monochromatic cobalt blue glazes became popular. During the reign of Emperor Kangxi 康熙 (1661-1722), these items were often European imports. Initially, the artisans decorated the vessels by sprinkling cobalt blue on the outer surfaces; later, they blew cobalt powder and afterwards, glaze. This procedure allowed for a more even color. Similarly to the monochromatic glaze based on iron oxide, a technique of gluing parts of the vessel by gluing papers before applying cobalt powder was used. Thus white panels were made where other decorations could later be applied. *Kangxi wucai* 康熙五彩 overglaze enamels were particularly common. Their intense colors combined well with the expressive blue. Objects where both decoration techniques appear are not classified as monochro-

[1] Donnelly P. J., Blanc de Chine, the porcelain of Têhua in Fukien, New York 1969.

matic but are part of the *Kangxi wucai* 康熙五彩 color palette, with the use of an additional decoration technique.[2] The Chinese distinguished many terms for subtle shades and differently applied surfaces of monochromatic cobalt (snowflake blue, fish roe blue, and others). In Europe, they were also called bleu Mazarin (Mazarin blue) from the French language because Cardinal Mazarin was a great collector of Chinese porcelain decorated with cobalt glazes. Another popular name was "powder blue."

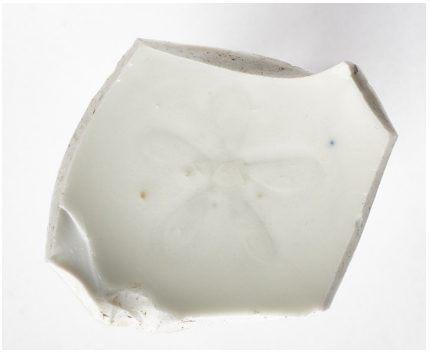
Vessels decorated in this way were then often decorated with gold overglaze painting. The combination of deep cobalt blue with gold, gave the impression of being restrained on the one hand, noble and elegant on the other. Objects of this type also often received richly gilded frames with bronze fittings in Europe.

The MAG collection has preserved one fragment of a vessel decorated with this technique (cat. III.2). Unfortunately, the overglaze gold painting rubbed off so much that it is impossible to recognize the painting themes decorating it.

In a sense, vessels decorated with a uniform, brown glaze based on iron oxide can also be considered monochromes. However, they are not included in this group and refer to the traditional, commercial term "Batavian brown."

[2] Pudlis A., "Powstanie i cechy palety barw *Kangxi wucai* 康 熙五彩 oraz *falangcai* 珐琅彩 – spotkanie kultur a estetyka podwójnej obcości," *Gdańskie Studia Azji Wschodniej*, vol. 23, Gdańsk, 2023, pp. 24-48.





**III.1. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1057

**DIMENSIONS** foot diameter 3.1 cm

**PLACE OF ORIGIN** China, Dehua

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, *blanc de chine* porcelain, white porcelain from Dehua

**DECORATIVE TECHNIQUES** pressed in a form before glazing

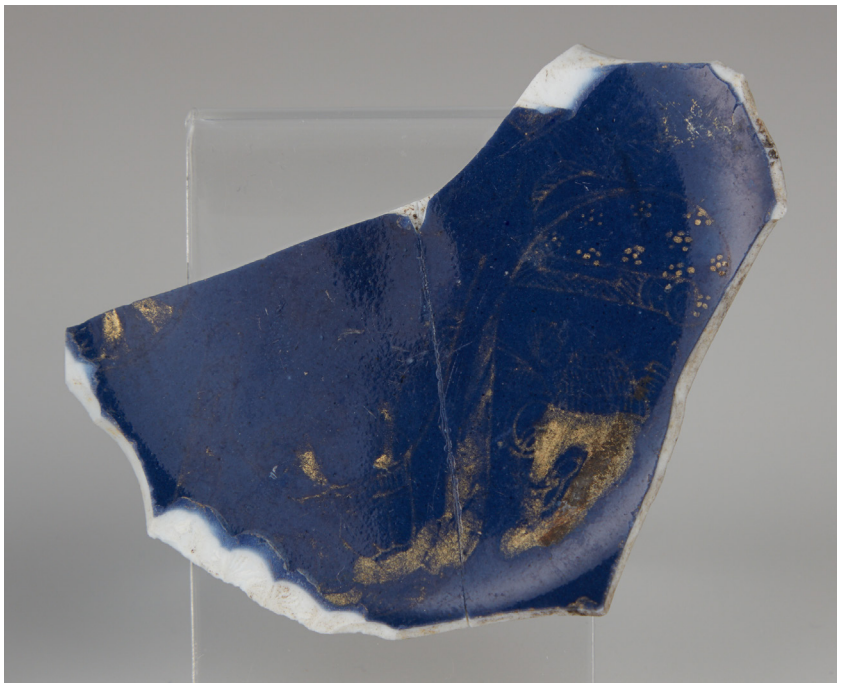
**ICONOGRAPHIC MOTIFS** floral motifs (?)

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s2, layer 157

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel and then hand-molded, covered with transparent glaze, with a very thick foot glued to its body, its rim slightly rolled inwards. The well is slightly ribbed, with a shallow, barely visible relief.
A slight dark blue contamination, visible on the body as a spot, may indicate that the same workshop also manufactured products decorated with cobalt blue. Although most vessels from Dehua were unpainted, a small group of objects originating from this ceramics center had underglaze blue decoration. This dot may be a speck of cobalt blue, and the product came from a workshop that manufactured such goods. The surviving fragment does not allow for the identification of decorative motifs.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**III.2. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/50/2490

**DIMENSIONS** foot diameter 6.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 17th/18th c., ca. 1700

**TYPE** monochromatic porcelain decorated with cobalt blue, powder blue, *bleu Mazarine* (mazarine blue)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, gilding

**ICONOGRAPHIC MOTIFS** flowers, symbolic object (?), architectural element (?)

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, feature K2756

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, on a ring foot, covered with underglaze cobalt blue and transparent glaze.
The overglaze gold decoration has largely worn off, the drawing illegible; barely visible floral motifs and perhaps fragments of an image of a symbolic object or element of architecture are present.

**CONDITION** About 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

# Chapter IV
# Overglaze paints

Overglaze paints were applied to the surface of a fired, glazed vessel, and, in order to affix them, the vessel was put into the kiln once again. The temperature suitable for such firing is lower than the temperature of firing underglaze paints, so mixed techniques are often applied in the last stage of decoration. After that, gilding was applied and fired for the final, third time (*terzo fuoco*).

One of the most common decorations on Far Eastern porcelain from excavations in Gdańsk is overglaze iron red. The active coloring component that adheres relatively impermanently to the glaze is red iron oxide, commonly called "iron red." In the case of items in Gdańsk, one can say that this type of decoration often occurred in combination with monochromatic, brown glaze on the outside of the vessels which is why they are sometimes referred to as "Batavian-style wares."[1] In some cases, this type also includes porcelain previously decorated with underglaze painting made with paints using cobalt blue oxide (Japanese and Chinese Imari style).[2] There are also cases in the material from MAG of combining colorful overglaze enamels *falangcai* 珐琅彩 with overglaze iron red (cat. VI.62, IV.8). In this case, one can speak of a combination of Chinese Imari and *falangcai* overglaze enamels (see cat. V.49-53).

Overglaze red iron was used to decorate objects of very different quality. In the relatively large mass of lower-quality porcelain (such as cat. IV.6-7 etc.), there are also vessels painted in an extremely precise manner, often gilded. A beautiful, thin-walled bowl (cat. IV.1) and a plate (cat. IV.2) are worthy of special attention.

Many vessels were additionally enriched with gilding (cat. IV.3-4 etc.). Such porcelain is sometimes called *Red and Gold* or "iron red and gold." In the case of ungilded vessels, porcelain decorated in this way was often called *Iron Red Chinese* (Fr. *rouge-de-fer China*) or *Milk and Blood* porcelain (Dutch *Melk en Bloed*). Quite often, the term "red and white porcelain" was given regardless of the presence of gilding, which is sometimes treated as secondary.

This kind of decoration, like all kinds, appeared in various types of porcelain. It was not only for luxurious everyday porcelain but also purely decorative objects: large vases, often in sets. Top-class objects found their way to royal and aristocratic courts. Many such vases and vessels were in the collection of the King of Poland and Elector of Saxony, Augustus the Strong (1670-1733).[3] It was also a popular type of porcelain in the Netherlands and the rest of Europe. The Chinese took inspiration from some Indian and Japanese fabrics in creating their patterns and decorative motifs. Thus, we see painted plant twigs and flowers on many vessels, and relatively rarely human or animal figures. Beautiful examples of such objects from the royal-electoral collection are two quite tall bottles sparingly decorated with simple motifs of spirals and small chrysanthemum flowers, dated ca. 1710-1725, to the turn of the era of the reigns of the Kangxi Emperor 康熙 (1661-1722) and the Yongzheng Emperor 雍正 (1722-1735), and a large plate with an openwork rim and an extensive scene depicting a house with a garden, dated to the years

[1] Batavian Porcelain – a term sometimes used to describe wares whose exterior surface was additionally coated with an iron oxide–based brown glaze. This style has traditionally been associated with Dutch wares imported by the V.O.C. (Dutch East India Company). However, similar brown-glazed decoration was also used in the production of items imported by other trading companies, including the English, French, Danish, and Swedish. Batavia (present-day Jakarta) served as a transshipment port for numerous Dutch goods, hence the name.

[2] See chapter V in this book.

[3] Reichel F., *Die Porzellansamlung Augusts des Starken, porzellankunst aus China Die Rosa Familie*, Dresden 1993; Pietsch U., Loesch A., Ströber E., *Die Porzellansammlung Zu Dresden: China – Japan – Meissen*, Dresden 2006.

1700-1720, the second half of the reign of the Kangxi Emperor.[4]

Export porcelain often combines more than one decoration technique. Among the frequently used mixed techniques, we encounter the combination of paints or overglaze enamels with a colorful, monochromatic glaze. Thus, iron red decorations (and often also, following the requirements of the Imari style, previously fired painting decorations made with underglaze cobalt blue) were also often placed in white reserves left on the insides of plates or the outsides of bowls and tea bowls. In this way, the decoration became more extravagant and more varied.

As for examples of this type from Gdańsk, we can point to a relatively well-preserved fragment of a plate decorated with patterns of butterflies and flowers, with a central reserve decorated with a pattern of a basket of flowers (cat. IV.27) and a small fragment of another plate (cat. IV.26), on which a subtly painted fragment of a flowered branch on a white background remains. The dark brown glaze based on iron oxide blended very well with the soft shades of overglaze iron red, often falling into slightly pink tones.

In this catalog, we present two objects, one of which is an almost destroyed fragment of the red-painted decoration, while the expressive gilding remains well preserved. These are the remains of a tea set (cat. IV.28-29), with the vessels' rich, embossed form. The pictorial decoration bears clear influences of European Rococo; we recognize its influence in the wavy ribbons that wrap around the graceful bouquets scattered in apparent disorder over the entire surface of the vessels.

The present appearance of this set, where part of the red iron decoration has almost completely worn away, evokes a scarce but highly refined type of white-gold decoration. However, such vessels of Chinese origin still have yet to be found in MAG, and there is only one example of Japanese porcelain. It is a *ko-Arita* 古有田 bowl decorated with the *hakuji kinrade* technique 白地金襴手 (cat. VII.2). This type of painting was sometimes done with a pigment called *miao jin* 描金 added to the binder, and according to Chinese sources,[5] it was supposed to consist of one part powdered lead and ten parts gold. After mixing with a binder, a gold paste was created, painted overglaze, and then fixed at high temperature, taking care not to oxidize or blacken the gold. The Japanese technique of producing overglaze gold paint differed in some respects from the Chinese gilding, but it allowed for similar artistic effects.

A unique and characteristic type of decoration, still associated with Chinese export porcelain, or "*Chine de commande*" from the French, was the combination of overglaze black iron with gilding. This porcelain gained many names, still interwoven in the literature on the subject, sometimes causing difficulties for readers lost between different terms for the same type of decoration. This porcelain is called "black and gold," sometimes also "ink-decorated from China" (Fr. *encre de Chine*) or "India Company porcelain" (Fr. *porcelain des Compagnie des Indes*). In MAG, this type of decoration is on the remains of one tea set (cat. IV.30).

The overglaze black of the iron allows for many shades, from grey to deep black. Due to this gradation of coloring, this technique was also called "ink from China" *encre de Chine*, and the fashion for objects decorated in this way fell away in the years 1725-1755. It is not without reason that this type of decoration, making white porcelain call to mind printed sheets of paper, is strongly associated with made-to-order porcelain imported from China. Often, as we can see in the Gdańsk examples, European prints were used as patterns (from woodcut, copperplate, and other techniques), filling the entire surfaces of the vessels with large, carefully rendered representations of European ladies in courtly costumes from the time of Louis XV, religious representations with Christian connotations, genre scenes (as is the case in the example of the Gdańsk service presented in this volume) or even half-naked mythological figures.

Since a particular group of decorations presented religious themes made to order for Catholic missionaries staying in Beijing (Peking, the capital of the empire), porcelain decorated with iconographic motifs of Christian origin was also called "Jesuit porcelain" (*porcelain de Jesuites*). Religious themes often appeared on vessels made to order for Ignatius Loyola's confreres, modeled on graphics reproducing paintings by outstanding European painters. The themes of the *Crucifixion*, *Annunciation* and *Adoration of the Infant Jesus* appeared quite often.

This decoration technique (much easier to make than decoration with overglaze enamels or other colored overglaze paints) was quickly adopted in European production by the first porcelain facto-

[4] Bottles: height 27.5 cm, inv. no. P.O. 8023 and height 26 cm, inv. no. P.O. 6843. See: Pietsch, Loesch, Ströber, Dresden 2006, pp. 30-31.

[5] Nan yao bi ji 南窑笔记 – Notes on Southern Wares, written in the years 1730-1740.

ries: the Royal and Electoral Porcelain Manufactory in Meissen and the Viennese Factory du Paquier. The black decoration was called *Schwarzlot* (in German), and even before production began in Europe, it was used to create additional decorations for Chinese imported white products.

The style of overglaze painting with iron black certainly played a critical role in developing one of the most recognizable styles of early Viennese porcelain du Paquier from 1719-1744.[6] In the production of this second European porcelain factory, the black pigment applied to the glaze was almost shiny like varnish, and the interesting shapes of the vessels made the du Paquier style unique among all porcelain production known to European recipients – both Far Eastern and early European. The Viennese technique was more durable than the Chinese one because the overglaze paints made in China (iron red and iron black) quickly rubbed off, as demonstrated in the example of damage to many objects presented in this book (e.g. cat. IV.24, IV.25).

Chinese black and gold products were often thin-walled. The delicate and subtle painting and excellent quality of thin-walled porcelain meant that, on the one hand, such products undoubtedly belonged to the "top shelf" of colonial goods. However, on the other hand, they could easily crack, almost like eggshells, so after reaching the layer of earth, they rarely survived in a good enough condition to be isolated by archaeologists and adequately identified. Although at present there is very little analogous material from the Gdańsk excavations, one can assume there were more objects of this type in the old, rich port city; this results not only from comparison with other trading cities in the Baltic Sea Basin but also from knowledge derived from historical documents (inventories).[7]

[6] Lehner-Jobst C., "Porcelain from Imperial Vienna. Baroque Ornament at the Du Paquier Manufactory," [in:] *Liechtenstein Museum Vienna. Baroque Luxury Porcelain: The Manufactories of Du Paquier in Vienna and of Carlo Ginori in Florence*, Munich–Berlin–London–New York 2005, pp. 32-52.

[7] See annex 1 in this book: Barylewska-Szymańska E., *Far Eastern Porcelain in Gdańsk Inventories of Household Property and Press Advertisements*, pp. 567-575.



**IV.1. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/1610(3)

**DIMENSIONS** diameter 7 cm, foot diameter 4 cm, height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, *ruyi* 如意 scepter

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 – yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, covered with transparent glaze.
The exterior of the bowl has painted red iron flowers, symbolizing the four seasons. The rim has repeated *ruyi* scepter motifs. This motif is often called *ruyi lappets* and resembles the head of a curved *ruyi* scepter, a ceremonial object carried by some Buddhist deities and also a symbol of monastic piety.

**CONDITION** The vessel is glued from two pieces; about 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.2. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2083A

**DIMENSIONS** diameter 11 cm; foot diameter 5.5 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red and black, gilding

**ICONOGRAPHIC MOTIFS** basket of flowers *xianhua lan* 鮮花籃, peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5902

**DESCRIPTION** Quite thin-walled porcelain. A thrown flat plate on a small ring foot, with transparent glaze.
This plate is decorated with a representation of a flower basket *xianhua lan*, an attribute of Lan Caihe, one of *the Eight Immortals*. This is a rarer type of decoration, primarily due to the presence of overglaze black iron.

**CONDITION** The vessel is glued from five pieces; about 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.3. TEA BOWL**

**INV. NO.** MAG/GD/255/59/03/11

**DIMENSIONS** 3.3 cm x 3.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** lotus flowers *lianhua* 蓮花

**ORIGIN** Supervision by MAG in 2002 at the former Bastion Królik, from ul. Chłodna to ul. Zawodników in Gdańsk (site 59) ); isolated artifact

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, glazed transparent. The exterior of the bowl is also covered in monochromatic brown glaze. The edge is dyed brown.
The bowl's interior has an iron red and a richly gilded lotus flowers and leaves *lianhua* painted pattern. The preserved object presents a high class of overglaze decoration. Moreover, this painting is in excellent condition.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.4. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1511(1)

**DIMENSIONS** foot diameter 7cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** hibiscus flowers *furong hua* 芙蓉花

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s8, layer 207

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown plate on a small ring foot. It is covered with transparent glaze and, on the outside of the vessel, additionally with brown glaze based on iron oxide.
The floral decoration is exact, a visible representation of a hibiscus flower *furong hua*. The entire inside of the bowl most likely had a similar pattern, its edge emphasized by a border.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.5. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/493(3)

**DIMENSIONS** diameter 11 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers, *meisende* border

**ORIGIN** Supervision and salvage archaeology by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, covered with transparent glaze.
A border painted with overglaze iron red oxide runs along the preserved fragment of the plate. It consists of a significantly simplified pattern. Meissen porcelain manufacturing produced the prototype of the form. This pattern was called the "lancehead" or *meisende* (from Meissen). The individual circular elements should have painted arrowhead-shaped ends in the places where they connect; this was typical for overglaze painted porcelain. This plate is a typical example of export porcelain inspired by the European style in a simplified version.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.6. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/17/1

**DIMENSIONS** foot diameter 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flower stems

**ORIGIN** pre-emptive excavations by MAG in 1993-1994 at ul. Chmielna 39/40 in Gdańsk (site 20 – Wyspa Spichrzów), Ar 25 – part W, layer 2

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with a transparent glaze. The outer side of the plate is additionally decorated with a monochromatic iron oxide brown glaze.
The inner side of the plate is decorated with schematically painted stems with fragments of flowers visible throughout the preserved surface of the object. The border is absent, the rim emphasized by the compositional layout. Against the background of the collection of the MAG, even though painted with overglaze red iron, it is a rarity regarding the method of applying the glaze and the composition of the decorations (cat. IV.7).

**CONDITION** About 5% of the plate has survived.

**BIBLIOGRAPHY** unpublished





**IV.7. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/14003(4)

**DIMENSIONS** 4.8 cm x 1.8 cm

**DIMENSIONS** foot diameter 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** blooming plum branch *mei hua* 梅花 (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, covered with a transparent glaze. The bowl's exterior has a monochromatic, brown iron oxide glaze.

Based on this fragment of the bowl, one can assume that the entire surface of the vessel had a representation of plants. A fragmentary representation of a flowered branch has survived. Its outline is rendered in thin brush strokes, and the flower petals have alternating petals with marked stamens on an evenly painted surface. It may be a branch of a blossoming plum tree *mei hua*. Similar object cat. IV.6.

**CONDITION** About 10% of the tea bowl has survived.

**BIBLIOGRAPHY** unpublished





**IV.8. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/16697(2)

**DIMENSIONS** 4.6 cm x 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, porcelain decorated with the color palette of *falangcai* 珐琅彩, porcelain of the Batavia-type, Batavian ware

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape* (?), trees

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3733

**DESCRIPTION** Thick walled porcelain. A tea bowl thrown on a wheel with an oval form, covered with transparent glaze. The exterior wall is additionally decorated with a monochromatic brown iron oxide glaze.
The preserved fragment of the bowl does not allow for the reconstruction of the full decoration. Based on the presence of the red iron overglaze painted tree crown, it can be assumed that the bowl was decorated with a representation of a landscape.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.9. TEA BOWL**

**INV. NO.** MAG/GD/255/20/50/2557

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), peony bush *mudan* 牡丹, *Taihu* rock 太湖石 (?)

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 17; isolated artifact

**DESCRIPTION** Thick walled porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outer wall of the plate is additionally decorated with a monochromatic brown iron oxide glaze.
A small fragment of the bottom of the cup, along with the foot, has been preserved. Plant motifs adorned the inside of the bowl. The decoration was most likely a representation of a *Garden Scene*, of which, on the preserved fragment, we can only see a peony bush *mudan* and perhaps a fragment of a *Taihu* rock.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.10. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/51/1435(1)

**DIMENSIONS** 3.5 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers, arabesque, geometric border

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 29; isolated artifact

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown iron oxide glaze. The edge is dyed brown.
A small fragment of the vessel has survived. Its edge has a wide, geometric border. Arabesques with plant and floral motifs most likely decorated the bowl's interior.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.11. TEA BOWL**

**INV. NO.** MAG/GD/255/20/51/1152(2)

**DIMENSIONS** foot diameter 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** double Buddhist vajra (Tibetan ), mushroom *lingzhi* 靈芝, peony flower *mudan* 牡丹, arabesque

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008 at ul. Chmielna 73-74 in Gdańsk (site 20 – Wyspa Spichrzów), trench 29, layer 6044

**DESCRIPTION** Thick-walled porcelain with a uniform surface, thrown on a wheel, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown iron oxide glaze.
A very conventional and simplified painting adorns the inside of the bowl's well. In the center of the composition is a double vajra, which takes the shape of a flower surrounded by symmetrically arranged leaves or a symbolically presented *lingzhi* longevity mushroom. A relatively wide border with an arabesque motif decorates the interior.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.12. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/493(5)

**DIMENSIONS** 2,5 cm x 2,0 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** cannot be determined

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, glazed transparent.
The rim of the plate has a geometric border painted with iron red.

**CONDITION** About 1% of the plate has survived.

**BIBLIOGRAPHY** unpublished





**IV.13. PLATE**

**INV. NO.** MAG/GD/255/16/2/494(2)

**DIMENSIONS** 2,6 cm x 2,3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red

**ICONOGRAPHIC MOTIFS** magnolia flowers *yulan* 玉蘭

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, covered with transparent glaze. The vessels' decoration has a light shade of iron red overglaze painted magnolia flowers *yulan*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.14. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/16/02/497(1)

**DIMENSIONS** 2,9 cm x 2,6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, covered with transparent glaze. The decoration at the vessel's spout is a gold line, the flowers are iron red overglaze.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.15. SMALL PLATE**

**INV. NO.** MAG 255/16/02/499(1)

**DIMENSIONS** 3,1 cm x 2,7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** plant adornments, peony flowers *mudan* 牡丹 (?)

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, covered with transparent glaze.
The vessel is decorated with a thin gold stripe at the spout, and the floral decoration is carefully painted with red iron. You can see typical patterns of peony leaves and flowers *mudan* fragments of the classical Chinese Imari style.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.16. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/15298(3)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic iron oxide brown glaze

**ICONOGRAPHIC MOTIFS** cannot be determined

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 2b, layer 4221, feature 4220

**DESCRIPTION** A bowl made of thick-walled porcelain, thrown on a wheel, with a uniform surface on a small ring foot, covered with transparent glaze. The exterior is additionally decorated with monochromatic iron oxide glaze. A small fragment of the overglaze iron red painting has survived.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.17. TEA BOWL**

**INV. NO.** MAG/GD/255/86/09/508

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, blooming plum tree *mei hua* 梅花, *Taihu* rock 太湖石, *meisende* border

**ORIGIN** pre-emptive excavations by Azupiranu Jakub Prager in 2015 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86), plot 3, layer 44

**DESCRIPTION** A bowl made of thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown. A representation of a *Garden Scene* most likely decorated the bowl's interior. The preserved fragment contains an elegantly depicted small *Taihu* rock and flowering plum branches. A *meisende* border inspired by European (Meissen) porcelain runs along the edge of the bowl.

**CONDITION** The tea bowl is glued from two pieces, and about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.18. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1630(1)

**DIMENSIONS** 3.1 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic light brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** border with panels with peony flowers *yuhua* 菊花

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 157, feature 518

**DESCRIPTION** Thick-walled porcelain bowl, thrown on a wheel, with the body slightly widening towards the top, covered with transparent glaze. The exterior is additionally decorated with a monochromatic light brown iron oxide glaze. The edge is dyed brown.
Based on the preserved fragment, one can determine that a painted border ran along the lip of the bowl, on which were placed panels containing single, schematically depicted peony flowers *yuhua*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.19. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101K

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers, *meisende* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown.
A floral composition depicting flower bouquets decorates the entire inner surface of the bowl. A border painted with overglaze iron red oxide runs along the edge of the bowl. It consists of a significantly simplified pattern. Meissen porcelain manufacturing produced the prototype of this form. This pattern was called the "lancehead" or *meisende*. The individual circular elements should have painted arrowhead-shaped ends in the places where they connect. This tea bowl is a typical example of export porcelain inspired by the European style in a simplified version.

**CONDITION** About 40% of the vessel is preserved.

**BIBLIOGRAPHY** unpublished





**IV.20. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2185

**DIMENSIONS** 3 cm x 3.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with panels

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, with a slightly upward flaring well, covered with transparent glaze. The exterior is additionally glazed with brown iron oxide. The edge of the bowl is dyed brown.
The decoration presents conventionally depicted peony flowers *mudan*. On the edge of the bowl, traces of a worn border are visible, which probably consisted of several separate panels filled with more detailed decoration.
A similar bowl is in the collection of the MAG, inv. no. MAG/GD/255/20/50/2557 (cat. IV.9).

**CONDITION** About 10% of the vessel is preserved. The overglaze painting has undergone much abrasion and is discolored, making the decoration partially invisible and not very distinct.

**BIBLIOGRAPHY** unpublished





**IV.21. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2461(1)

**DIMENSIONS** 4 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), magnolia flowers *yulan* 玉蘭

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 839

**DESCRIPTION** High-quality thick-walled porcelain, thrown on a wheel, on a small ring foot covered with transparent glaze. Perhaps a *Garden Scene* decorated this high-quality porcelain, of which only part of a very precisely painted shrub of a blooming magnolia *yulan* can be seen on the surviving fragment. It is an example of several tones of iron red and gilding applied with great mastery. Based on the quality of the painting and porcelain, one can attribute exceptional artistic qualities to this object. It was undoubtedly a product of the highest quality – unique not only in the collection of the Archaeological Museum in Gdansk but also in other collections of material from urban excavations. Since this object was damaged but lay in a protective environment for the glazed painted layer, on this small piece of decoration we can admire painting and gilding of an exceptional state of preservation, extremely rare in non-archaeological collections.

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.22. TEA BOWL**

**INV. NO.**MAG/GD/255/129/03/219(1)

**DIMENSIONS** foot diameter 3,5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** A thick-walled bowl thrown on a wheel, with a uniform surface on a small ring foot, glazed transparent.
A painting made with red iron oxide and gilding decorated the bowl.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.23. TEA BOWL**

**INV. NO.** MAG/GD/255/143/02/24

**DIMENSIONS** diameter 6 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth*, peony flowers *mudan* 牡丹, plum tree flowers *mei hua* 梅花, geometric border with flowers in panels

**ORIGIN** from a part of H. Langpohl's collection donated to MAG, comprising artifacts found in construction trenches during the reconstruction of the historical center of Gdańsk in 1950-1955, ul. Kaletnicza; isolated artefact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, the well slightly widening towards the top, on a small ring foot, glazed transparent inside. The outside of the vessel is also glazed in monochromatic iron oxide brown. The edges of the vessel are dyed brown.
Four compositions consisting of peony flowers and leaves *mudan* of various sizes evenly distributed around the vessel's edges adorn the interior of the tea bowl. Peony flowers are painted along the edge of the well. At the bottom, within the border, a *Landscape of a River Mouth* flowing into the sea. A geometric border of lines decorates the edge, crossing each other to form tiny panels in the shape of flower petals. Small, painted, schematic flowers with five petals appear at equal distances, with more pronounced lines than the rest of the border. These are likely plum tree blossoms *mei hua*.

**CONDITION** The tea bowl is glued together from two pieces, and more than 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.24. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/646

**DIMENSIONS** diameter 11.5 cm; foot diameter 6 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth* with a pavilion, painting scroll, hibiscus flowers *furong hua* 芙蓉花, magnolia flowers *yulan* 玉蘭, and chrysanthemum flowers *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is glazed brown.
A composition of asymmetrically arranged flowers painted with overglaze gold adorns the entire surface of the plate. The remaining elements of the painting have faded. Only at a certain angle can one see the pattern that occupied the whole space inside the plate. The central aspect of the composition was a Chinese painting scroll representing a *Landscape of a River Mouth* with a pavilion. Large hibiscus *furong hua*, magnolia *yulan*, and chrysanthemum flowers *yuhua* appeared around the scroll.

**CONDITION** The vessel is glued from three pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**IV.25. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/3724G

**DIMENSIONS** diameter 13 cm; foot diameter 8 cm; height 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 110, layer 3200

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze on the interior and brown monochromatic iron oxide on the exterior.
The vessel's plant motifs decorate the entire surface. Unfortunately, the overglaze painting has been extensively rubbed off and destroyed despite much of the vessel's preservation. The drawing above shows a color reconstruction of the plate's decoration.

**CONDITION** About 75% of the vessel has survived. The overglaze paints have been rubbed off.

**BIBLIOGRAPHY** unpublished





**IV.26. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/510(2)

**DIMENSIONS** foot diameter 8,0 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** chrysanthemum flowers *yuhua* 菊花

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, covered with transparent glaze.
Both sides of the plate have a brown iron oxide glaze, with white panels on the interior, and are decorated afterward with an overglazed iron red painting. This object is a rare example that combines these two decoration techniques in the MAG collection. Similar objects from the MAG collection are inw. nos. MAG/GD/255/129/02/733 (cat. IV.27) and MAG/GD/255/16/02/508 (cat. VI.66).

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.27. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/733

**DIMENSIONS** diameter 11 cm; foot diameter 4 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 2nd half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, white and red porcelain

**DECORATIVE TECHNIQUES** overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, flower basket *xianhua lan* 鮮花籃, butterfly *hudie* 蝴蝶, frogspawn motif

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 - yard, layer 466

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown iron oxide glaze.
Before covering the inside of the plate with colored glaze, part of its surface was covered with paper wrappers, which created four panels on the sides and one central one in the middle. In the next decoration stage, before the subsequent firing, the decoration depicting alternating butterflies in smaller sections and twigs and peony flowers *mudan* in larger sections were painted on the overglaze. A basket of flowers *xianhua lan*, the attribute of Lan Caihe 藍采和, one of *the Eight Immortals*, adorns the center of the well with a border filled with frogspawn. The shape of the center is similar to an eight-pointed star.
This type of decoration occurs on few objects in the collections of the MAG (cat. VI.64--68 and cat. IV.26), but it is very common in other European collections, especially in Italy, Belgium and France.

**CONDITION** The plate is glued from pieces; about 60% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2021, pp. 183-184.







**IV.28. TEA BOWL**

**INV. NO.** MAG/GD/255/129/2/656A

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 2nd half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, red-gold porcelain

**DECORATIVE TECHNIQUES** fluting, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flower bouquets, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, ribbons

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain. The bowl is wheel-thrown, on a high foot, widening towards the top, then fluted. Covered with transparent glaze.
The elegant decoration of this bowl is the result of mutual influences and cultural exchange between Europe and China during the Qing Dynasty. It had a unique course in the field of artistic craftsmanship. The entire decoration is overglazed iron red and gold on a white background. The iron red is mostly rubbed off. Large bouquets tied with a decorative ribbon surround the well of the vessel. This bowl has an evident influence from European Rococo, although the flowers in the bouquets have a Chinese style. We can distinguish, among others, peonies *mudan*, chrysanthemums *yuhua*, and smaller flowered branches.
In the MAG collection, there is a plate that was probably in a pair with this object, inv. no. MAG/GD/255/129/02/656B (cat. IV.29).

**CONDITION** The vessel is glued from two pieces; about 60% of the vessel has survived. The enamel painting executed in iron-red was almost completely damaged.

**BIBLIOGRAPHY** unpublished





**IV.29. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/2/656B

**DIMENSIONS** diameter 15 cm; foot diameter 7.8 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 2nd half 18th c.

**TYPE** export porcelain, *Red and Gold*, *iron red oxide and gold*, Rouge-de-fer China, *Melk en Bloed*, *Milk and Blood*, red-gold porcelain

**DECORATIVE TECHNIQUES** fluting, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flower bouquets, peony flower *mudan* 牡丹, chrysanthemum flower *yuhua* 菊花, ribbons

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain, wheel-thrown, with a fluted walls on a distinctive foot. The edges are shaped like chrysanthemum flower petals and covered with transparent glaze.
The elegant decoration on this small plate is the same as on the cup (cat. IV.28), which most likely formed a set with this vessel. The wavy edge of the plate is accentuated with a bold golden line.

**CONDITION** The plate is glued from fragments; approximately 80% of the dish has survived. The gilding is largely damaged, and the drawing is almost invisible in some places.

**BIBLIOGRAPHY** unpublished

## IV.30. TEA SERVICE

**DIMENSIONS**
**Tea Bowl**, inv. no. MAG/GD/255/99/04/2185B: diameter 5 cm; foot diameter 3.5 cm; height 4 cm
**Tea Bowl**, inv. no. MAG/GD/255/99/04/2185C: diameter 8 cm
**Plate**, inv. no. MAG/GD/255/99/04/2083D: foot diameter 7 cm
**Plate**, inv. no. MAG/GD/255/99/04/2083B: 6 cm × 3 cm
**Plate**, inv. no. MAG/GD/255/99/4/3120: foot diameter 5 cm
**Plate**, inv. no. MAG/GD/255/99/04/2083C: foot diameter 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, white decorated with overglaze (*encre de Chine*), *porcelain des Compagnie des Indes* (Indian Company porcelain), *Chine de commande* ("Order China")

**DECORATIVE TECHNIQUES** overglaze iron black, gilding

**ICONOGRAPHIC MOTIFS** *Landscape with Grazing Cattle*, ox (Chinese), trees

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** A plate of thin-walled porcelain of the highest quality thrown on a wheel. White porcelain glazed transparently, fired, and then painted with overglaze iron black *encre de Chine* (sometimes incorrectly called "sepia"). After another firing, the bowl is gilded and fired for the third time (*terzo fuoco*).
This type of porcelain often accompanies V.O.C., which is why it is also called *porcelain des Compagnie des Indes* (India Company porcelain) or simply *Chine de commande* ("Order China"). The decoration patterns were prepared in Europe and sent to Chinese factories. They were often prints, and the use of iron black (*encre de Chine*) allowed them to imitate their appearance on porcelain. The prototype of this landscape certainly originated in Europe, but the Chinese artist interpreted it in their own way, giving the draft animal the appearance of a Chinese ox.
The production of this type of thin-walled porcelain was costly, and the objects, both fragile and delicate, were easily damaged. Therefore, only a few people could afford to have similar vessels. The confirmation of the presence of this type of porcelain in excavations in the area of former Gdańsk proves the extraordinary wealth, social status, and refined taste of the inhabitants of the royal city. Due to the delicacy of objects of this type, they are difficult to identify in excavations since they are easily subject to further destruction. Therefore, the objects from this complex are currently among the only ones known of this type in Poland. The remains of four identical plates and two cups from the set are in the MAG collection, inventory numbers MAG/GD/255/99/04/2083B, MAG/GD/255/99/04/2083C, MAG/GD/255/99/04/2083D, MAG/GD/255/99/04/3120, MAG/GD/255/99/04/2085B, and MAG/GD/255/99/04/2085C, and these were probably originally used for drinking coffee. Most likely, this service consisted of the same number of cups and saucers, so there were at least six vessels of this type in one household. Perhaps it was part of a set consisting of 12 pieces in total (6 sets of cups and saucers).

**CONDITION** About 75% of one tea bowl has survived as well as 5-10% of the rest of the pieces of the service.

**BIBLIOGRAPHY** Pudlis 2021, pp. 184-185.

**COMPARATIVE BIBLIOGRAPHY** Howard 1997, pp. 111, 117, ill. 143.







**TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2185B





**TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2185C





**PLATE**

**INV. NO.** MAG/GD/255/99/04/2083D





**PLATE**

**INV. NO.** MAG/GD/255/99/04/2083B





**PLATE**

**INV. NO.** MAG/GD/255/99/4/3120





**PLATE**

**INV. NO.** MAG/GD/255/99/04/2083C





**IV.31. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2035F

**DIMENSIONS** diameter 8.3 cm; foot diameter 3.8 cm; height 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, decorated with overglaze paints in Europe (?)

**DECORATIVE TECHNIQUES** overglaze paints, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, flower garland, stylized border

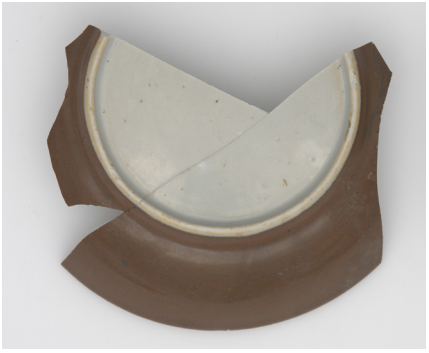
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 - yard, layer 4451

**DESCRIPTION** Thick-walled porcelain. Wheel-thrown on a ring foot, glazed with transparent and, on the exterior, brown iron oxide glaze.
The bowl is decorated inside with motifs from European porcelain, including a stylized border and a rich, floral decoration in the middle of the well. The overglaze decoration, originally multi-colored, has blackened due to its corrosive environment.
The collections of the MAG include similar objects: plate inv. no. MAG/GD/255/99/4/2035E (cat. IV.32) and bowl inv. no. MAG/GD/255/99/4/2035C (cat. IV.33).

**CONDITION** About 45% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.32. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2035E

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, decorated with overglaze paints in Europe

**DECORATIVE TECHNIQUES** overglaze paints, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, flower garland

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 - yard, layer 4451

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small edge foot. It is glazed transparent inside, with monochromatic brown iron oxide glaze on the outside. The edge is dyed brown.
This plate is an example of a piece decorated in Europe with colorful overglaze paints in patterns of bouquets and flower garlands. In the composition's center are large peony flowers *mudan*, surrounded by a garland of smaller flowers with interwoven motifs made of semicircular elements. Symmetrically arranged bouquets surround the edge of the bowl, composed of alternating small and large flowers. See also cat. IV.31.

**CONDITION** The vessel is glued from two pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**IV.33. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2035C

**DIMENSIONS** diameter 6 cm; foot diameter 3.5 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, decorated with overglaze paints in Europe

**DECORATIVE TECHNIQUES** overglaze paints, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, flower garland

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 - yard, layer 4451

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a small ring foot, glazed transparent inside, and with brown iron oxide glaze on the outside.
This is an example of a bowl painted in Europe with colored overglaze paints in patterns of bouquets and flower garlands. The description is the same as for position IV.32. For comparison, see the description of position IV.31.
The collection of the MAG includes a plate to the set: inv. no. MAG/GD/255/99/04/3101E (cat. IV.32).

**CONDITION** The vessel is glued from two pieces; about 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

# Chapter V
# Chinese Imari

The Imari style, developed in Japan,[1] became very fashionable in Europe. This was so much so that the Chinese also began to create objects decorated with Japanese patterns, the prototypes of which originated in Arita.[2] The combination of underglaze cobalt blue, overglaze iron red and gilding became a determinant of a new taste and elegance. With the development of trade, (in the 18th century several trading companies supplied Chinese porcelain to the countries of the Baltic Sea Basin,) the quantity and widespread availability increased. Often, due to mass production, even gilding was abandoned. Thus Chinese Imari was born. In later years, this style also began to be used to decorate European objects, which became the source of one of the many difficulties in the attribution process and research on Far Eastern export porcelain in Europe.

Indeed, the combination of colors: white (porcelain), blue in various shades (underglaze cobalt blue), and delicate, sometimes almost pink, overglaze iron red, enriched and diversified the appearance of the tables of wealthy citizens. One should note that in the past centuries, people often confused the origin of Imari-style items, unable to distinguish between Chinese and Japanese porcelain. This uncertainty was affected by merchants who wanted to avoid showing the provenance of their purchase. Periodically, fashions for Chinese or Japanese porcelain changed, and they offered buyers whatever goods they desired more.

The objects represented from the Gdańsk city excavations of Chinese Imari porcelain have very diverse levels of quality. There are preserved objects painted in a very meticulous manner, with beautiful, rich gildings complementing the drawing with additional details. There also exist objects of average quality, painted hastily, with poor-quality overglaze paints.



*Ryc. 5-1. Tea cup, China, 1st half 18th c., decorated with Chinese Imari-style ornamentation, Archaeological and Historical Museum in Elbląg, inv. no. EM/3316. Photo by R. Korsak*

We should assume that Chinese and Japanese Imari objects may have been mistakenly labeled in inventories of Gdańsk burghers' property. So, if we find information about porcelain, e.g., blue-colored painting, it is most likely about the Imari style. However, one cannot be sure of the origin of the objects only based on the example of the description.

Imari is one of the most recognizable styles of porcelain decoration associated with the Far East. Its renown continues practically to this day.

[1] See chapter I and chapter VII in this book.

[2] For explanations of basic terms and the history of the birth of the Imari style, see: Zenone Padula 1992, pp. 167-171; Pudlis 2021; Pudlis 2024b.





**V.1. LARGE PLATE**

**INV. NO.** MAG/GD/255/30/12/608

**DIMENSIONS** diameter 23 cm; foot diameter 13 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c., ca. 1740-1750

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, weeping willow *chuiliu* 垂柳, birds on a branch (parrot), pond, lotus leaves *lianhua* 蓮花, geometric border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2019-2021 at ul. Sienna Grobla 7 in Gdańsk (site 30), trench s3, feature K167, layer 716

**DESCRIPTION** Thick-walled porcelain, a deep plate thrown on a wheel, with a very defined well, on a small ring foot, covered with transparent glaze.
The rich and elegant composition of the plate decoration refers in part to the so-called "Merian style" and popular Chinese iconographic motifs of the earlier period. The adornment combines two themes into one composition: the depiction of the *Three Friends of Winter*, and the depiction of a *Water Landscape*. The large peony *mudan* bush and the willow *chuiliu* with hanging branches are underglaze cobalt blue and richly gilded. The flowers and the sitting bird are overglaze iron red, and the lotus *lianhua* leaves at the bottom of the composition reference a *Water Landscape*. The geometric border surrounding the wide edge of the plate is painted with underglaze cobalt blue, while the flowers in the three panels are iron red overglaze. The three flower bouquets on the edge of the plate have cobalt twigs and leaves, and the flowers are iron red oxide. This richly decorated plate, shimmering with only a few colors, is an exciting and rare example in the city's archaeological collections, thanks to its artistic manipulation and successful combination of themes.

**CONDITION** The vessel is glued from a few pieces; about 85% of the vessel remains.

**BIBLIOGRAPHY** unpublished



**V.2. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/261

**DIMENSIONS** diameter 11 cm; foot diameter 5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony *mudan* 牡丹bush, weeping willow *chuiliu* 垂柳, *Taihu* rock 太湖石, geometric border

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39); removal of rubble – isolated artifact

**DESCRIPTION** Thick-walled, wheel-thrown flat porcelain plate with a uniform surface, on a small ring foot, glazed transparent. A *Garden Scene* representation adorns the entire surface of the plate. The preserved fragment contains a fragment of a *Taihu* rock, willow *chuiliu* branches, and a peony *mudan* bush. A geometric border of intersecting lines runs along the edge of the plate. There are sections in the border, but only part of one remains in the preserved fragment. The plate decoration combines underglaze cobalt blue and overglaze iron red. A fascinating artistic effect appears in the representation of the willow tree, whose branches are shown alternately in two colors: dark blue and red.

**CONDITION** About 50% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.3. TEA BOWL**

**INV. NO.** MAG/GD/255/128/01/227(1)

**DIMENSIONS** diameter 7 cm, height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, geometric border with panels

**ORIGIN** supervision by MAG in 2001 at ul. Wałowa in Gdańsk (site 128), trench 3, layer 10

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, widening towards the top with a slightly outwardly turned edge, on a small ring foot, glazed transparent.
This beautifully crafted item with good quality painting has one of the most classic versions of the Chinese Imari style. The exterior of the bowl has a floral tendril decoration. The bowl's interior, at the rim, contains a border consisting of geometric motifs with panels, emphasizing the beauty of the painting.
A similar object is in the collection of the MAG with the inv. no. MAG/GD/255/99/04/2035D (cat. V.8).

**CONDITION** About 40% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.4. TEA BOWL**

**INV. NO.** MAG/GD/255/19/03/78

**DIMENSIONS** diameter 7.5 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

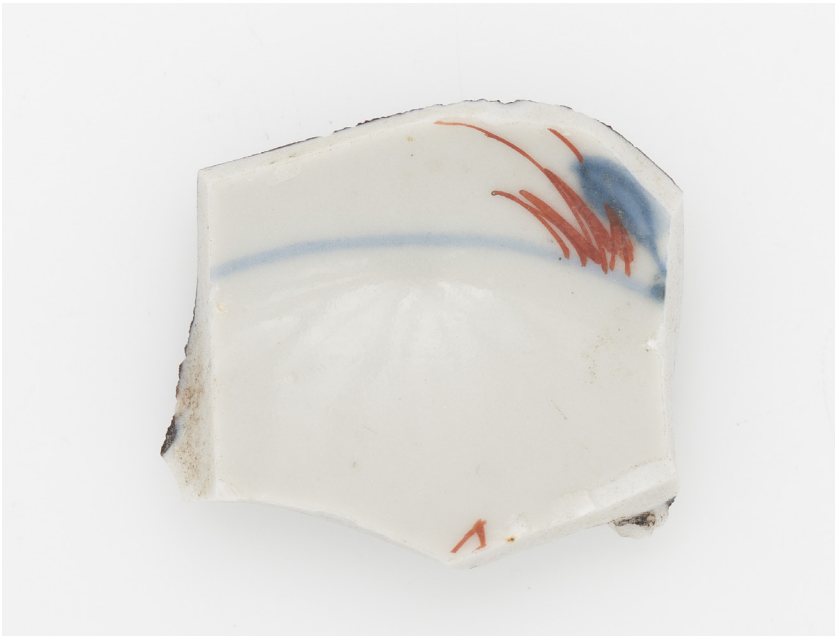
**ICONOGRAPHIC MOTIFS** pomegranate fruits *shiliu* 石榴, peony flowers *mudan* 牡丹, braid border with flower in panels

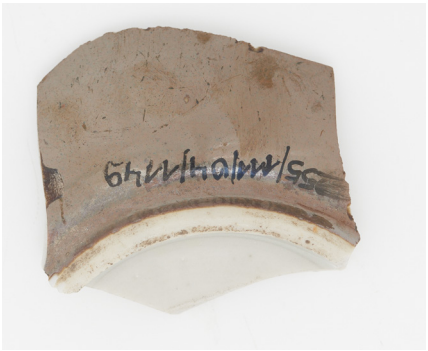
**ORIGIN** supervision by MAG in 2009 at Nowe Ogrody 1-6 in Gdańsk (site 19), trench 1, layer 5

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the interior and monochromatic brown iron oxide on the exterior. The edge of the bowl is dyed brown.
The pomegranate branches, some leaves, and border elements are underglaze cobalt blue; the rest of the composition was painted with overglaze paints: iron red, and gold. The preserved fragment of the cup inside the belly has a representation of a branch with leaves and pomegranate fruits *shiliu*. The inside edge of the bowl has a wide border, in which rectangular panels are created from alternating braid and schematically painted peonies *mudan*.

**CONDITION** About 25% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.5. TEA BOWL**

**INV. NO.** MAG/GD/255/111/04/1149(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

Iconographic motif flowers

**ORIGIN** pre-emptive excavations by MAG in 2004-2005 at ul. Strzelecka in Gdańsk (site 111), baulk 6, layer 283

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, glazed transparent on the interior and with monochromatic brown iron oxide on the exterior.
The bowl's interior has a floral decoration. A fragment of the ring surrounding the panels and small fragments of petals remain.

**CONDITION** About 15% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.6. SMALL PLATE**

**INV. NO.** MAG/GD/255/100/05/972

**DIMENSIONS** diameter 14 cm; foot diameter 7.5 cm; height 1.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** blooming peony flowers *mudan* 牡丹, flower tendrils, border with panels and flowers

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench PlacX, layer 339

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, with a uniform surface, on a small ring foot. It is glazed transparent.
The plate's interior has a plant tendril decoration consisting of flowers painted with iron red and leaves of underglaze cobalt blue. The vessel contains good-quality painting and well-preserved, expressive gilding.
A fragment of the edge of the vessel remains, allowing one to see the border composed of intersecting rhombuses inscribed between two rings, where there are panels with conventionally presented peony flowers *mudan*.

**CONDITION** About 20% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.7. TEA BOWL**

**INV. NO.** MAG/GD/255/108/02/862B

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** eagle, flowers

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 1a, feature 1335, layer 1336

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, quite narrow and tall, on a high ring foot, glazed transparent.
This vessel has an eagle decoration on its well, among unidentified plant elements. Comparing this image with the representations found on Chinese export porcelain, one could assume that it is, for example, the two-headed eagle of the Habsburgs. However, it could also be an eagle with one head, the emblem of Poland or another country. This fact would make this bowl an extremely rare and interesting object from urban excavations in North/Eastern Europe.
The eagle is underglaze cobalt blue, and the painted details are overglaze iron red. The upper half of the bowl has not survived, so part of the eagle and other decoration elements, including the rim and edge are missing. A cobalt blue ring adorns the foot.

**CONDITION** About 40% of the vessel remains.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Sargent 2014, pp. 70-71, ill. 6.





**V.8. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2035D

**DIMENSIONS** diameter 8.5 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, hibuscus flower *furong hua* 芙蓉花, plant tendril (arabesque), geometric braid border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 - yard, layer 4451

**DESCRIPTION** Thin-walled, wheel-thrown porcelain, the edge slightly turning outwards towards the top, on a small ring foot. It is glazed transparent.
A flower tendril surrounded by two cobalt blue rings adorns the outside of the bowl. This garland is a partially abstract arabesque woven from leaves and various flowers, including hibiscus *furong hua*. The branches and some large leaves are underglaze cobalt blue, while the small leaves and flower buds are overglaze iron red with additional gilding. At the bottom of the well, in a cobalt blue ring, is one flower painted in a very conventional manner. Rectangular panels painted with cobalt blue decorated alternately with a geometric braid made of iron red and cobalt blue flowers with petals painted with iron red, all with gilding, present themselves along the inner edge of the bowl.
A matching cup dating from 1720-1745 is in the collection of the Archaeological and Historical Museum in Elbląg, inv. no. EM/3316 (Fig. 5-1).

**CONDITION** About 40% of the vessel remains.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Marcinkowski, Pospieszna 2016, p. 137; Fachechi 2009, pp. 339-345.





**V.9. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2186(1)

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, bamboo *zhuzi* 竹子, *Taihu* rock 太湖石

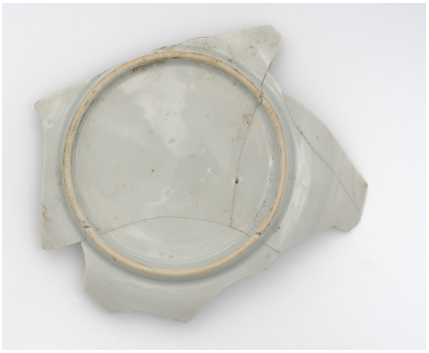
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Wheel-thrown porcelain plate with a uniform surface on a small ring foot, glazed transparent.
The entire surface of the plate has a representation of a *Garden Scene* with a *Taihu* rock, peony bush *mudan* and bamboo *zhuzi*.
The collection of the MAG includes many similar objects of the same type.

**CONDITION** About 25% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.10. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/1343A

**DIMENSIONS** foot diameter 6.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, plum tree flowers *mei hua* 梅花, magpie *xieque* 喜鵲, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 – yard, layer 466

**DESCRIPTION** Medium-thick walled porcelain with a wide edge thrown on a wheel, on a small ring foot, covered with transparent glaze.
Underglaze cobalt blue was used to paint the twigs and leaves of the flowers, the magpie *xieque*, the border, and the middle circles. The flower petals are overglaze iron red with gilding. The central motif of the plate decoration is a flower surrounded by two cobalt blue rings. On the remaining surface, there are two flower arrangements consisting of blooming plum tree branches *mei hua* arranged around the central motif, with a magpie flying merrily between them. A geometric border made of intersecting lines runs around the edge of the plate.
A similar object is in the collection of the MAG with the inv. no. MAG/GD/255/129/02/647 (cat. V.11)

**CONDITION** The plate is glued from 4 pieces, and about 60% of the vessel remains.

**BIBLIOGRAPHY** unpublished



**V.11. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/647

**DIMENSIONS** diameter 13.5 cm; foot diameter 7.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty,1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border of rectangular panels and geometric braid

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain with a wide edge thrown on a wheel, on a small ring foot, covered with transparent glaze. The outer wall is additionally decorated with a monochromatic brown iron oxide glaze. The edge of the plate is dyed a lighter brown.
The entire interior surface of the bowl has decoration. A flowered branch of peony *mudan* in a ring lies in the middle of the well. Four floral compositions are arranged symmetrically around the belly. They comprise cobalt branches and leaves, enriched with iron red overglaze flowers and then gilded. The cup's rim has a wide border of rectangular panels painted with underglaze cobalt blue and decorated with an alternating geometric braid. It has overglaze iron red, gilding, and flowers made with underglaze cobalt blue with petals painted iron red with gold.
Similar objects are in the collection of the MAG with inv. nos. MAG/GD/255/129/02/648 (cat. V.12) and MAG/GD/255/129/02/1343A (cat. V.10).

**CONDITION** About 80% of the vessel remains.

**BIBLIOGRAPHY** Dąbal 2020, p. 141.







**V.12. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/648

**DIMENSIONS** diameter 8 cm; foot diameter 3.8 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty,1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, geometric border with flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585

**DESCRIPTION** Thick-walled porcelain. A tea bowl thrown on a wheel, the walls slightly widening towards the top, with a small ring foot, covered with transparent glaze on the inside and monochromatic brown iron oxide on the outside. The edge is dyed brown. The entire interior surface of the bowl has decoration. A flowered branch in a ring lies in the middle of the bottom. Four floral compositions are arranged symmetrically around the belly. They comprise cobalt branches and leaves, enriched with iron red overglaze flowers and then gilded. The cup's rim has a wide border of rectangular panels painted with underglaze cobalt blue and decorated with an alternating geometric border. It has overglaze iron red, gilding, and flowers made with underglaze cobalt blue with petals painted iron red with gold.
An identical object is in the collection of the MAG : inv. no. MAG/GD/255/129/02/649 (cat. V. 13).

**CONDITION** The vessel is glued from three pieces; about 90% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.13. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/649

**DIMENSIONS** diameter 8 cm; foot diameter 3.8 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

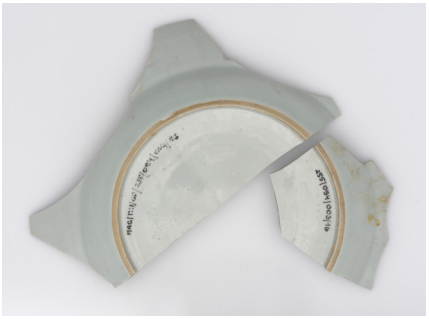
**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 585
Description Thick-walled, wheel-thrown porcelain, slightly widening towards the top, with a small ring foot. It is glazed transparent on the interior and with a monochromatic brown iron oxide glaze on the exterior. The edge is dyed brown.
The same decorative description as in cat. V.12.
An identical object is in the collection of the MAG: inv. no. MAG/GD/255/129/02/648 (cat. V.12).

**CONDITION** The vessel is glued from two fragments; about 75% of the vessel remains.

**BIBLIOGRAPHY** Dąbal 2020, p. 142.





**V.14. LARGE PLATE**

**INV. NO.** MAG/GD/255/94/03/16

**DIMENSIONS** foot diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, flower tendrils, geometric border

**ORIGIN** supervision by MAG in 2003 at the intersection of ul. Garncarska and Targ Drzewny in Gdańsk (site 94); isolated artifact

**DESCRIPTION** Thick-walled porcelain plate, thrown on a wheel, with an outwardly turned edge, with a small ring foot, glazed transparent.
The rim of the plate has a rich border consisting of two elements: a relatively wide strip decorated with single flowers, and a thin, geometrical strip of decoration (a minor border) placed at the very edge of the vessel. It consists of intersecting rhombuses.
A double ring made of overglaze cobalt blue emphasizes the plate's well. Two flowering tendrils have survived. The plate has rich gilding that remains in excellent condition.

**CONDITION** There remain two fragments of the plate; about 60% of the vessel.

**BIBLIOGRAPHY** unpublished





**V.15. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/14430(2)

**DIMENSIONS** 2.3 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic light brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, geometric border

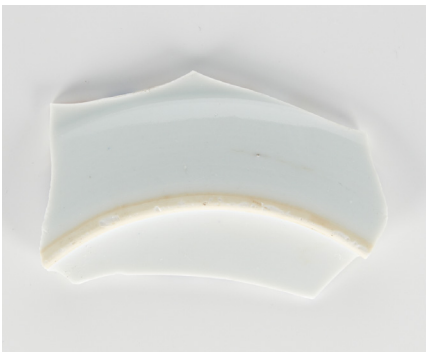
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, slightly widening towards the top, with a small ring foot. It is glazed transparent on the interior and with a monochromatic brown iron oxide glaze on the exterior. The edge is dyed brown.
The vessel's interior contains a painting depicting floral motifs: the flowers are iron red, and the leaves are underglaze cobalt blue. A border of intersecting lines is painted delicately with overglaze iron red at the very rim.

**CONDITION** About 3% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.16. LARGE PLATE**

**INV. NO.** MAG/GD/255/133/03/28567

**DIMENSIONS** foot diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers in panels

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 62, layer 6517

**DESCRIPTION** Thick-walled, wheel-thrown porcelain plate on a ring foot, glazed transparent.
The rim of the plate has a hastily painted floral and geometric motif placed alternately in panels –thin lines painted in cobalt blue outline the panels.
The MAG collection contains a similar object, inv. no. MAG/GD/255/39/03/7726(1) (cat. V.17).

**CONDITION** About 10% of the vessel remains.

**BIBLIOGRAPHY** unpublished






**V.17. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/7726(1)

**DIMENSIONS** foot diameter 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 64, layer 2497.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain plate on a ring foot, glazed transparent.
The edge of the plate has a floral motif decoration placed in panels typical of the Chinese Imari style. The panels have thin line borders painted in cobalt blue.
The MAG collection contains an object with similar decoration, inv. no. MAG/GD/255/133/03/28567 (cat. V.16).

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.18. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/493(4)

**DIMENSIONS** diameter 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, monochromatic light brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain plate with a uniform surface on a ring foot, glazed transparent.
A small vessel fragment shows a border of two thin cobalt blue rings, between which small, conventionally presented peony flowers *mudan*, appear.
The same decoration appears on the bowl cat. V.24.

**CONDITION** About 2% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.19. SMALL PLATE**

**INV. NO.** MAG/GD/255/30/11/153(2)

**DIMENSIONS** 2.4 cm x 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2019-2020 at ul. Sienna Grobla 6 in Gdańsk (site 30), trench unknown, layer 10

**DESCRIPTION** Thick-walled, wheel-thrown porcelain plate, glazed transparent.
The vessel's interior has a pattern depicting flowers painted with overglaze iron red and leaves made with underglaze cobalt blue.

**CONDITION** About 2% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.20. PLATE**

**INV. NO.** MAG/GD/255/98/01/755

**DIMENSIONS** 6.5 cm x 4.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

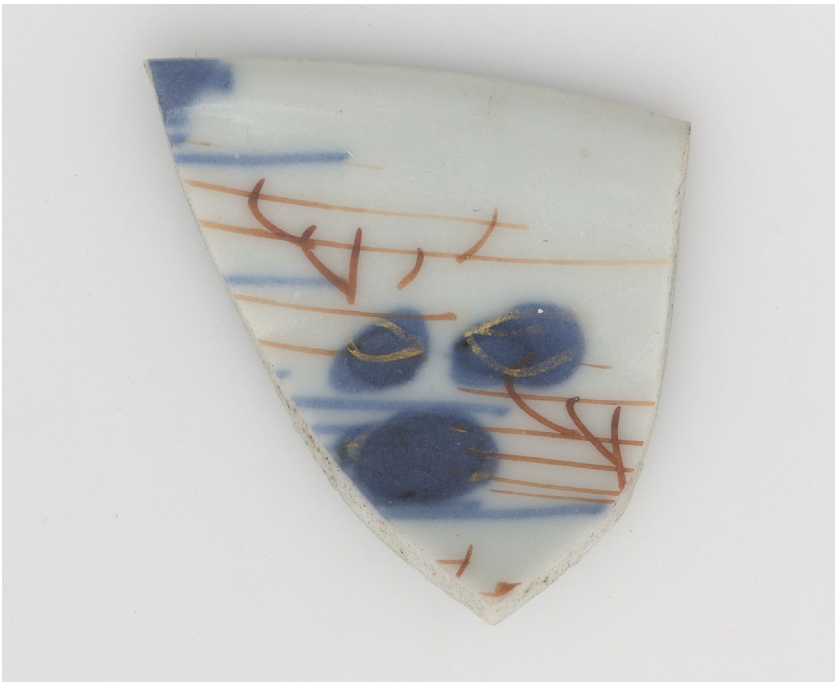
**ICONOGRAPHIC MOTIFS** flowers, border with basket motif

**ORIGIN** pre-emptive excavations by MAG in 1996-1997 in the area of Elżbietańska, Karmelicka, and Podwale Grodzkie streets in Gdańsk (site 98), sector P1, layer 304

**DESCRIPTION** Thick-walled, wheel-thrown porcelain plate, on a small ring foot, glazed transparent.
The plate has a floral decoration painted in underglaze cobalt blue (leaves) and overglaze iron red (petals). The vessel's edge contains a border consisting of crisscrossing lines (basket motif).

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.21. SMALL PLATE**

**INV. NO.** MAG/GD/255/133/03/14057

**DIMENSIONS** 2.5 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red

**ICONOGRAPHIC MOTIFS** *Landscape* (?)

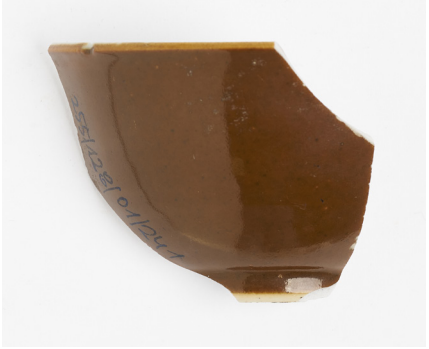
**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 8, layer 508, feature 501

**DESCRIPTION** Thick-walled, wheel-thrown porcelain plate, with a uniform surface, on a small ring foot, glazed transparent.
The plate's decoration contains conventionally painted vegetation, which may have been a fragment of a *Landscape Scene* because, with the help of horizontal lines, the painter could suggest a view of the sky in the distance, in the background. The large patches of underglaze cobalt blue with iron red lines painted overglaze could have been part of the vegetation in the foreground.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.22. TEA BOWL**

**INV. NO.** MAG/GD/255/128/01/241(1)

**DIMENSIONS** diameter 8 cm; foot diameter 5.5 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with a woven motif with panels

**ORIGIN** supervision by MAG in 2001 at ul. Wałowa in Gdańsk (site 128), trench 3, layer 11

**DESCRIPTION** Thick-walled, wheel-thrown porcelain tea bowl, on a small ring foot, glazed transparent. The exterior has monochromatic brown iron oxide glaze. The edge is dyed brown.
The bowl's interior contains painted blooming branches. The flowers are iron red, and the leaves are underglaze cobalt blue. A border of two thin rings of underglaze cobalt blue runs along the vessel's edge, and above it are tiny flowers.

**CONDITION** About 30% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.23. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/509(1)

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape* (?), architecture

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, with a uniform surface, on a small ring foot, glazed transparent on the interior and monochromatic brown iron oxide on the exterior. The edge is glazed brown.
The bowl's well most likely contained a representation of a *Landscape Scene*. A fragment remains, most likely depicting elements of architecture and parts of schematically presented vegetation.

**CONDITION** About 15% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.24. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/493(1)

**DIMENSIONS** diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), flowers, geometric border

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated material.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, with a uniform surface, on a small ring foot, glazed transparent on the interior and with monochromatic brown iron oxide on the exterior. The edge is glazed brown.
It is impossible to judge the full decorative pattern of the plate since the surviving fragment is relatively tiny. It may have depicted a single *Garden Scene* or flower branches spread across the entire surface of the bottom of the plate. A fragment of the edge remains, revealing the form of a geometric border made of intersecting small lines. The border, branches, and leaves are underglaze cobalt blue. The tiny leaves and petals of the flower are red iron overglaze. The same bowl (cat. V.18) has slightly lighter glaze on the exterior.

**CONDITION** About 10% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.25. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/494

**DIMENSIONS** diameter 13.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** plant tendrils

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, with a uniform surface, on a small ring foot, glazed transparent. The edge is dyed brown.
It is decorated with a weaving branch pattern. The branches and leaves are painted with underglaze cobalt blue, while the flower petals and leaves are overglaze iron red.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.26. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/499(2)

**DIMENSIONS** foot diameter 6.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers chrysanthemum *yuhua* 菊花 and peony *mudan* 牡丹

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16) ; isolated artifact.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, on a small ring foot, covered with transparent glaze.
A fairly typical pattern adorns this plate: in the middle of the well, in the double cobalt blue ring, there most likely was a single peony *mudan* flower. On the rest of the plate, around the border, there are carefully painted chrysanthemum *yuhua* and peony flowers. The leaves are underglaze cobalt blue, and the petals of the chrysanthemum and peony flowers are overglaze iron red with gilding.

**CONDITION** About 10% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.27. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/5338(2)

**DIMENSIONS** 2.4 cm x 3.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony *mudan* 牡丹flowers, flower tendril, geometric border with panels

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 10, feature 1351, layer 1352

**DESCRIPTION** Thick-walled porcelain thrown on a wheel and glazed transparent, additionally on the exterior with brown iron oxide. The edge was stained brown. Inside the vessel, at the edge, was a border with panels, where single peony *mudan* flowers or geometric motifs appeared alternately. The remaining surface of the vessel had a floral decoration.

**CONDITION** About 5% of the vessel remains. The gilding is worn off.

**BIBLIOGRAPHY** unpublished





**V.28. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/16731

**DIMENSIONS** foot diameter 7.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red

**ICONOGRAPHIC MOTIFS** plant tendrils, symbols of prosperity (?)

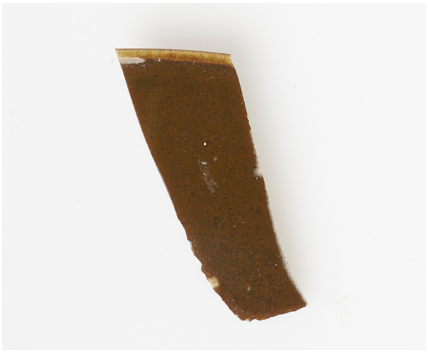
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3745

**DESCRIPTION** Thick-walled, wheel-thrown porcelain. A plate on a small ring foot. Glazed transparent.
The vessel has an underglaze cobalt blue painting and an overglaze iron red in two shades. Based on the preserved fragment, one can assume that in addition to the floral decoration, there were also other elements (possibly Buddhist symbols of prosperity); however, they are difficult to read due to the poor preservation of the object.

**CONDITION** About 6% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.29. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/17974(2)

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers (?), trellis border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled, wheel-thrown porcelain. A bowl with its belly slightly widening upwards. Glazed transparent and additionally, on the outside, with brown iron oxide glaze. The edge of the bowl is dyed brown. A fragment of a border painted with underglaze cobalt blue, created from intersecting lines, has been preserved at the edge. The bowl's interior most likely contained a floral decoration. It is unknown whether the bowl was gilded.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.30. LARGE PLATE**

**INV. NO.** MAG/GD/255/20/46/18946

**DIMENSIONS** 2,8 cm x 3,3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, floral border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 60, layer 6918

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with transparent glaze.
Only a tiny fragment of the plate's rim has survived, the edge painted brown and decorated with a cobalt ring. Rendered in underglaze cobalt blue, beneath the ring are branches and leaves, with flower petals painted in iron red.
From the fragment of the surviving decoration, one can conclude that either the vessel possessed a wide, floral border at the edge, or a composition of flowers covered the entire surface. It is a typical porcelain object of "Chinese Imari."

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.31. TEA BOWL**

**INV. NO.** MAG/GD/255/20/50/2006A

**DIMENSIONS** diameter 7.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Landscape* with a pavilion, trees, border with a woven motif with panels, peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 20, layer 2903

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally decorated with a monochromatic, brown glaze.
A landscape covers the entire surface of the vessel. The rocks are underglaze cobalt blue, and the pavilion and the tree are overglaze iron red, gilded afterward. A paneled border with single, schematically depicted peony flowers *mudan*, runs around the interior edge of the bowl. It is worth paying attention to the fact that gilding not only emphasizes the decorative pattern but also constitutes an essential complement to specific details of the painting, such as the shape of the roof and walls of the building. The gilding was done in Europe.

**CONDITION** The vessel is glued from two pieces; about 30% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.32. SMALL PLATE**

**INV. NO.** MAG/GD/255/24/06/876

**DIMENSIONS** foot diameter 9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, flowers, pagoda, arabesque

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2018 at ul. Reduta Wyskok 4/5 in Gdańsk (site 24), trench S1, layer 12

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate on a small ring foot, glazed transparent.
A peony *mudan* flower, presented conventionally, appears alone in the center of the plate's well. A ring surrounds the flower, and panels hover above it. Only a fragment of one panel depicting a *Garden Scene* remains The main structure of the composition (rings, panels, the peony *mudan* stem, and leaves) was painted with underglaze cobalt blue, while the remaining elements were rendered in overglaze iron red and gilding.

**CONDITION** About 15% of the vessel remains.

**BIBLIOGRAPHY** unpublished






**V.33. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/306

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

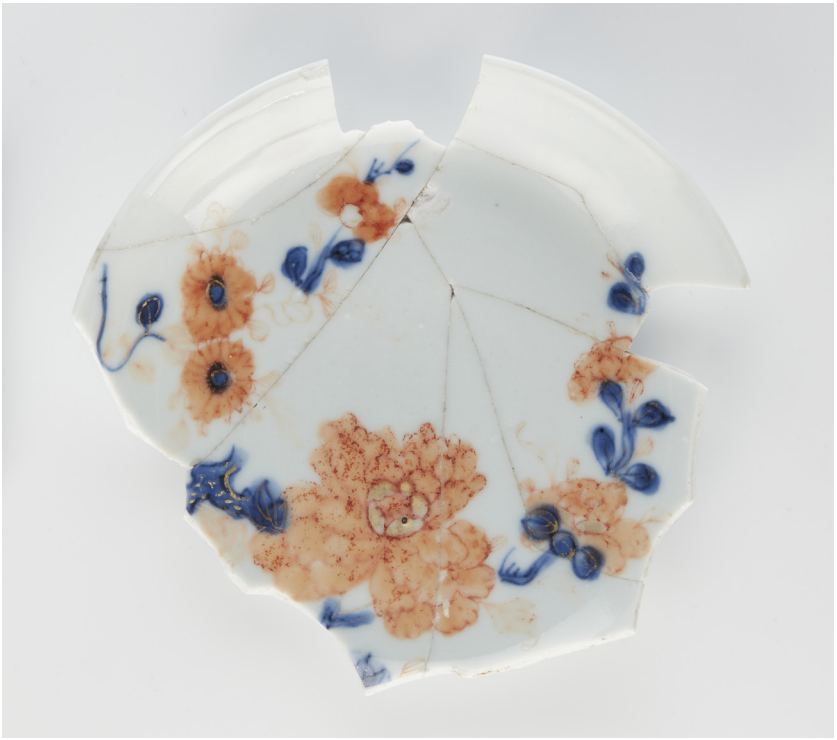
**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, blooming hibiscus bushes *furong hua* 芙蓉花

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 30, layer 6.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, on a small ring foot, covered with transparent glaze.
The very small preserved fragment only contains part of a bush painted with underglaze cobalt blue and overglaze iron red, as well as some gilded flowering hibiscus bushes, *furong hua*, and a peony flower *mudan*.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.34. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/4/3153A

**DIMENSIONS** diameter 11.5 cm; foot diameter 7 cm; height 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** peony *mudan* 牡丹 and chrysanthemum flowers *yuhua* 菊花

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 15H, layer 3262

**DESCRIPTION** Thin-walled porcelain thrown on a wheel with a uniform surface on a small cylinder-shaped foot, glazed transparent. A vessel decorated with a floral composition on its entire surface. Large branches and leaves peony *mudan* and chrysanthemum *yuhua* are painted with underglaze cobalt blue, and small leaves and flower petals with overglaze iron red. Because of its elegant composition and the excellent state of preservation of the overglaze painting, this plate is a good example of the artistic exchange between the Eastern and the Western cultures.

**CONDITION** The plate is glued from a few pieces; about 85% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.35. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/4/3153

**DIMENSIONS** diameter 13 cm; foot diameter 7.5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, blooming cherry blossom bush *yinghua* 櫻花

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 15H, layer 3262

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, with a uniform surface, on a small ring foot, glazed transparent.
The entire surface was covered with decoration referring to a *Garden Scene*. Only a blossoming cherry tree *yinghua* fragment has survived from the entire composition. Of note is the well-preserved gilding of the trunk of the blossoming tree, whose drawing refers to European painting.

**CONDITION** About 20% of the vessel remains. The overglaze iron red is partially discolored.

**BIBLIOGRAPHY** unpublished





**V.36. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/490F

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, border with a woven motif with panels

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact.

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, with the body evenly widening towards the top, on a small ring foot, covered with transparent glaze. The exterior is additionally decorated with a monochromatic brown iron oxide glaze. The edge is dyed brown.
The well of the bowl contains a painted flower, the stem and leaves are underglaze cobalt, and the petals of the flowers are overglaze iron red. The edge of the bowl is decorated with a geometric border surrounded by two thin circles, and its contours are painted with underglaze cobalt blue. The intersecting elements filling the panels are overglaze iron red.

**CONDITION** About 25% of the vessel remains.

**BIBLIOGRAPHY** unpublished






**V.37. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1303

**DIMENSIONS** diameter 7.3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, blooming peony bush *mudan* 牡丹, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s4, layer 152

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, glazed transparent.
A simplified *Garden Scene* adorns the bowl's interior. An underglaze cobalt *Taihu* rock and tree trunk with branches and leaves decorate the preserved fragment. Iron red oxide overglaze is used for small leaves, grasses, and a large flower. At the very edge of the vessel are two underglaze cobalt blue rings. Inside the bowl, at the very edge of the lip, there is one delicate ring painted with underglaze cobalt blue.

**CONDITION** About 5% of the vessel remains with the overglaze iron red in exceptionally good condition.

**BIBLIOGRAPHY** unpublished





**V.38. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1417(1)

**DIMENSIONS** diameter 11 cm; foot diameter 5 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, symbols of prosperity, border with a woven motif with panels

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, on a small ring foot, with transparent glaze. A flower arrangement combined with schematically painted symbols of prosperity, which are illegible due to the object's condition, covered the plate's entire interior surface. The twigs and leaves are underglaze cobalt blue, and the flower petals are overglaze iron red. The edge of the plate has a geometric border made of intersecting lines with points painted in iron red oxide, between which, on the entire surface of the plate, there are four panels containing schematically painted, single peony flowers *mudan*. A fragment of a plate with two panels and a small fragment of an illegible symbol of prosperity have survived.

**CONDITION** About 50% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.39. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1498(2)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled, wheel-thrown porcelain bowl with a uniform surface on a small ring foot, covered with transparent glaze. The exterior is additionally decorated with a monochromatic, brown glaze.
In the center of the bowl's well, a single flower appears in overglaze iron red. The well is surrounded by a thin ring of underglaze cobalt. On the preserved fragment, one can see flowers, with branches painted underglaze cobalt blue and leaves painted in overglaze iron red. The decoration was executed by a skilled hand, and the painting has been preserved in good condition, making it an example of good quality Chinese production in the collection of the MAG, intended for the urban markets of Europe.

**CONDITION** About 45% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.40. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1511(2)

**DIMENSIONS** 2.8 cm x 5.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

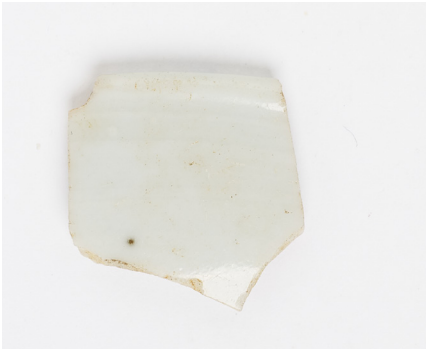
**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s8, layer 207

**DESCRIPTION** Thick-walled, wheel-thrown porcelain with the walls slightly widening towards the top. It is glazed transparent on the interior and additionally with brown iron oxide glaze on the exterior.
This tea bowl has a plant motif. First were the petals and stems of underglaze cobalt blue, and flower petals and individual leaves were added later with overglaze iron red. The gilding was fired in the final stage, completing the design of the entire composition. A border likely adorned the vessel's interior edge.

**CONDITION** About 6% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.41. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/509(2)

**DIMENSIONS** 2 cm x 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers, border with a woven motif

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact.

**DESCRIPTION** A thick-walled, wheel-thrown plate, with a uniform surface, on a small ring foot, glazed transparent.
The edge of the plate contains a border consisting of flowers arranged in a row between two cobalt blue rings.
The surface of the plate has flowers painted with iron red, while the leaves are underglaze cobalt blue.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.42. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/4/16/02/505

**DIMENSIONS** diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers (?), border with a woven motif

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99); isolated artifact

**DESCRIPTION** A thick-walled, wheel-thrown plate, with a uniform surface, on a small ring foot, glazed transparent. The edge is dyed light brown.
The vessel's decoration is a border of two double underglaze cobalt blue rings, between which thin, intersecting lines appear in overglaze iron red.

**CONDITION** About 3% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.43. TEA BOWL**

**INV. NO.** MAG/GD/255/001/24/389

**DIMENSIONS** 3.2 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flower branches

**ORIGIN** planned excavations by MAG in 1999-2000 in the area of Rycerska, Wapiennicza, and Karpia streets in Gdańsk (site 1), trench 1, layer 24

**DESCRIPTION** A thick-walled, wheel-thrown vessel, glazed transparent.
The preserved fragment displays a decoration of flower branches.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished






**V.44. TEA BOWL**

**INV. NO.** MAG/GD/255/128/1/227(2)

**DIMENSIONS** diameter 7.5 cm; foot diameter 3.7 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹

**ORIGIN** supervision by MAG in 2001 at ul. Wałowa in Gdańsk (site 128), trench 3, layer 10

**DESCRIPTION** A thick-walled, wheel-thrown porcelain tea bowl on a small ring foot, glazed transparent, with brown iron oxide glaze on the exterior.
This tea bowl contains an intricate painting on the interior. The preserved fragment displays a peony bush *mudan*, flowers painted with iron red and cobalt blue leaves.

**CONDITION** About 35% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.45. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/16/02/499(3)

**DIMENSIONS** foot diameter 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** A thick-walled, wheel-thrown porcelain vessel, glazed transparent.
Only a small fragment of a floral motif decoration remains, painted with iron red and underglaze cobalt blue.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.46. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/499(4)

**DIMENSIONS** 2.5 cm x 1.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** plant motif

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** A thick-walled, wheel-thrown porcelain plate, glazed transparent.
A small fragment of a plant motif decoration remains, painted with iron red and underglaze cobalt blue with gilding.

**CONDITION** About 5% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.47. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1088

**DIMENSIONS** diameter 10 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Landscape*, birds, trees, bushes, border with a woven motif with empty panels,

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 401

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot (only a small fragment remains), covered with transparent glaze.
A representation of trees and bushes decorates the outside of the bowl. Inside, at the spout, a border was painted, made of intersecting cuts, and a longitudinal, empty reserve framed by an outline. Typically, on similar, small objects (tea bowls, bowls), there were 4-6 of the same panels on the border, in which there were single buds of conventionally painted flowers. On the preserved fragment, the well is unpainted. Red iron overglaze and gilding additionally adorn the bowl.

**CONDITION** The tea bowl is glued from four pieces, and about 30% of the vessel remains.

**BIBLIOGRAPHY** unpublished









**V.48. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2083F

**DIMENSIONS** diameter 8.5 cm; foot diameter 4 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, *Taihu* rock 太湖石, border with a woven motif (zigzag)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5902

**DESCRIPTION** Thin-walled porcelain tea bowl, wheel-thrown, the well slightly widening towards the top and the edge turned outwards, on a ring foot. It is glazed transparent.
The vessel's decoration is a conventionally painted *Garden Scene* with a *Taihu* rock and a flowering peony bush *mudan*. The twigs and some large leaves are underglaze cobalt blue, while the flowers are overglaze iron red. Inside the bowl, at the very edge, is a narrow border of geometric zigzag motifs.

**CONDITION** About 65% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.49. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2186(2)

**DIMENSIONS** foot diameter 7.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari, porcelain decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, flowering bush, willow, bird

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, glazed transparent.
A vessel decorated on its entire surface with a representation of a *Garden Scene* with a flowering bush in the foreground and a bird shown in dynamic flight. The combination of *falangcai* overglaze enamels with underglaze cobalt blue and overglaze iron red could be a different interpretation of the Imari style enriched with additional colors. The decoration of this object would be complete without the addition of colored enamels (now blackened). Most likely, there is a drawing made in underglaze cobalt underneath them, indicating that it was initially a pattern of decoration in the Imari style, enriched with overglaze enamels. So, one should consider broader connotations, like when analyzing objects cat. V.50-53. In the Japanese prototype of the Imari style, when making vessels produced at the Arita factory, artisans used small amounts of colored overglaze enamels: green, blue, and others.

**CONDITION** About 20% of the vessel remains. The overglaze enamels are significantly discolored.

**BIBLIOGRAPHY** unpublished





**V.50. TEA BOWL**

**INV. NO.** MAG/GD/255/129/2/910(1)

**DIMENSIONS** foot diameter 3.9 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export Imari porcelain, Chinese Imari, porcelain decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石, magpie (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 – yard, layer 466

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, glazed transparent.
A representation of a *Garden Scene* appears on the entire surface of this vessel. One can distinguish the *Taihu* rock and the representations of various birds (magpies, waterfowl), placed quite schematically among trees, shrubs, and a blooming peony *mudan*. Small accents painted with overglaze enamels in the *falangcai* color palette enrich this typical Chinese Imari decoration.
The collection of the MAG includes an identically decorated plate, inv. no. MAG/GD/255/129/02/910(2) (cat. V.52) and a bowl inv. no. MAG/GD/255/129/2/910(3) (cat. V.51).

**CONDITION** About 15% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.51. TEA BOWL**

**INV. NO.** MAG/GD/255/129/2/910(3)

**DIMENSIONS** foot diameter 4.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export Imari porcelain, Chinese Imari, porcelain decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石, water bird

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 – yard, layer 466

**DESCRIPTION** Thick-walled wheel-thrown porcelain, with a uniform surface on a small ring foot, glazed transparent.
The same description from cat. V.50 applies.
The collection of the MAG includes an identically decorated plate, inv. no. MAG/GD/255/129/02/910(2) (cat. V.52) and a bowl inv. no. MAG/GD/255/129/2/910(1) (cat. V.50).

**CONDITION** About 15% of the vessel remains.

**BIBLIOGRAPHY** unpublished





**V.52. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/910(2)

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari, porcelain decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flower *mudan* 牡丹, *Taihu* rock 太湖石, water bird

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 - yard, layer 466

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a uniform surface on a small ring foot, glazed transparent. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze; the edge is dyed brown.
Based on the preserved fragment of the decoration, one can assume that the representation of a *Garden Scene* covered the entire well of the vessel. The centrally located *Taihu* rock, peonies *mudan*, and a bird sitting on a branch remain. The painting is simplified and relatively conventional. This painting is an example (less typical in export porcelain) of a combination of different decorating techniques: cobalt blue underglaze, used to make the central part of the composition, and overglaze *falangcai* enamels used to paint the leaves. The flowers are very thin overglaze enamels or overglaze iron red.
Similar objects combining Chinese Imari decoration elements with colorful overglaze enamels are rare (see cat. V.49-53). Probably the same pattern and type of decoration decorated the two bowls shown on cat. V.50-51.

**CONDITION** About 10% of the vessel remains. The overglaze painting is severely worn and discolored.

**BIBLIOGRAPHY** unpublished





**V.53. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1239

**DIMENSIONS** diameter 8 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export Imari porcelain, Chinese Imari, porcelain decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, flowers, *Taihu* rock 太湖石, border with a woven motif with panels

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 3, layer 266

**DESCRIPTION** Thick-walled, wheel-thrown porcelain, the edge slightly widening towards the top, on a small ring foot. It is glazed transparent on the inside, with a brown iron oxide glaze on the outside. The edge is dyed brown.
A single representation of conventionally painted underglaze cobalt blue flowers with petals made of overglaze iron red and gold decorates the entire surface of the bowl. The edge of the bowl possesses a geometric border with panels filled with simplified images of flowers.
Similar objects combining Chinese Imari decoration elements with colorful overglaze enamels are rare (see cat. V.49-53). Probably the same pattern and type of decoration decorated the two bowls shown on cat. V.50-51.

**CONDITION** About 40% of the vessel remains.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Jaźwińska, Pudlis 2016/2017, p. 46, ill. 69.

# Chapter VI

# Overglaze enamels: *wucai* 五彩 and *falangcai* 珐琅彩

The use of overglaze enamels in the production process of Far Eastern porcelain was a crucial stage of development. It significantly enriched the artistic means of expression by introducing an extended range of colors. However, many intermediate stages took place before Chinese ceramists learned this technology. The most difficult technological issue was to develop methods for achieving multi-colored decorations on a single vessel.[1] The main problem was that the metal oxides that allowed for achieving diverse colors required different firing temperatures. While some (e.g., cobalt blue oxide) were still not properly fixed, others (e.g., iron oxide) burned. The creation of this technique began with a discovery that can be considered the manifestation of the first international scientific and artistic cooperation between Europe and Asia. Jesuits at the Chinese imperial court gave Chinese ceramists the recipes of European glassmakers and a dye made from gold chloride, "the roses of Cassius."[2] By modifying the color enamels known for several decades from the *Kangxi wucai* 康熙五彩 color palette, they obtained soft, pastel colors which made the porcelain decorated with them very popular.

There are two typical techniques of decorating Chinese overglaze enamels commonly found in European museums: *wucai* 五彩 (five colors), traditionally called the *green family*, and *falangcai* 珐琅彩 (foreign colors), traditionally called the *pink family*. The latter, chronologically later group of objects, is the most numerous in the MAG collection. Augustus II, King of Poland and Elector of Saxony, also favored it. His collection includes many examples of high-quality objects decorated in the "rose family" style, a term coined in the 19th century.[3]

The houses of the Gdańsk burghers, and especially the patricians, also contained high-class objects that were not stored in the ground or in latrines because, having a decorative function, they were less likely to be destroyed. One example of this type of porcelain is a plate[4] from the pre-war collections of the National Museum in Gdańsk, decorated with overglaze enamels from the *Kangxi wucai* 康熙五彩 palette, white overglaze enamel and sgraffito (border), and overglaze iron red and gilding (Fig. 6-1).

Only two objects decorated with overglaze enamels in the *wucai* 五彩 color palette appear in the MAG collection; these are items cat. VI.1 and VI.2. One object combines the underglaze cobalt decoration technique with a small amount of overglaze enamels (cat. VI.70). However, it is impossible to determine what type of decoration this vessel had, because only a tiny fragment of it has survived. Few analogous objects come from the excavations in Elbląg. Still, several vessels are of interest – especially a bowl decorated with overglaze enamels in a rather unusual color combination (see Fig. 6-2) and an almost wholly preserved jug with a lid (see Fig. 6-3), in which the blue overglaze enamel is worthy of attention.

The MAG collection includes, among others, a small, relatively well-preserved bowl from the second half of the 18th century, which depicts quails *anchun* 鹌鹑 (chickens?) running among lotus flowers *lianhua* 蓮花 (cat. VI.12). The composition consists of glazed, white porcelain adorned with colorful *falangcai* overglaze enamels. The motif of quails *anchun* in the garden was common on "imperial porcelain." Until today, high-class objects of

[1] Pudlis A., "Powstanie i cechy palety barw *Kangxi wucai* 康 熙五彩 oraz *falangcai* 珐琅彩 – spotkanie kultur a estetyka podwójnej obcości," [in:] *Gdańskie Studia Azji Wschodniej*, vol. 23, 2023, pp. 24-53.

[2] Beurdeley M., *Porcelaine de La Compagnie Des Indes*, Fribourg.1962, pp. 34-35; Zenone Padula L., *Viaggio in Occidente*, Milano 1992, pp. 187-192 and 195-201.

[3] Reichel F., *Die Porzellansamlung Augusts des Starken, porzellankunst aus China Die Rosa Familie*, Dresden 1993.

[4] For a detailed description of this plate with an analysis of iconographic representations, see: Pudlis 2023, pp. 29-36.



*Fig. 6-1. Plate, China, early 18th c., Kangxi wucai 康熙五彩 overglaze enamels, iron red overglaze, white overglaze and gilding, National Museum in Gdańsk, inv. no. MNG/SD/1529/CS. Photo by G. Nosorowski.*



*Fig. 6-2. Tea cup, China, 18th c., decorated with overglaze enamels, Archaeological and Historical Museum in Elbląg, inv. no. EM/1909, 1912. Photo by R. Korsak.*



*Fig. 6-3. Teapot with lid, China, 18th c., decorated with overglaze enamels falangcai 珐琅彩, Archaeological and Historical Museum of Elbląg, inv. no. EM/3186, INC 1563. Photo by R. Korsak.*

this type arouse exceptional interest among lovers of Chinese porcelain and its collectors.

A big surprise came from a small plate from the reign of Emperor Yongzheng 雍正 (1722-1735), where the porcelain had *falangcai* overglaze enamels, and the bottom had a brown, monochromatic iron oxide glaze (cat. VI.11). Although previously my hands have held a multitude of objects made using this technique, this was the first time I had been able to experience such well-preserved, high-quality overglaze enamels in the *falangcai* color palette. Shortly after its production, this plate was probably broken and tossed into an environment where no corrosive factors (including normal weather conditions) had access. It was unused or subjected to any other harmful factors; therefore, we can admire the vibrant, vivid, almost phosphorescent colors on several fragments of the broken vessel. We see them as their first users saw them. I have not observed such well-preserved overglaze enamels of this type on any object preserved in museum conditions. Interestingly, because the scattered fragments of this plate covered a relatively large area (the completion of the plate took place over several years), some of them ended up in other archaeological layers with a different physicochemical environment, which allowed us to notice differences in appearance occurring during the aging and corrosion processes of overglaze enamels, depending on the environment in which a given fragment of the object lay for over 200 years. Some pieces retained their color vibrancy and shine, while others became slightly darker and duller (Fig. 6-4).

The presented collection contains as many as 67 pieces of vessels decorated with overglaze enamels in the *falangcai* color palette, which allows us to assume that this was indeed (after Chinese Imari) the most commonly used style of overglaze decoration. The people of Gdańsk consumed their repast on vessels decorated in this way. We have numerous examples of fragments of large dinner plates (cat. VI.3-VI.8) and bowls (cat. VI.21).



*Fig. 6-4. Fragments of one plate (inv. no. MAG/GD/255/99/04/4034A, cat. VI.11) composed of fragments of overglaze enamels with varying degrees of corrosion. Photo by A. Pudlis.*

The objects differed in the quality of their craft. The one plate decorated with a *Garden Scene* depicting a *Taihu* rock 太湖石 and blooming peony flowers *mudan* 牡丹 (cat. VI.9), and a similar, significantly damaged plate with the same decoration (cat. VI.10), are exceptionally beautiful.

Another fascinating object is a fragment of a plate (cat. VI.29). This fragment is the only example known from the Gdańsk excavations that combines decoration made of underglaze cobalt blue with colorful overglaze enamels. (see Fig. 6-5).

It should be emphasized that many vessels, decorated interiorly with colorful overglaze enamels in the *falangcai* color palette, also have a monochromatic, iron oxide brown glaze on their exterior. In a few cases, examples of this glaze in a lighter variety (the color of coffee with milk or slightly yellow) have survived. Unfortunately, also in the case of this decoration technique, it should be assumed that the thin-walled, finest-quality objects crumbled so much that their state of preservation did not allow for the preservation of many testimonies for posterity. We find examples of this on two vessels (cat. VI.10 and VI.37). Overglaze enamels of the *falangcai* type were also used in small quantities to decorate objects of the Chinese Imari type[5] (cat. V.49-53).

[5] See chapter V in this book.



*Fig. 6-5. Plate, China, 18th c., decorated with underglaze cobalt blue and falangcai* 珐琅彩 *overglaze enamels, Elbąg Archaeological and Historical Museum, inv. no. EM/349, 350, INC 1806. Photo by R. Korsak.*







**VI.1. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/707A

**DIMENSIONS** diameter 7 cm; foot diameter 3.8 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** six dots painted overglaze with iron red in a flower-like form

**DATED** Qing dynasty, end of the reign of Emperor Kangxi 康熙 (1661–1722), ca. 1720

**TYPE** export porcelain, decorated with overglaze enamels in the *Kangxi wucai* 康熙五彩 color palette, called the *green family* (Fr. *famille verte*)

**DECORATIVE TECHNIQUES** overglaze iron red and black, overglaze enamels *wucai*

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹, butterfly *hudie* 蝴蝶

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** A tea bowl made from thick-walled porcelain, thrown on a wheel.
This tea bowl is one of the few objects from archaeological excavations in Gdańsk decorated with overglaze enamels in the *Kangxi wucai* color palette. A very similar bowl (see Fig. 6-2) was found in Elbląg. Both vessels probably came from the same porcelain workshop in China and were imported by the same intermediaries. Although the overglaze mark suggests that it may be of Japanese production, it seems it is only a partial imitation. Artisans decorated both bowls in Europe, maybe in Amsterdam.
The outer side of the bowl has a division of three unequally broad sections. Two of them have borders, where single flowers and leaves fill the panels. The middle strip of decoration, the widest, is occupied by repeated representations of a blooming peony branch *mudan* and a butterfly *hudie*. The colors red, green, and yellow are from the *Kangxi wucai* color palette. The two types of outlines are overglaze iron black and overglaze iron red.
The bowl's interior has its parts divided as well. A thin, red line separates the bowl's well and edge. In the middle of the bowl's well, a simplified image of a flower appears in three colors: yellow, green, and red.

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Marcinkowski, Pośpieszna 2016, p. 171; Zenone Padula 1992, pp.192-193, ill. 43.





**VI.2. PLATE**

**INV. NO.** MAG/GD/255/20/46/20319

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *Kangxi wucai* 康熙五彩 color palette, called the *green family* (Fr. *famille verte*)

**DECORATIVE TECHNIQUES** overglaze enamels *wucai*, gilding

**ICONOGRAPHIC MOTIFS** *flowers of the four seasons*, peony flower *mudan* 牡丹, cloud *yun* 雲motif, butterflies *hudie* 蝴蝶, mushroom *lingzhi* 靈芝

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 3 test pit 12, layer 1081

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown plate, glazed transparent.
The surface of the plate has a floral decoration painted with overglaze enamels in red and green on the entire surface. The flower images are in panels. It is uncertain which workshop made the overglaze decoration.
The decoration shows a composition consisting of a large flower placed in the middle of the vessel with symmetrically painted petals; it is perhaps a misinterpreted lotus flower (Europe?). Around it are depictions of butterflies *hudie* located in reserves created from conventional images of clouds *yun*.The colors of the overglaze enamels are partially damaged. The red is in good condition, although with numerous abrasions. The green and other colors are discolored. Although this object falls under the *Kangxi wucai* style, it is slightly different in overall styling, which may also be due to significant damage.

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.3. LARGE PLATE**

**INV. NO.** MAG/GD/255/126/04/45

**DIMENSIONS** diameter 21 cm; foot diameter 12 cm; height 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c., ca. 1750

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony bush *mudan* 牡丹, Buddhist symbols of good fortune

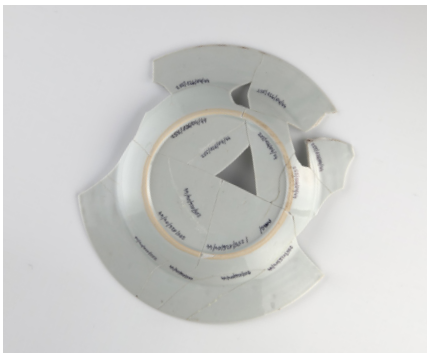
**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2016 at ul. Długi Targ 14-16 in Gdańsk (site 126), object K258, trench s5, layer 286

**DESCRIPTION** Thick-walled porcelain, a deep plate thrown on a wheel, with a very defined well, on a small ring foot, glazed transparent.
This large dinner plate, meticulously decorated with colorful overglaze enamels, contains a representation of flowering peony *mudan* bushes on the entire bottom surface. The bush leaves are green enamel, and the flowers are eggplant-colored and blue enamel. Three flower garlands in green and eggplant are symmetrically arranged on the sides of the plate. The lip of the plate features a wide border with four panels filled with Buddhist symbols of prosperity painted very simply. The colors of the enamel on the border have blackened, making their identification difficult.

**CONDITION** About 85% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.4. LARGE PLATE**

**INV. NO.** MAG/GD/255/126/04/44

**DIMENSIONS** diameter 23 cm; foot diameter 12.2 cm; height 2.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c., ca. 1740-1750

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** turnip leaves *wujing* 蕪菁, chrysanthemum bush *yuhua* 菊花, peony flower *mudan* 牡丹, *meisende* border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2016 at ul. Długi Targ 14-16 in Gdańsk (site 126), object K258, trench s5, layer 286

**DESCRIPTION** Thick-walled porcelain, a deep plate thrown on a wheel, with a very defined well, on a small ring foot, glazed transparent.
This is an example of a large plate from a dinner set decorated with overglaze enamels. The plate's well contains a vegetational composition consisting of large turnip leaves *wujing* in green and gold and a chrysanthemum bush *yuhua* with green leaves and eggplant-colored flowers. A delicate, gold border called a "lancehead" or "arrowhead" (this motif is also known as *meisende* – derived from the name of the Royal and Electoral Porcelain Manufactory in Meissen) surrounds the composition. Three branches with peony flowers *mudan* appear on the wide lip of the plate. This type of decorative composition is in the so-called "Merian style," and its prototype was the *Metamorphosis Insectorum Surinamensium* flower pattern designed by the nature researcher and author of professional, scientific illustrations, Maria Sybilla Merian (1647-1717). In the imperial Jingdezhen manufactory, they served as patterns for export porcelain.
The MAG holds two plates from the same dinner set and one dinner plate with very similar decoration, painted with underglaze cobalt blue.

**CONDITION** The vessel is glued from pieces; about 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Merian 1705; Bruner 1966, ill. 37; Coleman 1992, p. 112, ill. 85; Goldsmith 1956, ill. 37.





**VI.5. LARGE PLATE**

**INV. NO.** MAG/GD/255/126/04/43

**DIMENSIONS** diameter 23 cm; foot diameter 12.3 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c., ca. 1740-1750

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** turnip leaves *wujing* 蕪菁, chrysanthemum bush *yuhua* 菊花, peony flower *mudan* 牡丹, *meisende* border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2016 at ul. Długi Targ 14-16 in Gdańsk (site 126), object K258, trench s5, layer 286

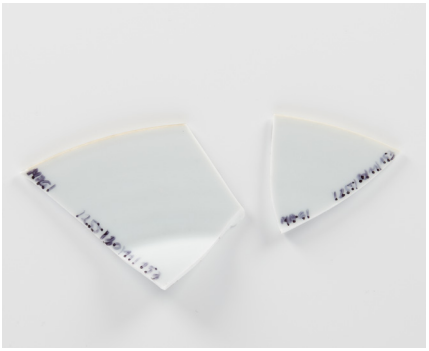
**DESCRIPTION** Thick-walled porcelain, a deep plate thrown on a wheel, with a very defined well, on a small ring foot, covered with transparent glaze.
A large dinner service plate decorated with overglaze enamels most likely came from the same set as the one described in cat. VI.4.

**CONDITION** About 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Merian 1705; Bruner 1966, ill. 37; Coleman 1992, p. 112, ill. 85; Goldsmith 1956, ill. 37.





**VI.6. LARGE PLATE**

**INV. NO.** MAG/GD/255/30/11/153(1)

**DIMENSIONS** diameter 24 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** chrysanthemum flowers *yuhua* 菊花, peony fowers *mudan* 牡丹, wave *bolang wen* 波浪紋 pattern

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2019-2020 at ul. Sienna Grobla 6 in Gdańsk (site 30), layer 10

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown plate with a wide flat edge, glazed transparent, on a ring foot.
Only a small part of the plate's edge has survived. However, it allows one to see the stunning painting, which has survived with the gilding in excellent condition. There is a combination of decoration techniques: painting with overglaze paints (iron red), colorful overglaze enamels *falangcai*, and gilding. The edge of the plate was decorated, among other things, with colorfully painted flowered peony *mudan* and chrysanthemum *yuhua* branches. A relatively narrow, dark brown stripe was painted overglaze at the edge under a geometric pattern of painted gold sea waves *bolang wen*. Certainly, such plates (similarly to items cat. VI.3-5) were certainly bought and used as part of larger sets for communal meals.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VI.7. LARGE PLATE**

**INV. NO.** MAG/GD/255/86/10/1572

**DIMENSIONS** foot diameter 23 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, flowers, border with a panel

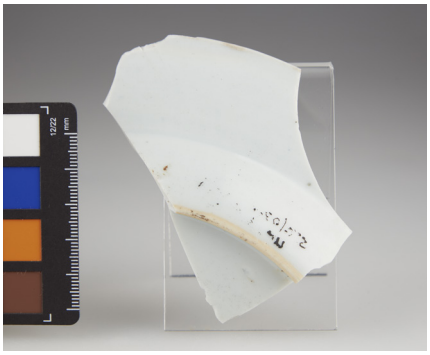
**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 157, object 518

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown plate with a wide flat rim, covered with transparent glaze on a small ring foot.
The plate's overglazed and painted decoration is damaged. One of the distinguishable elements is the border with a panel, where there is a single peony *mudan* bud with a plant twig.
On the preserved fragment, there are traces of green overglaze enamel, which means that despite the predominance of decoration made with overglaze iron red (perhaps due to the tiny fragment of the vessel), we categorized this plate as porcelain decorated with overglaze enamels in the *falangcai* color palette.

**CONDITION** About 5% of the vessel has survived. The overglaze enamels are very worn down and discolored.

**BIBLIOGRAPHY** unpublished





**VI.8. LARGE PLATE**

**INV. NO.** MAG/GD/255/39/04/621

**DIMENSIONS** diameter 18 cm; foot diameter 9 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** genre scene (?), peony flowers *mudan* 牡丹, *meisende* border

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 28-29, layer 2452

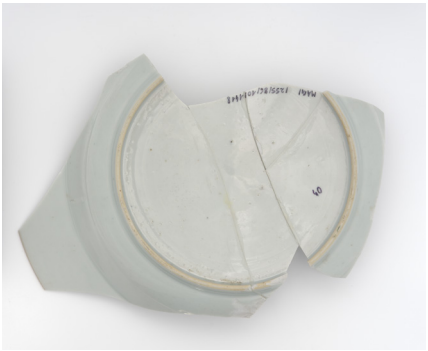
**DESCRIPTION** Thick-walled porcelain plate, thrown on a wheel with a wide flat edge on a ring foot, glazed transparent.
The edge of the plate has a border decoration made of repeating floral motifs. The painted flower leaves are green overglaze enamel, and the flower buds are pink. A border resembling a pattern of lily flowers surrounds the plate's well. In a simplified way, it imitates the border popularized by the Royal and Electoral Porcelain Manufactory in Meissen, called the "lancehead." Perhaps the entire center of the plate had a representation of a large, colorful genre scene with representations of figures.

**CONDITION** About 15% of the vessel has survived. The overglaze enamels are partially discolored.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Goldsmith 1956, p. 112.





**VI.9. LARGE PLATE**

**INV. NO.** MAG/GD/255/86/10/1418

**DIMENSIONS** foot diameter 11 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron black and iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石, pergola fence

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Fine porcelain with thin walls, thrown on a wheel, covered with transparent glaze.
A deep plate with a wide lip from a dinner set, decorated on the bottom with a representation of a *Garden Scene* with large, color bushes of blooming peonies *mudan* and a pergola fence, thanks to which the composition gained the effect of depth. The bush stems and leaves have green overglaze enamel, and the large flowers have strongly blackened enamel. The small flowers and the fence are red iron oxide. The geometrical, richly gilded border surrounding this representation is painted similarly. Cat. VI.7 most likely shows a fragment of a very similar plate.

**CONDITION** About 80% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**VI.10. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/04/3153B

**DIMENSIONS** foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 15H, layer 3262

**DESCRIPTION** Thin-walled porcelain. Plate with a ring foot, glazed transparent.
This very visually attractive, richly decorated item, has a colorful depiction of a *Garden Scene* placed on the entire surface of its well. Since it is thin, it is very fragile, resulting in its current poor state of preservation. In addition, its scattered fragments ended up in different environments, thanks to which we can observe a different state of preservation of the overglaze enamel due to the action of corrosive factors. Despite its damage, it is worth paying special attention to the excellent quality of the blue overglaze enamel.
The drawing above shows attempts to reconstruct the colors of the decoration on this vessel.

**CONDITION** About 60% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.11. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/4034A

**DIMENSIONS** diameter 12 cm; foot diameter 4 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, geometric border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 90 - yard, layer 4451a

**DESCRIPTION** A high-quality, thick-walled, thrown porcelain plate without a distinguishable well on a small ring foot, glazed transparent. The outside has a monochromatic brown iron oxide glaze. The edge of the plate is dyed brown. The plate's interior has overglaze enamel decoration in the *falangcai* color palette.
A thin painted border surrounds the edge of the plate. It is an overglaze geometric pattern with small, conventionally presented peony flowers *mudan*. Overglaze enamels in the color palette of *falangcai* adorn the inside of the well. The painting, preserved in excellent condition, allows us to assess the high quality of the decorative work. The quality of the still vibrant colors of the overglaze enamels and the careful brushwork distinguish this object from the mass production that constitutes most of the Archaeological Museum's collection in Gdańsk. It is also a unique object due to the excellent condition of its decorations. Particularly noteworthy is the blue overglaze enamel; next to the pink and green, it intensely dominates the entire painting composition. Painted peony branches arranged in a wreath run around the edge of the plate, and a flower in full bloom ornaments the center.

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2021, pp. 182-184.



**VI.12. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/189

**DIMENSIONS** diameter 9 cm; foot diameter 4.3 cm; height 4.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** quail *anchun* 鵪鶉, lotus flowers *lianhua* 蓮花, *meisende* border

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, object 203, layer 205

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with the body evenly widening towards the top, on a high ring foot, glazed transparent.
On one side of the bowl's exterior, a decoration depicting tiny quails *anchun* surrounded by lotus *lianhua* flowers appears. Inside the bowl, an overglaze gold border with European geometric elements called "lanceheads", the prototype of which was porcelain produced in the royal Meissen factory, can be found. Some researchers interpret the depiction of the birds as chicks.

**CONDITION** The vessel is glued from three pieces; about 75% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Corbeiller, Frelinghuysen 2003, pp. 33, 36.





**VI.13. SMALL PLATE**

**INV. NO.** MAG/GD/255/126/04/42

**DIMENSIONS** diameter 13.5 cm; foot diameter 7.6 cm; height 2.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, flowers, fruits, and lotus *lianhua* 蓮花 leaves, border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2016 at ul. Długi Targ 14-16 in Gdańsk (site 126), trench s5, layer 286

**DESCRIPTION** Thick-walled porcelain. The wheel-thrown body is glazed transparent. The exterior of the plate additionally has a brown iron oxide glaze. The edge of the vessel was highlighted by a delicately painted overglaze border with red iron, referring to European patterns. The bowl's interior depicts a *Garden Scene* over its entire surface, with a view of a cluster of blooming lotuses *lianhua*. On the preserved fragment of the plate, we can see the central part of the composition showing large leaves, flowers, and lotus fruit. The plate has intricate gilding. The overglaze enamels have blackened, making it difficult to interpret the remaining elements of the presented image; however, what remains of the painting allows us to see the relatively high artistic level of the object.

**CONDITION** About 30% of the vessel has survived. Discoloration of the overglaze enamels.

**BIBLIOGRAPHY** unpublished





**VI.14. TEA BOWL**

**INV. NO.** MAG/GD/255/102/02/881A

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene* (?), quails *anchun* 鶉鶉

**ORIGIN** pre-emptive excavations by MAG in 2008 at ul. Długa Grobla 8/10 in Gdańsk (site 102), trench 2, layer 68

**DESCRIPTION** A wheel-thrown bowl with a slightly flaring belly on a small ring foot, glazed transparent, and, additionally, with brown iron oxide glaze on the exterior.
Only two quails *anchun* have survived from the decoration. They are painted using overglaze paints (including iron red) and gilding. The overglaze enamels used to paint the surrounding vegetation (garden?) are completely worn away and blackened.

**CONDITION** The bottom part of the tea bowl is preserved, making up about 30% of the vessel. The overglaze enamels are completely discolored.

**BIBLIOGRAPHY** unpublished







**VI.15. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/735A

**DIMENSIONS** diameter 7 cm; foot diameter 3 cm; height 3.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. mid-18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska - yard, layer 466

**DESCRIPTION** Thick-walled uniform surface porcelain, thrown on a wheel, with a small ring foot, glazed transparent. The outside wall of the plate is additionally glazed with a monochromatic, brown iron oxide glaze; the edge is dyed brown.
The interior of the bowl is decorated with overglaze enamels in the color palette of *falangcai* with a representation of peony flowers *mudan*. Usually, this type of tea bowl was included in sets with a plate and was intended for drinking tea or other colonial beverages.

**CONDITION** About 60% of the vessel has survived. The overglaze enamels are worn down and damaged, but retain their original colors.

**BIBLIOGRAPHY** Pudlis 2021, pp. 182-184.

**COMPARATIVE BIBLIOGRAPHY** Jaźwińska, Pudlis 2016/2017, p. 46, ill. 66.





**VI.16. SMALL PLATE**

**INV. NO.**MAG/GD/255/129/02/735B

**DIMENSIONS** diameter 11.5 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, *lambrequin* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 - yard, layer 466

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, glazed transparent. The exterior is additionally glazed with a monochromatic brown iron oxide glaze. The edge is dyed brown.
Peony flowers *mudan*, painted with overglaze enamels in the *falangcai* color palette cover the entire surface of the plate. The leaves are green enamel, and the peony flowers are pink enamel based on gold chloride.
The MAG collection includes a similar bowl from the set with the inv. no. MAG/GD/255/129/02/735A (cat. VI.15).

**CONDITION** The vessel is glued from a few pieces; about 90% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.17. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/751A

**DIMENSIONS** diameter 7.5 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

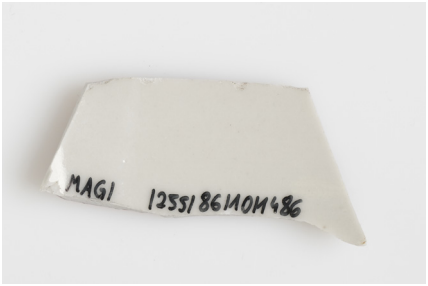
**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), Grząska 4 trench, layer 401

**DESCRIPTION** Thick-walled porcelain tea bowl, thrown on a wheel with a high ring foot, glazed transparent.
It is decorated inside with flowers in the center of the well. Outside, the bowl is decorated with flowers painted with overglaze enamel *falangcai*, which has blackened. They portrayed the peony *mudan* pattern most often present on Chinese porcelain in Gdańsk. The bowl's interior rim has an overglaze border decoration painted in red iron.

**CONDITION** The tea bowl is glued from a few pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VI.18. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/86/10/1486(2)

**DIMENSIONS** 3.5 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 205

**DESCRIPTION** Thick-walled wheel-thrown porcelain, covered with transparent glaze.
The peony *mudan* flower leaves are painted with pink overglaze enamel *falangcai*. Traces of a green leaf and a second flower remain.

**CONDITION** About 5% of the vessel has survived. Partial discoloration of the overglaze enamels.

**BIBLIOGRAPHY** unpublished









**VI.19. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/2185A

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, *frogspawn* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Świętojańska 24, layer 5903

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot. Glazed transparent on the inside and monochromatic brown iron oxide on the outside. The edge is dyed brown.
Color overglaze enamels in the palette of *falangcai* (probably green, perhaps two shades of pink, yellow, and perhaps blue) decorated the interior of the tea bowl. Unfortunately, the overglaze decoration has wholly blackened. The illlustration above presents an attempt at reconstructing the coloristic painted decoration of this vessel. The composition has no panels, but a bouquet of peonies *mudan* adorns the bottom of the cup. The edge of the plate has a wide border consisting of repeated small, flowery peony branches and a decorative motif called *frogspawn*.
The drawing above shows attempts to reconstruct the colors of the decoration on this vessel.

**CONDITION** About 80% of the vessel has survived. The enamel overglaze decoration has completely blackened in the vicinity of the lavatories.

**BIBLIOGRAPHY** Pudlis 2021, pp. 181-183.





**VI.20. BOWL**

**INV. NO.** MAG/GD/255/99/04/1610E

**DIMENSIONS** diameter 16 cm; foot diameter 7 cm; height 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, flower border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 - yard, object 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain bowl, thrown on a wheel, with the body evenly widening towards the top, on a small ring foot, covered with transparent glaze. The exterior is additionally covered with a monochromatic brown iron oxide glaze. The edge is dyed brown.
The middle of the bowl's well contains a single flower painted with iron red oxide. A wide border decoration runs along the lip of the bowl, painted with overglaze enamels and iron red oxide. The enamels are so blackened that it is difficult to reimagine the original colors. Only the red petals of the flowers painted overglaze with iron red have survived.

**CONDITION** The vessel is glued from four pieces; about 20% of the vessel has survived. Many discolorations appear in the overglaze enamels.

**BIBLIOGRAPHY** unpublished







**VI.21. BOWL**

**INV. NO.** MAG/GD/255/100/05/3394C

**DIMENSIONS** diameter 24 cm; foot diameter 15 cm; height 12 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Fundacja Ochrony Zabytków w Gdańsku in 2008-2009 at Szafarnia and Długie Ogrody streets in Gdańsk (site 100), trench Długie Ogrody 112, object K615, layer 737

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, widening outwards, on a ring foot, glazed transparent on the interior. Brown monochromatic iron oxide glaze is additionally used on the outside.
Inside, the bowl contains overglaze enamel designs in the color palette of *falangcai*. In the very center of the well of the bowl and around the edge are schematic flowers and peony *mudan* leaves painted in green, pink, and slightly orange. The decoration pattern is partially undecipherable due to damage. This typical, simplified pattern often appears on other objects from Pomerania. Large vessels (perhaps intended for rinsing tea cups), including bowls similar to this one, were less common in Gdańsk than small cups intended for drinking tea.
The drawing above shows attempts to reconstruct the colors of the decoration on this vessel.

**CONDITION** Approximately 90% of the vessel has survived. Insignificant discoloration of the overglaze enamels.

**BIBLIOGRAPHY** unpublished





**VI.22. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/15475

**DIMENSIONS** 6.2 cm x 2.7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** A plate with thick-walled porcelain, thrown on a wheel, glazed transparent. The plate's exterior also has monochromatic, brown iron oxide. The edge of the plate is dyed brown.
A painted floral decoration in overglaze enamels *falangcai* adorns the inside of the vessel. We can see a green, yellow and pink flower decoration on the preserved fragment, based on gold chloride. The green leaves lost their color due to chemical reactions that occurred while the vessel was in the ground. Other colors have been relatively well preserved: pink in two shades and yellow.

**CONDITION** Approximately 5% of the vessel has survived. Partial discoloration of the overglaze enamels.

**BIBLIOGRAPHY** unpublished





**VI.23. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3101J

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, *lambrequin* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, wheel-thrown with a slightly flaring belly and a slightly outwardly curved edge, placed on a small ring foot and covered with transparent glaze. The exterior has a monochromatic brown iron oxide glaze. The edge of the bowl is dyed brown.
The bowl's interior has a rich decoration with colorful overglaze enamels in floral patterns, and the edge of the bowl has a border with European connotations. It presents the so-called *lambrequin* pattern in a simplified form.
In the collections of the MAG, there is a plate with a similar border pattern, inv. no. MAG/GD/255/99/04/3101T (cat. VI.24).

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Goldsmith 1956, p. 112.





**VI.24. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3101T

**DIMENSIONS** diameter 13.2 cm; foot diameter 7.6 cm; height 2.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, *lambrequin* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a short ring foot, covered with transparent glaze. The underside of the plate is covered with a monochromatic brown iron oxide glaze.
Overglaze enamels in the color palette of *falangcai* adorn the bottom of the plate. Flowers, dominated by peonies *mudan*, appear in several groups over the entire surface of the plate. One of the bouquets is slightly larger, making it the central element of the composition, the character of which shows the strong influence of European decorative art in the Rococo style. Heavily worn and faded overglaze paints frame the lip of the plate, creating a kind of border. Today, the colors of overglaze enamel only reveal themselves in two shades: pink and green. The collections of the MAG includes tea bowls and plates featuring a similar border pattern: items cat. VI.16 and VI.23.

**CONDITION** The plate is glued from a few pieces; about 90% of the vessel has survived. A portion of the enamel overglaze decoration has blackened.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Jaźwińska, Pudlis 2016/2017, p. 27, ill. 36.





**VI.25. SMALL PLATE**

**INV. NO.** MAG/GD/255/108/02/1222A

**DIMENSIONS** diameter 14 cm; foot diameter 8.5 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹 (?), border

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 7, layer 2511

**DESCRIPTION** A wheel-thrown plate with a short foot, glazed transparent. The plate's interior has an overglaze enamel decoration in the *falangcai* color palette. It shows freely arranged flowers, most likely dominated by conventionally presented peonies *mudan*. The edge of the plate had a border that was probably iron red.

**CONDITION** The plate is glued from a few pieces; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.26. SMALL PLATE**

**INV. NO.** MAG/GD/255/108/02/2816

**DIMENSIONS** diameter 14.6 cm; foot diameter 6.3 cm; height 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, mid-18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

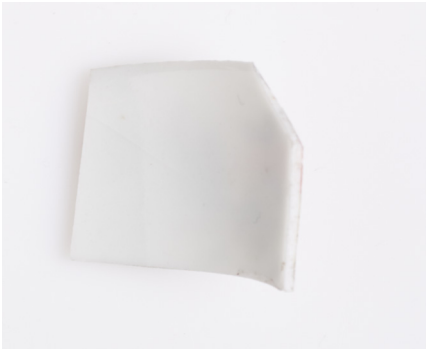
**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 9, layer 357

**DESCRIPTION** Thick-walled porcelain. A deep wheel-thrown plate with a uniform surface on a small ring foot. Glazed transparent, with brown glaze on the exterior. The edge of the plate is dyed light brown.
The simple decoration of this plate matched European Rococo. Small peony *mudan* flowers evenly distributed in the interior of the plate's well were originally vivid: green, crimson pink, and light pink.
Similar objects with inv. nos. MAG/GD/255/99/04/3101T (cat. VI.24) and MAG/GD/255/129/02/657 (cat. VI.39) are in the collection of the MAG.

**CONDITION** The plate is glued from seven pieces, and about 80% of the vessel has survived. The overglaze enamels have partially blackened.

**BIBLIOGRAPHY** unpublished





**VI.27. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/15298(1)

**DIMENSIONS** 2.5 cm x 3.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*), *coquilles d'oeuf* (egg shell)

**DECORATIVE TECHNIQUES** overglaze iron red and iron black, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** blooming peony *mudan* 牡丹 branches

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 2b, layer 4221, object 4220

**DESCRIPTION** High-quality, thin-walled porcelain, a wheel-thrown piece. White porcelain glazed transparent was fired and then painted overglaze with iron red and black, overglaze enamels, and gilded.
Thin-walled porcelain of this quality, also called "eggshell" (*coquilles d'oeuf*) due to its fragility and delicacy, was typical during the reign of Emperor Qianlong 乾隆 (1735–1796).
Similar objects painted with overglaze paints and enamels *falangcai* are in the collections of the MAG, such as, e.g. inv. no. MAG/GD/255/39/04/3153B (cat. VI.10), as well as *coquille d'œuf* porcelain decorated using other techniques, such as underglaze cobalt: inv. nos. MAG/GD/255/99/04/3101W (cat. II.56) and MAG/GD/255/99/04/3101X (cat. II.57).

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.28. TEA BOWL**

**INV. NO.** MAG/GD/255/108/02/2393

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 3, feature 1701, layer 1702

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, on a ring foot, covered with transparent glaze. The exterior is additionally glazed with a monochromatic brown iron oxide. The tea cup has floral depictions on the interior painted using *falangcai* overglaze enamels and iron red overglaze.

**CONDITION** About 20% of the vessel has survived. The overglaze enamels are partially discolored.

**BIBLIOGRAPHY** unpublished





**VI.29. SMALL PLATE**

**INV. NO.** MAG/GD/255/86/10/1498(9)

**DIMENSIONS** 4.2 cm x 4.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** flowers, geometric braid border

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain. The plate is wheel-thrown and covered with transparent glaze. The edge of the plate is dyed brown.
A floral tendril adorns the interior of the vessel. The artisan used a rare combination of two decoration techniques: painting with underglaze cobalt blue and overglaze enamels *falangcai*. The underglaze cobalt blue depicts twigs, leaves, and geometric elements. In contrast, the overglaze enamels in the *falangcai* type depict flower petals (they may have been initially pink) and green leaves.
At the same time, it is one of the few examples of decoration in which the entire pattern has an outline made of underglaze cobalt blue, partially supplemented with overglaze enamels afterward. The MAG collection contains other examples of combining underglaze cobalt blue with overglaze enamels—see items cat. VI.30, VI.31, and VI. 32. However, the cobalt painting was not used to create the outline in those cases.
The rim of the plate has a narrow border consisting of a painted underglaze double ring. A fragment of the border decorating the vessel's rim has been preserved, with a visible small section of the reserve placed alternately with a geometric braid. The panel may have had conventionally presented small flowers inside it.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VI.30. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1498(3)

**DIMENSIONS** 4.5 cm x 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen, export porcelain

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, overglaze enamels *falangcai* in green color, gilding

**ICONOGRAPHIC MOTIFS** flowers, geometric border with flower buds

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, with a well slightly widening towards the top, covered with transparent glaze. The edge of the tea bowl is dyed brown.
The vessel has a geometric, overglaze-painted border of iron red, made up of intersecting rhombuses with flower buds with five petals in the panels. The exterior of the bowl has colorful flowers with gilding. The flower leaves and the borders are underglazed in cobalt blue. Thanks to its several decoration techniques, this vessel has an exciting and varied decoration, as its is a relatively rare combination of underglaze cobalt blue with enamels and overglaze paints.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.31. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/493(2)

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, colored overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, bamboo shoots *zhuzi* 竹子, *Taihu* rock 太湖石, geometrized border

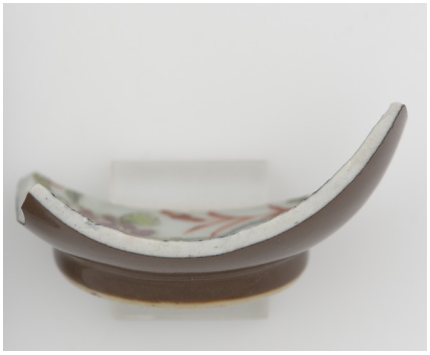
**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain with a uniform surface, thrown on a wheel, on a small ring foot, glazed transparent inside, with monochromatic brown iron oxide glaze on the exterior. The edge of the vessel is dyed brown.
Many combined decoration techniques adorn this plate. The geometrized border in a double border around the edge of the vessel is underglaze cobalt blue. Overglaze enamels in the *falangcai* color palette and overglaze iron red appear in the central representation in the center of the plate. The representation of the *Garden Scene* has survived only fragmentarily, so only the *Taihu* rock and vegetation (young bamboo *zhuzi* shoots) are identifiable. There was probably a body of water on the left side of the composition at the bottom. This decorative pattern is rare for Pomerania.

**CONDITION** About 7% of the vessel has survived. The overglaze enamels are partly damaged.

**BIBLIOGRAPHY** unpublished



**VI.32. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1498(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*), Batawian porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, colored overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, bouquet, ribbons

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The exterior is additionally covered with a monochromatic brown iron oxide glaze.
A bouquet pattern with underglaze cobalt blue stems and leaves adorns the bowl's interior. The peony flowers *mudan*, are painted in eggplant-colored overglaze enamels; the leaves are green enamel. The ribbon entwining the flower stems is painted with overglaze iron red.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.33. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/17974(1)

**DIMENSIONS** foot diameter 7cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** colored overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** fruits and flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain. A small plate on a small ring foot, glazed on the inside with transparent and on the outside with brown glaze.
The plate is decorated with schematically painted flowers and fruits, using overglaze enamels in the *falangcai* technique. Some colors have darkened slightly, but the pink, red, and green have remained in good condition. The plate has conventionally painted flowers and fruits with partially damaged colors, of which pink, red, and green remain. The object has a very similar decoration to cat. VI.34.

**CONDITION** About 15% of the vessel has survived. The overglaze enamels are partially discolored.

**BIBLIOGRAPHY** unpublished





**VI.34. TEA BOWL**

**INV. NO.** MAG/GD/255/20/50/3125(2)

**DIMENSIONS** 3.2 cm x 3.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** colored overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** fruits (?), peony flowers *mudan* 牡丹 (?)

**ORIGIN** pre-emptive excavations by MAG in 2007-2008 at ul. Toruńska 10A in Gdańsk (site 20 – Wyspa Spichrzów), trench 13, layer 1376

**DESCRIPTION** A bowl made of thick-walled porcelain, thrown on a wheel, slightly widening towards the top, glazed with transparent on the interior and with monochromatic brown iron oxide on the exterior.
The entire surface of the preserved bowl has a floral composition painted in *falangcai* overglaze enamels. The colors pink in two shades, yellow, white, and green, can be distinguished. These were probably peony flowers *mudan*, combined with representations of fruit. The object has a very similar decoration to cat. VI.33.

**CONDITION** About 5% of the vessel has survived. The overglaze enamels are partially discolored.

**BIBLIOGRAPHY** unpublished





**VI.35. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/629

**DIMENSIONS** diameter 13.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹(?)

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 36, layer 1001

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown glaze based on iron oxide; the edge is dyed brown.
The preserved fragment of the plate is decorated with overglaze enamels *falangcai*, of which the white enamel and overglaze iron red are the best preserved. A leaf and a fragment of a flower petal are painted at the edge of the plate, probably a peony *mudan*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.36. TEA BOWL**

**INV. NO.** MAG/GD/255/86/11/110(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *mudan* 牡丹, *Taihu* rock 太湖石 (?)

**ORIGIN** pre-emptive excavations by Azupiranu Jakub Prager in 2019 in the area of Sadowa, Łąkowa, and Jaskółcza streets in Gdańsk (site 86), layer 3

**DESCRIPTION** A bowl made of thick-walled porcelain, thrown on a wheel, slightly widening towards the top, with a small ring foot, covered with transparent glaze on the iinterior and monochromatic brown iron oxide on the exterior.
Floral decorations in the following colors remain: pink, white (blackened), red, and green. It probably represented a *Garden Scene* with a *Taihu* rock and flowering peony bushes *mudan*. The outlines of the pattern were red and black iron.

**CONDITION** About 15% of the vessel has survived. The overglaze enamels are partially discolored.

**BIBLIOGRAPHY** unpublished





**VI.37. SMALL PLATE**

**INV. NO.** MAG/GD/255/01/25/207A

**DIMENSIONS** diameter 13 cm; foot diameter 9 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** planned excavations by MAG in 2002-2003 in the area of Rycerska, Wapiennicza, and Karpia streets in Gdańsk (site 1), trench XXIV/1, layer 48

**DESCRIPTION** Thin-walled porcelain thrown on a wheel, on a ring foot, covered with transparent glaze.
The vessel was decorated inside and on the entire surface with multi-colored representations of flowery branches. The outlines are overglaze iron red and filled with overglaze *falangcai* enamels.
It is severely damaged because it is thin-walled, delicate, high-quality porcelain. The overglaze enamels have survived in fairly good condition.

**CONDITION** The plate is glued from three fragments; about 70% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.38. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1303(1)

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s4, layer 152

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
Colorful overglaze enamels cover the white porcelain surface, and the decorative composition shows loosely scattered twigs with blooming peony flowers *mudan*.

**CONDITION** About 10% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.39. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/657

**DIMENSIONS** diameter 13 cm; foot diameter 8 cm; height 2.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), Grząska 4 trench, layer 585

**DESCRIPTION** Thick-walled porcelain thrown on a wheel with a uniform surface on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic brown iron oxide glaze, the edge is dyed brown. A design of peony flowers *mudan* painted in overglaze enamels adorns the vessel; it is difficult to determine their initial colors since they are partially blackened.

**CONDITION** About 25% of the vessel has survived. The overglaze enamels are discolored.

**BIBLIOGRAPHY** unpublished





**VI.40. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/13831

**DIMENSIONS** diameter 13 cm; foot diameter 8 cm; height 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c., ca. 1730-1745

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** chrysanthemum flowers *yuhua* 菊花, *frogspawn* motif, *wavy edge* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 12, layer 2000

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, glazed transparent.
The preserved fragment of the plate has a wide border called a *wavy edge*, a style inspired by the ornamentation of European Rococo. The discoloration of the overglaze enamels makes it impossible to distinguish the colors used precisely. The central iconographic motif of the border background was a now-erased motif called *frogspawn*. Of the entire representation, the best-preserved elements are the chrysanthemum flower *yuhua* with white enamel petals and its center filled with yellow enamel.

**CONDITION** About 5% of the vessel has survived. The overglaze enamels are partially damaged.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Krahl, Ayers 1986, vol. 3, p. 953.





**VI.41. SMALL PLATE**

**INV. NO.** MAG/GD/255/20/46/14003(3)

**DIMENSIONS** 2.5 cm x 5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** plant motifs, peony flowers *mudan* 牡丹 (?)

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, glazed transparent, on a small ring foot.
The plate's interior has colorful overglaze enamels filling contours of overglaze iron red. Due to the severe damage to the paint layer and the small size of the preserved fragment, the decoration of this vessel cannot be recreated. Perhaps this was a depiction of large peony flowers *mudan*.

**CONDITION** About 7% of the vessel has survived. The overglaze enamels are damaged.

**BIBLIOGRAPHY** unpublished





**VI.42. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/20/46/15298(2)

**DIMENSIONS** 2.1 cm x 2.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamel *falangcai*, monochomatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 2B, feature 4221, layer 4221

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, covered with transparent glaze. The exterior wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze.
The overglaze enamels are discolored. Only a tiny fragment of the entire floral composition survives. The green flower leaves had a brown outline, most likely made with overglaze iron oxide paint.

**CONDITION** About 5% of the vessel has survived. The overglaze enamels are worn off and faded.

**BIBLIOGRAPHY** unpublished

**VI.43. TEA BOWL**

**INV. NO.** MAG/GD/255/99/04/3540

**DIMENSIONS** 2.5 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** flower tendrils, peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 839

**DESCRIPTION** A bowl with thick-walled porcelain, wheel-thrown, glazed transparent.
The vessel (most likely a bowl) has ornate painted decoration made with overglaze enamels in the *falangcai* color palette. A fragment of the vessel's rim decoration remains, showing a floral border of intertwining peony branches *mudan*. The vessel was also richly decorated with thickly applied gilding.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**VI.44. TEA BOWL**

**INV. NO.** MAG/GD/255/103/02/1002

**DIMENSIONS** foot diameter 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2001 in the cellars of the Green Gate at ul. Długi Targ in Gdańsk (site 103), trench 1B, layer 290

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown bowl on a small ring foot, glazed transparent, and additionally, it has a brown iron oxide glaze on the exterior.
The bowl has floral motifs painted inside the well, both on the large, oval panel that occupies the entire relatively flat bottom of the vessel, and on the walls. Peony flowers *mudan*, and outlines of the decoration made with overglaze iron red can be distinguished.

**CONDITION** About 30% of the vessel has survived. The overglaze enamels are discolored.

**BIBLIOGRAPHY** unpublished





**VI.45. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/1343

**DIMENSIONS** diameter 8 cm; foot diameter 4 cm; height 3.5 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowering branches, *meisende* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2 - yard, layer 46

**DESCRIPTION** Thick-walled porcelain thrown on a wheel, with walls evenly widening upwards on a small ring foot, covered with transparent glaze. The outside wall of the plate is additionally covered with a monochromatic, brown iron oxide glaze, and the edge is dyed brown.
Overglaze enamels *falangcai* with a pattern of small flowers adorn the bowl. The colors have partially changed due to contact with a corrosive environment. However, one can note the exceptionally well-preserved iron red overglaze. The bottom of the bowl has small bouquets. At the edge, the iron red oxide border pattern is derived from European porcelain, known by researchers as *meisende*.

**CONDITION** About 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.46. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/16697(1)

**DIMENSIONS** 4 cm x 3.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3733

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown bowl on a ring foot, glazed transparent, and, additionally, it has a brown iron oxide glaze on the exterior. The edge of the bowl is dyed brown.
The preserved bowl fragment reveals a decoration with colored overglaze enamels *falangcai* and overglaze iron red. A small peony flower *mudan* is painted with iron red, and the leaves are green enamel. A thick line of white overglaze enamel runs along the very edge of the vessel.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**VI.47. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/218F

**DIMENSIONS** diameter 9 cm; foot diameter 4 cm; height 4.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, layer 42, feature 201

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown bowl on a ring foot, glazed transparent, and additionally, it has a brown iron oxide glaze on the exterior.
The interior has a blooming peony *mudan* branch motif decoration painted with *falangcai* overglaze enamels.

**CONDITION** About 12% of the vessel has survived. The overglaze enamels are partially discolored.

**BIBLIOGRAPHY** unpublished

### VI.48. VESSEL FRAGMENT

**INV. NO.** MAG/GD/255/129/02

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), layer 481

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown bowl on a ring foot, glazed transparent, and additionally, it has a brown iron oxide glaze on the exterior.
The interior has a flower motif decoration painted with *falangcai* overglaze enamels. A single, conventionally presented peony flower *mudan* painted on the bottom of the well remains.

**CONDITION** About 25% of the vessel has survived. The overglaze enamels are discolored.

**BIBLIOGRAPHY** unpublished





**VI.49. SMALL PLATE**

**INV. NO.** MAG/GD/255/129/02/751

**DIMENSIONS** diameter 13 cm; foot diameter 6.5 cm; height 2.8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 4, layer 366

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a ring foot, glazed transparent on the inside and with monochromatic brown iron oxide glaze on the outside.
The vessel is decorated on the interior with colorful floral motifs executed in overglaze enamels *falangcai*.

**CONDITION** About 20% of the vessel has survived. The overglaze enamels are discolored.

**BIBLIOGRAPHY** unpublished





**VI.50. TEA BOWL**

**INV. NO.** MAG/GD/255/129/02/917

**DIMENSIONS** diameter 8 cm; foot diameter 3.5 cm; height 4.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic light brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** blooming peony branches *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2007 at ul. Grząska in Gdańsk (site 129), trench Grząska 2, layer 466

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a ring foot, glazed transparent on the inside, with monochromatic brown iron oxide glaze on the outside. The edge of the vessel is dyed brown.
The bowl's well contains images of blooming peony twigs *mudan*, painted with overglaze *falangcai* enamels. The delicate, exceptionally well-preserved colors harmonize with the light brown glaze known as "coffee with milk" or Fr. *café au lait*.

**CONDITION** About 50% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VI.51. LARGE DEEP PLATE**

**INV. NO.** MAG/GD/255/86/10/1498

**DIMENSIONS** diameter 20 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹 (?)

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 209

**DESCRIPTION** Medium thin-walled porcelain, wheel-thrown. The edge of the plate is dyed brown. The plate has a plant twig decoration with flowers at the rim. The depiction is probably a simplified representation of peony flowers *mudan*. Due to the small preserved fragment, it is impossible to determine the plate's central decoration.

**CONDITION** About 5% of the vessel has survived. The overglaze enamels are discolored.

**BIBLIOGRAPHY** unpublished





**VI.52. TEA BOWL**

**INV. NO.** MAG/GD/255/108/02/1291(1)

**DIMENSIONS** 3.6 cm x 3.4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 3, layer 2311

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, covered with transparent glaze. Brown glaze based on iron oxide appears on the exterior.
The vessel's well contains flowers painted with overglaze enamels in the *falangcai* color palette. The preserved fragment of the painting could be a simplified representation of peony flowers *mudan*. The outlines are overglaze iron red.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.53. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/2957

**DIMENSIONS** 5.3 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flower *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 4, layer 2

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown bowl, placed on a small ring foot, glazed transparent.
A small peony flower *mudan*, painted with overglaze iron red and overglazed enamel *falangcai*, remains in the middle of the well.

**CONDITION** About 10% of the vessel has survived. There is some discoloration of the paints and overglaze enamels.

**BIBLIOGRAPHY** unpublished





**VI.54. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2246(1)

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm; height 2.2 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** *Landscape of a River Mouth* (?), pavilion, hills, pine tree

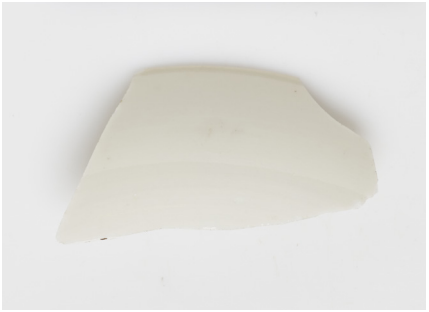
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 6 - yard, layer 6002

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, glazed transparent, on a ring foot
The visible fragment of the decoration shows a *Landscape*, probably representing a *River Mouth*. The preserved fragment shows the distant bank of the river with a small pavilion, hills, a pine tree, and other vegetation.

**CONDITION** About 25% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.55. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/3694(1)

**DIMENSIONS** 5.2 cm x 3 cm

**PLACE OF ORIGIN** China, Jingdezhen,

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding

**ICONOGRAPHIC MOTIFS** plant decoration, *meisende* border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 859

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, glazed transparent.
Only a fragment of the plate's rim remains, portraying a simplified, geometrical *meisende* border painted with overglaze iron red and remnants of other decorations (representing plants?) painted with *falangcai* overglaze enamels.

**CONDITION** About 8% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.56. TEA BOWL**

**INV. NO.** MAG/GD/255/20/46/14430(1)

**DIMENSIONS** 2.2 cm x 1.6 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩color palette (?), called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai* (?), monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 25B, layer 3719

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, glazed transparent. The exterior of the tea bowl has monochromatic brown iron oxide glaze as well. The edge is dyed brown.
A single, small overglaze iron red flower remains on the preserved fragment. The bowl was probably also decorated with overglaze enamels. It is impossible to state whether they belonged to the *falangcai* color palette.

**CONDITION** About 3% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.57. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1656(1)

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red and brown, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), trench s7, layer 211

**DESCRIPTION** Thick-walled porcelain. A bowl turned on a wheel, with the belly slightly flaring upwards, placed on a small ring foot and glazed transparent, and on the exterior of the vessel is a brown iron oxide glaze. Overglaze paints and enamels in the *falangcai* color palette decorate the bowl.
On the preserved fragment, we can see a single flower. The outlines are overglaze paint, and convex overglaze enamels fill the interior. We recognize red and green, although the overglaze decoration is partially damaged.

**CONDITION** About 15% of the vessel has survived. The paints and overglaze enamels are partially discolored and worn.

**BIBLIOGRAPHY** unpublished





**VI.58. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2441

**DIMENSIONS** diameter 11 cm; foot diameter 8 cm; height 1.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, geometrized braided border

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 95, layer 877

**DESCRIPTION** Thick-walled porcelain. A thrown flat plate with a uniform surface, on a small ring foot, with transparent glaze and additionally brown glaze on the exterior.
A large red peony flower *mudan* with green leaves decorates the surviving fragment of this vessel. The edge of the plate has a border painted with overglaze iron red panels made of intersecting cuts. One conventionally depicted peony flower appears within the border, painted in overglaze iron red. The flower petals are rendered in overglaze iron red, while the green leaves are overglaze enamels of the *falangcai* type.

**CONDITION** The plate is glued from two pieces; about 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.59. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/2035

**DIMENSIONS** diameter 13 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette (?), called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai* (?), monochromatic light brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), Szeroka 91 - yard, object 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel. The edge is dyed brown.
On the surviving fragment one can see a completely blackened plant decoration most likely painted with overglaze enamels *falangcai*. The difficult-to-interpret decorative pattern is of European origin. It may have been made with thick overglaze paints other than *falangcai*.

**CONDITION** About 5% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.60. TEA BOWL**

**INV. NO.** MAG/GD/255/86/10/1127

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, mid-18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by Pracownia Archeologiczno–Konserwatorska M.K. Kocińska in 2015-2017 at ul. Łąkowa 35/38 in Gdańsk (site 86), layer 1 – removal of rubble clearing

**DESCRIPTION** Thick-walled porcelain. A tea bowl thrown on a wheel on a small ring foot, covered with transparent glaze.
The bowl's interior contains a floral arrangement in the well, of which only a fragment has survived. The outside of the bowl is decorated with peony flowers *mudan* with stems and leaves painted with green overglaze enamel, while the flowers are painted with red iron overglaze.

**CONDITION** About 40% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**VI.61. TEA BOWL**

**INV. NO.** MAG/GD/255/39/04/1401

**DIMENSIONS** diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** pre-emptive excavations by MAG in 1999-2000 in the area of Rajska, Heweliusza, Wodopój, and Św. Bartłomieja streets in Gdańsk (site 39), trench 30 - yard, layer 5383

**DESCRIPTION** Thick-walled porcelain. Wheel-thrown, covered with transparent glaze.
A dish decorated with overglaze enamels in orange (iron red) and green, with floral decoration.

**CONDITION** Three pieces survive, making up about 10% of the vessel. The paints and overglaze enamels *falangcai* are heavily worn and discolored.

**BIBLIOGRAPHY** unpublished





**VI.62. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/494(3)

**DIMENSIONS** 5 cm x 4,4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** floral decoration, *meisende* border

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, covered with transparent glaze.
The edge has a *meisende* border decoration inspired by European decorative motifs. On the outside of the bowl, a fragment of decoration made with *falangcai* overglaze enamels has been preserved. It presents subtly painted plant motifs.

**CONDITION** About 20% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.63. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/03/4728

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, ca. 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** flowers, goldfish *jinyu* 金魚

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench 52, layer 2157

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown plate on a small ring foot is covered with transparent glaze and also covered on the outside with brown glaze based on iron oxide.
The well's center has a relatively complex composition, rarely found in exported porcelain. This painting could be the only known example of the goldfish *jinyu* motif appearing on urban Chinese export porcelain from archaeological excavations in Gdańsk. This motif appears quite often in Far Eastern art, but it has only appeared once out of the 800 artifacts isolated for research. Unfortunately, the decoration with overglaze enamels in the *falangcai* type was very damaged and discolored. Only on close inspection can one notice the very subtle gilding, which emphasizes and, at the same time, complements the delicate drawing.

**CONDITION** About 35% of the vessel has survived. There are major abrasions and a very severe discoloration of the overglaze enamels.

**BIBLIOGRAPHY** unpublished







**VI.64. TEA BOWL**

**INV. NO.** MAG/GD/255/129/03/215B

**DIMENSIONS** foot diameter 4 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

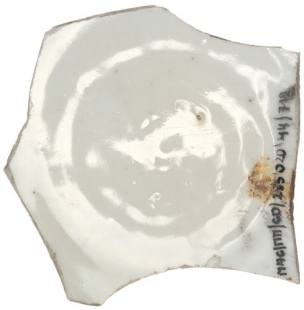
**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, feature 201, layer 42

**DESCRIPTION** Thick-walled porcelain. Wheel-thrown on a small ring foot. It has a transparent glaze and brown iron oxide glaze on the exterior.
Brown paper pieces covered parts of the bowl's surface during the glazing process. After glazing and removing the papers, white panels in an oval form remained. The same technique appears on objects cat. VI.65-69, as well as on similarly decorated objects painted using overglaze paints (cat. IV.26-27).
This bowl is a typical, mass-produced object intended for export to Europe. The MAG collection contains a very similar bowl with a slightly modified panel cut inv. no. MAG/GD/255/39/03/19649.

**CONDITION** About 35% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.65. BOWL COVER**

**INV. NO.** MAG/GD/255/20/44/712

**DIMENSIONS** 7 cm x 6 cm.

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, gilding, monochromatic brown iron oxide glaze

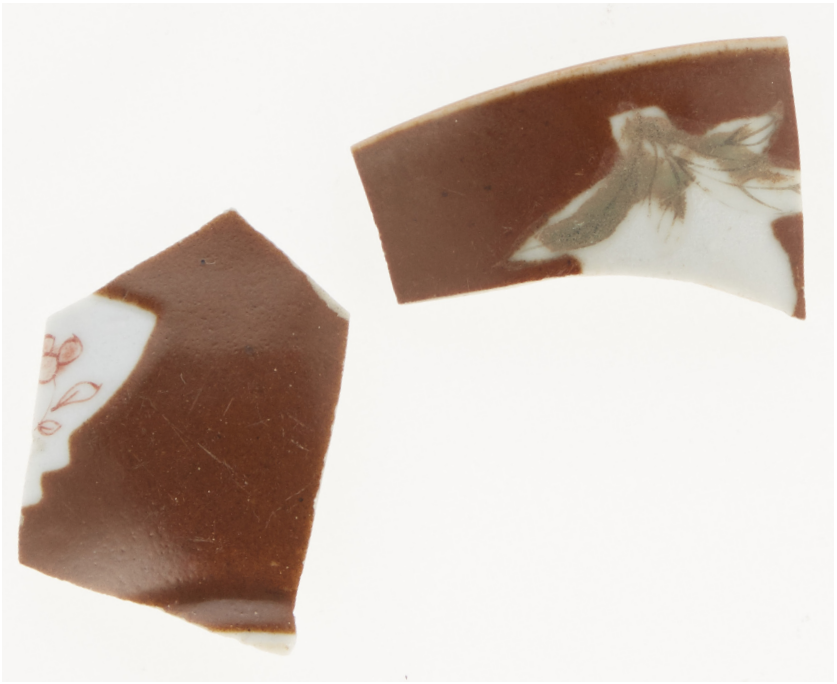
**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

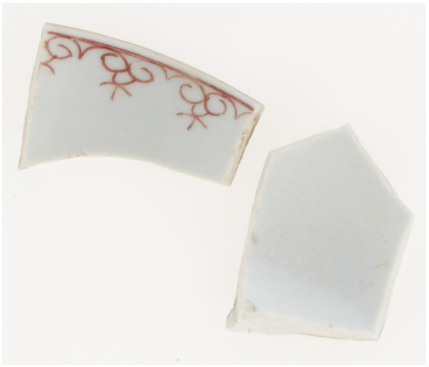
**ORIGIN** pre-emptive excavations by MAG in 2005-2006 at ul. Toruńska in Gdańsk (site 20 – Wyspa Spichrzów), trench 4, layer 200

**DESCRIPTION** A thick-walled wheel-thrown porcelain object. Glazed with transparent and also brown iron oxide on the exterior. The white panels have simplified peony flowers *mudan*, painted with colored overglaze enamel *falangcai*. The green overglaze enamels were discolored. The painted flower petals are overglazed with iron red and additionally outlined darker. Unfortunately, this cover was in a set with a bowl, which did not survive. Similar objects appear in many European museums. Among others, in Östasiatiska Museet inv. no. BS-1308-B, a bowl with a cover set has been preserved in excellent condition. For comparison, see the description cat. VI.64.

**CONDITION** About 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.66. TEA BOWL**

**INV. NO.** MAG/GD/255/16/02/508

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹, *meisende* border

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel, with a uniform surface, on a small ring foot, covered with transparent glaze. The exterior is additionally glazed with a monochromatic brown iron oxide glaze. The edge is dyed brown.
During the glazing process, the artisan covered part of the vessel's surface with brown paper. After completion, they removed the paper, and white leaf shapes remained. Within the shapes, *falangcai* overglaze enamels were used for decorating, which suffered much damage, including discoloration. A delicate border, painted with iron red oxide, runs along the interior edge of the lip. A European *meisende* pattern appears there. It cannot be assumed with certainty that both fragments belong to the same vessel. For comparison, see the description cat. VI.64.

**CONDITION** About 30% of the vessel has survived. Numerous damages to the painting, including discoloration.

**BIBLIOGRAPHY** unpublished





**VI.67. BOWL COVER**

**INV. NO.** MAG/GD/255/16/02/490B

**DIMENSIONS** diameter 9 cm; height 3 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** A cover made of thick-walled, wheel-thrown porcelain. It is glazed transparent. The outer side of the cover also has a monochromatic, brown iron oxide glaze. The edge of the cover and the edge of the handle are stained brown.
The cover's exterior is glazed with brown glaze and decorated with paintings made with overglaze enamels *falangcai*. The peony *mudan* tendril motif is green and red-violet; more minor elements are overglazed iron red. The painted flowers have a white background of oval-shaped panels. The panels without brown glaze were created by using a technique consisting of covering the brown-glazed parts with paper. After firing, these previously covered areas did not have a monochromatic brown glaze. Recreating the original colors and paintwork is complex because the overglaze enamels have been subject to much mechanical damage and chemical discolorations. For comparison, see the description cat. VI.64.

**CONDITION** About 50% of the vessel has survived. Extensive wear and discoloration of the painting.

**BIBLIOGRAPHY** unpublished

**COMPARATIVE BIBLIOGRAPHY** Jaźwińska, Pudlis 2016/2017.





**VI.68. VESSEL FRAGMENT**

**INV. NO.** MAG/GD/255/129/03/217

**DIMENSIONS** 5 cm x 2.5 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** peony flowers *mudan* 牡丹

**ORIGIN** salvage excavations by MAG in 2007 at ul. Chlebnicka 35-37 in Gdańsk (site 129), trench 1, layer 42, object 201

**DESCRIPTION** A thick-walled, wheel-thrown porcelain body, glazed transparent. On the exterior, there is an additional brown iron oxide glaze with visible white panels.
The panels have painted blooming peonies *mudan* in the overglaze enamel *falangcai* color palette. Despite the damage to the colors, we can deduce that they have the following colors: deep pink, green, and white. This decoration was typical for porcelain, commonly known in Europe as the "*pink family*."
In the collection of the MAG, there is a bowl inv. no. MAG/GD/255/16/02/508 (cat. VI.66) decorated with the same technique and pattern. For comparison, see the description cat. VI.64.

**CONDITION** About 7% of the vessel has survived. The overglaze enamels are heavily discolored.

**BIBLIOGRAPHY** unpublished





**VI.69. SMALL PLATE**

**INV. NO.** MAG/GD/255/16/02/510(1)

**DIMENSIONS** 3.4 cm x 3.1 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze enamels *falangcai*, monochromatic brown iron oxide glaze

**ICONOGRAPHIC MOTIFS** illegible

**ORIGIN** supervision and salvage excavations by MAG in 1983-1984 within the Radunia Canal between ul. Rajska and Targ Sienny in Gdańsk (site 16); isolated artifact

**DESCRIPTION** Thick-walled porcelain. A wheel-thrown plate covered with transparent and brown iron oxide glaze on the interior and exterior.
The vessel has an overglaze painting on the interior within white panels left by covering selected surfaces before applying brown iron oxide enamel. A small, illegible fragment of decoration painted with blue overglaze enamel *falangcai* remains.
The collection of the MAG contains a similar object, see cat. VI.64 and VI.68.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VI.70. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1610(1)

**DIMENSIONS** foot diameter 8 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with green overglaze enamel in type of the *Kangxi wucai* 康熙五彩 color palette, called the *green family* (Fr. *famille verte*), blue and white *qing-hua* 青花

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze enamels *wucai* 五彩, gilding

**ICONOGRAPHIC MOTIFS** *Landscape*, clouds *yun* 雲

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 - yard, object 3053, layer 3919

**DESCRIPTION** Thin-walled porcelain, a thrown flat plate, on a small ring foot, covered with transparent glaze.
From the preserved fragment of the plate and its painting, overglaze enamels, and gilding preserved on it, one can assume that a *Landscape Scene* adorned it. This plate is one of the few examples of blue and white porcelain decorated with overglaze enamels and gilding in the collection of the Archaeological Museum in Gdańsk. It is impossible to state whether the vessel featured the full *wucai* color palette or only the green enamel (occasionally used to decorate blue-and-white and Imari porcelain).

**CONDITION** About 15% of the vessel is preserved. There are discolorations on the surface caused by the object's long stay in the earth's layers. Despite this, the gilding is in very good condition.

**BIBLIOGRAPHY** unpublished









**VI.71. BOWL**

**INV. NO.** MAG/GD/255/108/02/2327

**DIMENSIONS** foot diameter 7 cm

**PLACE OF ORIGIN** China, Jingdezhen

**INSCRIPTIONS / MARKS** none

**DATED** Qing dynasty, 1st half 18th c.

**TYPE** export porcelain, decorated with overglaze enamels in the *falangcai* 珐琅彩 color palette, called the *pink family* (Fr. *famille rose*)

**DECORATIVE TECHNIQUES** overglaze iron red, overglaze enamels *falangcai*

**ICONOGRAPHIC MOTIFS** *Landscape with Figures*

**ORIGIN** pre-emptive excavations by MAG in 2008-2009 at Stara Stocznia and Wałowa streets in Gdańsk (site 108), trench Stara Stocznia 2, feature 2627, layer 2628

**DESCRIPTION** Thick walled porcelain, thrown on a wheel, with a high ring foot covered with transparent glaze.
This bowl's interior contains a simplified flower pattern, painted with iron red overglaze. On the exterior, there is a scene with figures in a landscape, done in overglaze painting in green and iron red oxide. A circle painted with iron red oxide is at the bottom of the bowl, by the foot.

**CONDITION** The vessel is glued from two pieces; about 30% of the vessel has survived.

**BIBLIOGRAPHY** unpublished

# Chapter VII
# Japanese export porcelain

## Early Japanese porcelain
### *ko-Arita* 古有田

Based on the analysis of the modest amount of archaeological material that I analyzed while researching at MAG,[1] one can conclude that the following types of Japanese porcelain decoration could be found in Gdańsk: *sometsuke kinrade* 染付金襴手, blue and white porcelain with gilding (cat. VII.1); *hakuji kinrade* 白地金襴, white and gold porcelain (cat. VII.2); objects decorated with overglaze painting *iro-e* 色絵 (cat. VII.6-9; VII.11); a type of porcelain called *aka-e kinrade* 赤絵金襴手, with gilding (cat. VII.3). Furthermore, there were relics of objects decorated in the *kakiemon-yōshiki* style 柿右衛門様式 (also cat. VII.3); Japanese Imari, *sometsuke iro-e jiki* 染付色絵磁器 (cat. VII.4-5). Relatively more common were the following: twentieth-century porcelain decorated with overglaze painting (cat. VII.6-9; VII.11), underglaze cobalt transfer (cat. VII.10; VII.14), transfer tinted with overglaze paints (cat. VII.15-17), as well as porcelain decorated in relief, using the *moriage* 盛不げ technique (cat. VII.12-13).

So far, during the research of material obtained from excavations, the occurrence of Japanese porcelain *ko-Arita* 古有田 in the area of Gdańsk has not been taken into account. We can expect new finds and perhaps the correct identification of previously obtained porcelain vessels of the *ko-Arita* type. The situation is similar in the case of other types of Japanese porcelain. Currently, no presence of *seiji* 青磁 celadons, white porcelain of the Arita type,[2] or typical, multicolored, figurative, plant and animal decoration in the Kakiemon 柿右衛門 style has been found.

Interesting conclusions can come from analyzing old Gdańsk inventories.[3] We find three terms mentioned there that refer to Far Eastern porcelain: Chinese, Japanese and East Indian. Objects described by the latter term could be Chinese and Japanese (according to their owners' knowledge, they came on ships from India). A noticibly large number of products described as "Japanese" were listed in the posthumous inventory of Sophia Sittart from 1780.[4] As can be seen from the descriptions, she had entire sets of dishes and tableware in her shop. We can read: "white [multi]colored Japanese set: 1 coffee pot, 1 milk jug, 1 tea pot, 1 tea crumb tin, 1 sugar bowl, 12 cups."

The term *"White-Multicolor*" indicates that it may be a vessel decorated in the Kakiemon or Imari style. It is, therefore, difficult to assess unequivocally what type of vessels these were. However, they appeared in great numbers. It is worth noting that although the list was written in the last quarter of the 18th century, a wealthy merchant woman could have owned vessels that were several dozens of years older. It is also more likely that this was the much more common Imari style in urban homes than the exclusive Kakiemon imported to royal courts at the turn of the 17th and 18th centuries. This set also indicates a rather interesting fact: vessels for both coffee and tea appear as one set. The element that unites them is undoubtedly the decoration, and milk jugs decorated in the same way would be used for both occasions: drinking tea or

[1] This issue is discussed in detail in: Pudlis A., "Przykłady dawnej porcelany japońskiej *ko-Arita* 古有田 (stara Arita) w zbiorach Muzeum Archeologicznego w Gdańsku," [in:]: E. Kizik, K. Grabowski (eds.), *Rzeczy piękne, Studia z dziejów kultury i rzemiosła artystycznego dedykowane pamięci dr. Jacka Kriegseisena*, Gdańsk 2024b, pp. 252-268. The above-mentioned text focuses exclusively on early Japanese porcelain, omitting vessels produced in the first half of the 20th century.

[2] Ibid.

[3] See annex 1 in this book: Barylewska-Szymańska E, *Far Eastern Porcelain In Gdańsk Inventories of Household Property and Press Aadvertisements*, pp. 567-575.

[4] Barylewska-Szymańska E., "Sklep z porcelaną Charlotty Sophii von Sittart. Kilka uwag o gdańskim rynku wyrobów ceramicznych w drugiej połowie XVIII wieku," [in:] E. Kizik, K. Grabowski (eds.), *Rzeczy piękne. Studia z dziejów kultury i rzemiosła artystycznego dedykowane pamięci Doktora Jacka Kriegseisena*, Gdańsk 2024, pp. 269-291.

coffee. Following this line of thought, one could also assume that European tastes influenced the introduction of different dimensions of vessels into Japanese export production and the withdrawal of such small items as sake cups from the offering.

The merchant's inventory contains an exceptionally large amount of information about the objects we are interested in. Another column describes as many as 171 Japanese variously decorated cups (tea bowls?) with saucers. Next various Japanese plates are listed, including: "with colorful painting and representations of people," "red-colored," "red-colored with gilded flowers," and "blue-colored with gilding" (could this be a description of the Imari style? Alternatively, rather *sometsuke kinrade* 染付金襴手, if there was no mistake,or perhaps these were not Japanese objects at all), "blue." The items of porcelain described as: "blue and white porcelain decorated with underglaze cobalt," are undoubtedly *sometsuke* objects. The same inventory lists many other "Japanese" objects. We cannot be sure whether all these attributions were correct because the person who compiled the inventory in good faith could also have mistakenly mixed Chinese objects with Japanese ones or even with their imitations from Berlin or Meissen. Nevertheless, one can assume that at least some of them were, in fact, Japanese porcelain, the popularity of which in old Gdańsk is likely, on this basis.[5]

From the analysis of other available inventories we can also learn that the following types of porcelain products described as "Japanese" were found in Gdańsk:[6] cups, chocolate cups, coffee pots, milk jugs, plates, salad bowls, tea caddies, sugar dishes, teapots, bowls for rinsing cups, sugar bowls, punch bowls. The sporadically mentioned porcelain figurines or animals, as well as sets of vases (5 pieces) have no reference to their provenance, although their occurrence has been confirmed.[7]

## New consumer habits in the 19th century

The situation changed at the beginning of the next century. Based on the analysis of the material from the excavations, it can be assumed that, similarly to porcelain from China, the import of Japanese porcelain on a more significant, noticeable scale, practically did not occur in the 19th century. On the one hand, this was due to the deterioration of the economic status of the Gdańsk burghers associated with the Prussian partitions. In 1793, Prussia annexed Gdańsk under the second partition of Poland, an agreement concluded between three absolutist monarchies: Austria, Prussia, and Russia. Gdańsk, ceasing to belong to the Polish-Lithuanian Commonwealth, lost its privileges as a royal city, a voice in the democratic election of the king, and numerous other benefits. Even though many burghers belonged to the German language culture, from the point of view of the economy and legal situation, it was a fall from which the city *de facto* never recovered. In the first half of the 19th century, an additional burden was the enormous war reparations imposed on the city due to the Napoleonic Wars. Consumer habits were also changing. Among other things, in the Northern European market, delicate faience (especially English) and porcelain produced on a large scale in Europe[8] became increasingly popular. In addition, the mercantilist policies of the Kingdom of Prussia limited imports in general, promoting domestic production (e.g., porcelain products from the royal manufactory in Berlin).

## European imitation and inspiration

While the Chinese began to copy the Imari style, creating a fascinating and beautiful variety called Chinese Imari, Japanese patterns also gained popularity in Europe.

The first Japanese porcelain was imitated and even copied by the factory in Meissen. Over time, it created its style of imitating Far Eastern porcelain, particularly Japanese Kakiemon. The same tendencies could be observed in the following years of the 18th century in other large, newly established porcelain factories such as Berlin or Sevres, but also in many smaller ones. Similarly to Chinese porcelain, there were also European decorative workshops (called paint shops), where they made imitations and often even imitations of Japanese porcelain. However, the two main styles they copied were Imari and Kakiemon. When copying Japanese Imari, the typical colors were retained: white, red, cobalt blue, and gold. English Imari introduced specific variations in how decorations were conducted, consisting of tendrils and patterns

[5] Łakomska B., *Miłośnicy "chińskości"* w dawnej Polsce, Warszawa 2008.

[6] Oniszczuk-Rakowska A., *Ceramika naczyniowa w Gdańsku w XVII i XVIII w. Materiały z wykopalisk na terenie przyszłego Centrum Dominikańskiego i hotelu "Rezydent" a inwentarze pośmiertne*, [in:] XV Sesja Pomorzoznawcza, ed. G. Nawrolska, Elbląg 2007, p. 409.

[7] See annex 1 in this book, pp. 567-575.

[8] See chapter I in this book, pp. 15-16.

densely filling the surface of vessels, similar to the compositions of Indian batiks. On the other hand, the Kakiemon factory style had several aspects of imitation: the color of the enamel or overglaze paints and the composition maintaining a balance between the space created by the snowy white of the porcelain and the restrained drawing created by bright green, vivid red, blue, yellow and black contours. If Japanese plates or bowls were not directly copied, in each case they tried to imitate at least the delicacy and almost symbolic lightness of the compositions, presenting imaginary scenes from the lives of animals and people.

The fashion for Japan (and in the future, a new art movement called Japonism) gradually developed throughout the 19th century. Japan appeared to be a more exciting and mysterious country than the great, gradually declining China. In Great Britain, 1810 is the date of the emergence of a new fashion style called "Japanese." This style was associated with the creation of the Royal Pavilion, which the King of England, George IV, ordered to be built in Brighton. It was a fantastic combination of various styles, particularly Japanese and Indian motifs, expressed in the style of English faience (the aforementioned "English Imari"). The sources of such a compilation of "pan-Asian" styles lay in the trade practices: goods imported from distant countries appeared in Europe during successive transshipments in the same transports. At the same time, the demand for original artistic craftsmanship meant that, for example, small factories were also established in India producing imitations of Japanese products, and the factory in Derby produced porcelain for many decades, which was a compilation of oriental decorative motifs, commonly called the "Japanese style." One can cautiously hypothesize that the people of Gdańsk retained their fondness for exotic patterns even in the 19th century. Perhaps the relatively inexpensive Japanese and Chinese porcelain was replaced in the 19th century by good quality English faience, often decorated with "Chinese" and "Japanese" as well as "Indian" patterns. However, this material is yet to be researched.

## XX century

After a long absence, Japanese porcelain again made a more significant appearance on Gdańsk tables in the first half of the 20th century, along with the fashion for Japanese food, but primarily due to the increase in relatively cheap imports from Japan. The end of the 19th century saw numerous changes in the structure of porcelain imports from the Far East. With the cessation of the activities of the large European East India companies, imports from China decreased. After the official opening of Japan under the Treaty of Kanagawa (Japanese: 日本國米利堅合衆國和親條約（*Nihon-koku Merikan Gasshūkoku Washin Jōyaku*), or the *Treaty of Peace and Friendship between Japan and the United States*, signed on March 31, 1854; (in short called 神奈川条約 *Kanagawa Jōyaku*), an increasing part of domestic ceramic production was directed towards creating patterns and models intended for Europe and America. The emergence of Japonism marked the second half of the 19th century. It was both a fashion for everything Japanese and a dynamic and creative cultural trend. At the turn of the 19th and 20th centuries, almost everyone recognized Japanese decorative motifs, and their influence on Western art was increasingly more substantial, manifesting itself, for example, in the form of Art Nouveau.[9]

The 20th century porcelain discovered in Gdańsk is mass-produced and intended for European export. Mostly, vessels such as those discovered in Gdańsk were part of tea sets. These sets usually consisted of many pieces: a teapot, a milk jug, a sugar bowl, and six or five cups and saucers. These sets often included dessert plates and one large dish for sweets (a large plate or a sort of basket). Due to the prevailing beliefs of Europeans in the 20th century that thin porcelain was more valuable, extremely fragile cups were favored. Its mold-manufacturing process on an industrial scale made it cheaper. In addition, firing thin-walled products took much less time. Transport was also cheaper because they were very light. However, they were extremely delicate, which could have contributed to significant losses during transportation.[10] It can be assumed that Japanese porcelain from the 1920s and 1930s was found in many Gdańsk households, and its presence has also been confirmed in museum collections and private collections across Poland.[11]

[9] K. Kwiatkowski, "*Motywy azjatyckie na ceramice nowożytnej ze Stargardu, Zarys problematyki*," [in:] *Trzebiatów – spotkania pomorskie], ed. J. Kochanowska*, Trzebiatów 2011, pp. 189-197.

[10] Goraj J., *Luksusowa ceramika naczyniowa pochodząca z okresu nowożytnego pozyskana w trakcie badań wykopaliskowych na terenie Gdańska*, [in:] H. Paner, M. Fudziński, Z. Borcowski (ed), *Stan badań archeologicznych miast w Polsce*, Gdańsk 2009, pp. 352-354.

[11] The research includes similar objects from Szczecin, Poznań, Warsaw, and other large cities.







**VII.1. SAKE BOWL**

**INV. NO.** MAG/GD/255/99/04/1638

**DIMENSIONS** diameter 6.4 cm; foot diameter 2.9 cm; height 3.5 cm

**PLACE OF ORIGIN** Japan, Arita

**INSCRIPTIONS / MARKS** none

**DATED** Edo 江戸時代 (1603-1868), ca. 1690-1720

**TYPE** *Imari-yaki* 伊万里焼, *Arita-yaki* 有田焼, gilded *sometsuke kinrade* 染付金襴手 blue-and-white porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue, gilding; *sometsuke kinrade*

**ICONOGRAPHIC MOTIFS** *autumn flowers*, orchids *ran* 蘭

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 - yard, feature 3053, layer 3919

**DESCRIPTION** This bowl, characterized by its fragile walls evenly expanding upwards, was thrown on a wheel.
The perfect proportions and craft precision prove that it comes from one of the most skilled workshops in Arita. The entire bowl surface has gilded decoration, with "*autumn flowers*" motifs painted in white panels framed in dark cobalt blue. This technique, combining underglaze cobalt decoration with gilding, is called *sometsuke kinrade* in Japanese. Cobalt blue, called *gosu* 呉須, was applied to the surface of the dried body of the vessel with large brush strokes to achieve the effect of a uniform-colored surface. The composition of the decoration of the outer side of the bowl consists of five panels painted with underglaze cobalt blue, with gilded individual flower branches. On one of the preserved panels, we see an orchid flower *ran*. A small flower in a circle adorns the center of the cup's well.
Similar objects can be found only in a few European and non-European collections. It is one of the most valuable items from the entire collection of Far Eastern porcelain in Gdańsk.

**CONDITION** About 75% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2021, p. 187; Pudlis 2024b, pp. 256-258.

**COMPARATIVE BIBLIOGRAPHY** Fujiwara, Vialle, Baart 2000, p. 123; Barry 1997; Impey 2002.







**VII.2. SAKE BOWL**

**INV. NO.** MAG/GD/255/99/04/3101N

**DIMENSIONS** diameter 5.2 cm; foot diameter 2.3 cm; height 3.4 cm

**PLACE OF ORIGIN** Japan, Arita

**INSCRIPTIONS / MARKS** none

**DATED** Edo 江戸時代 (1603-1868), beg. 18th c., ca. 1700

**TYPE** *Imari-yaki* 伊万里焼, *Arita-yaki* 有田焼, white and gold porcelain *hakuji kinrade* 白地金襴手, golden Imari

**DECORATIVE TECHNIQUES** gilding on white porcelain; *hakuji kinrade*

**ICONOGRAPHIC MOTIFS** painting of birds and flowers *kachouga* 花鳥画, *Autumn grasses under millet*, quail *usura* 鶉 in millet *kibi* 黍, butterfly *chō* 蝶, grasses *kusa* 草, ears of grain *kokumontsu-no ho* 穀物乾穂

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Tandeta 7, layer 1939

**DESCRIPTION** Thin-walled porcelain of the highest quality, thrown on a wheel with a slightly turned-up upper edge and a small foot. The well of the cup gradually widens upwards.
After firing, a pattern made of rich gilding was painted on the transparent glaze. The decoration shows an iconographic motif depicting quails *uzura* sitting under *kibi* millet. "*Autumn grasses under millet*" is another title of the image. It was taken from the motifs and style of Tosa painting by Mitsuoka 土佐光起 (1617-91), one of the most important representatives of the Tosa school. This subject is a typical example of the representation known as *kachouga* ("flower and bird painting").

**CONDITION** About 70% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2024b, pp. 256-262.

**COMPARATIVE BIBLIOGRAPHY** Fujiwara, Vialle, Baart 2000, p. 123; Barry 1997; Impey 2002.



**VII.3. SAKE BOWL**

**INV. NO.** MAG/GD/255/20/46/11210

**DIMENSIONS** diameter 8 cm

**PLACE OF ORIGIN** Japan, Arita

**INSCRIPTIONS / MARKS** none

**DATED** Edo 江戸時代 (1603-1868), 1st half 18th c., ca. 1700

**TYPE** *Imari-yaki* 伊万里焼 porcelain, *Arita-yaki* 有田焼, *kakiemon-yōshiki* 柿右衛門様式 style

**DECORATIVE TECHNIQUES** overglaze iron red, gilding; *aka-e kinrade* 赤絵金襴手

**ICONOGRAPHIC MOTIFS** peony flower *botan* 牡丹, chrysanthemum (?) *kiku* 菊, bamboo fence

**ORIGIN** pre-emptive excavations by MAG in 2006-2008 at ul. Jaglana 3/5 in Gdańsk (site 20 – Wyspa Spichrzów), trench 9, test pit 20, layer 1928

**DESCRIPTION** A high-quality, thin-walled porcelain bowl thrown on a wheel and glazed with a cream glaze; post the initial firing, decorated with overglaze painting (iron red) and gilded before the subsequent firing (*terzo fuoco*). The edge of the bowl was dyed light brown with iron oxide.
This vessel has the *kakiemon-yōshiki* style decorated with the *aka-e kinrade* technique. Due to the warm color and high quality of the ceramic mass, this object is potentially a part of the *nigoshide* 濁手 (or 乳白手). style. The bowl has an overglaze painting in red and gold. The preserved small fragment of the vessel shows a subtle pattern of a bamboo garden pergola and schematically presented flowers – most likely *kiku* and chrysanthemums and *botan* peonies.

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2024b, pp. 262-263.

**COMPARATIVE BIBLIOGRAPHY** Fujiwara, Vialle, Baart 2000, p. 123; Barry 1997; Impey 2002.





**VII.4. TEAPOT (?), CREAMER (?)**

**INV. NO.** MAG/GD/255/133/03/14762

**DIMENSIONS** 3,6 cm x 2,5 cm

**PLACE OF ORIGIN** Japan, Arita

**INSCRIPTIONS / MARKS** none

**DATED** Edo 江戸時代 (1603-1868), 1st half 18th c.

**TYPE** export porcelain, Japanese Imari, *Imari-yaki* 伊万里焼, *Arita-yaki* 有田焼, blue and white porcelain with overglaze paints *sometsuke iro-e jiki* 染付色絵磁器

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding; *sometsuke iro-e jiki* 染付色絵磁器, *kinrade* 金襴手

**ICONOGRAPHIC MOTIFS** chrysanthemum flower *kiku* 菊

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 31, layer 733

**DESCRIPTION** Thick-walled porcelain decorated with a relief. A thrown vessel, additionally decorated with convex applications before glazing, painted with underglaze cobalt blue and overglaze paints.
Determining the entire object's appearance is complicated based on such a small fragment. Due to the relief application, one can assume this vessel belonged to an older, classic, and much rarer version of the Japanese Imari. Only a few similar items are in other European collections. These vessels were produced for export to Europe only for a short period. The reconstruction drawing above shows the probable appearance of the vessel.

**CONDITION** About 4% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2024b, pp. 262-264.

**COMPARATIVE BIBLIOGRAPHY** Fujiwara, Vialle, Baart 2000, p. 123; Barry 1997; Impey 2002.





**VII.5. SMALL PLATE**

**INV. NO.** MAG/GD/255/99/04/1751

**DIMENSIONS** diameter 13.7 cm; foot diameter 8.5 cm; height 2.2 cm

**PLACE OF ORIGIN** Japan, Arita

**INSCRIPTIONS / MARKS** none

**DATED** Edo 江戸時代 (1603-1868), ca. 1700-1730

**TYPE** export porcelain, Japanese Imari, *Imari-yaki* 伊万里焼, *Arita-yaki* 有田焼, blue and white porcelain with overglaze paints *sometsuke iro-e jiki* 染付色絵磁器

**DECORATIVE TECHNIQUES** underglaze cobalt blue, overglaze iron red, gilding; *sometsuke iro-e* 染付色絵

**ICONOGRAPHIC MOTIFS** *Garden Scene*, peony flowers *botan* 牡丹, chrysanthemum flowers *kiku* 菊, bamboo blind

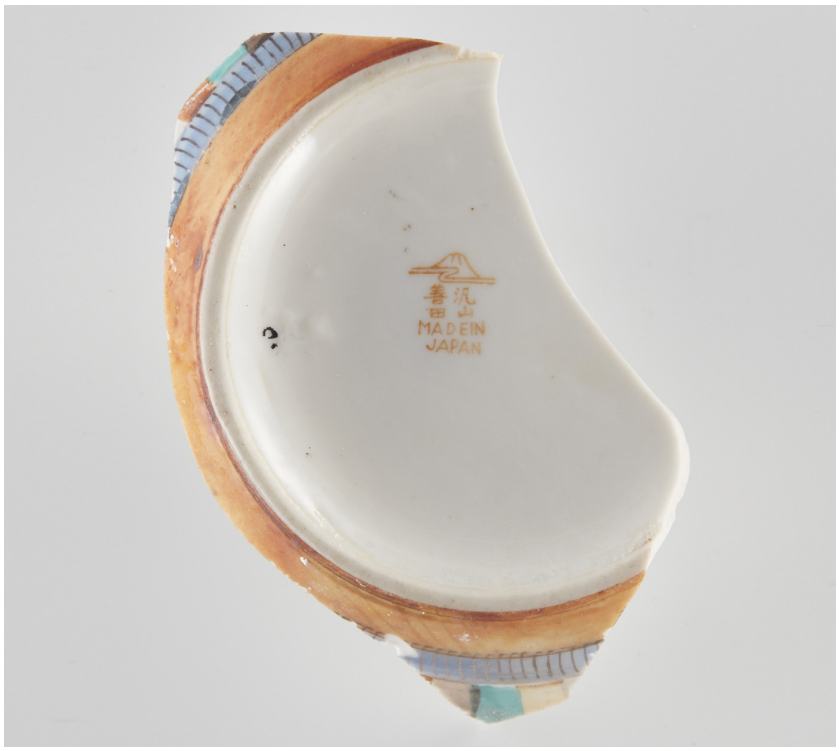
**ORIGIN** pre-emptive excavations by MAG in 2006-2008 in the area of Szeroka, Tandeta, and Świętojańska streets in Gdańsk (site 99), trench Szeroka 91 - yard, feature 3053, layer 3919

**DESCRIPTION** Thick-walled porcelain, thrown on a wheel with an oval foot. Glazed white with the edges dyed brown.
Richly decorated on the inside, a typical Japanese Imari pattern covers the plate. This pattern is on many famous plates, so we know that the center of the well featured a single chrysanthemum flower *kiku* in a double ring. The rest of the composition had three large panels of the same size, with chrysanthemum bushes and bamboo blinds fluttering in the wind.
This depiction suggests a summer *Garden Scene*. A very similar decorative pattern also appeared in Chinese Imari.
Similar objects are in other European collections, including the Museo del Settecento Ca' Rezzonico in Venice (inv. no. Cl. V, n. 92).

**CONDITION** The plate is glued from fragments; about 50% of the vessel has survived.

**BIBLIOGRAPHY** Pudlis 2021, p. 185-187; Pudlis 2024b, s. 264-267.

**COMPARATIVE BIBLIOGRAPHY** Jaźwińska, Pudlis 2016/2017, p. 53; Impey 2002.






**TEA SERVIS**
**VII.6. SUGAR BOWL**

**INV. NO.** MAG/GD/255/043/01B/47(2)

**DIMENSIONS** foot diameter 9.5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** "MADE IN JAPAN" is written in English, as well as a stamp portraying Mount Fuji with a river, and four Japanese characters of the porcelain manufacturer or distributor: 善汎 田山

**DATED** Showa era 昭和時代 (1926-1989), 1st half 20th c., before 1945

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: green, blue, orange, red, navy; gilding

**ICONOGRAPHIC MOTIFS** geometric decorations

**ORIGIN** supervision by MAG in 2000 in the basements of the Royal Chapel at ul. Św. Ducha in Gdańsk (site 43), trench 9, layer 54

**DESCRIPTION** thin-walled porcelain from a mold.
Three fragments of vessels from the same set remain – a fragment of a plate (cat. VII.8), a fragment of a vessel, probably a sugar bowl (cat. VII.6), and one cover (cat. VII.7). This set most probably consisted of six cups with saucers, a large jug, a milk jug, and a sugar bowl. Based on the preserved elements from the same set, one can assume the overglaze paints covered the vessels entirely and that they were probably additionally gilded. The composition of the decoration was divided into strips covered with overglaze paints, arranged alternately: orange, green, navy blue, and burgundy.
The signatures (marks) found on the objects most likely indicate the seller (distributor) of the porcelain. The pattern visible on the porcelain appeared relatively frequently on items imported to Europe in the 1930s, marked with various signatures. Based on the preserved fragments of the vessel, and the other vessels from the same set, it can be assumed that a geometric form of decoration adorned this vessel.
Objects Inv. No. MAG/GD/255/043/01/47(2), Inv. No. MAG/GD/255/043/01/47A and Inv. No. MAG/GD/255/043/01/47(1) (cat. VII.6-8) belonged to the same tea set.

**CONDITION** About 7% of the vessel has survived.

**BIBLIOGRAPHY** unpublished








**VII.7. SUGAR BOWL COVER**

**INV. NO.** MAG/GD/255/043/01B/47A

**DIMENSIONS** diameter 8.5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Showa era 昭和時代 (1926-1989), 1st half 20th c., before 1945

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: green, blue, orange, red, navy; gilding

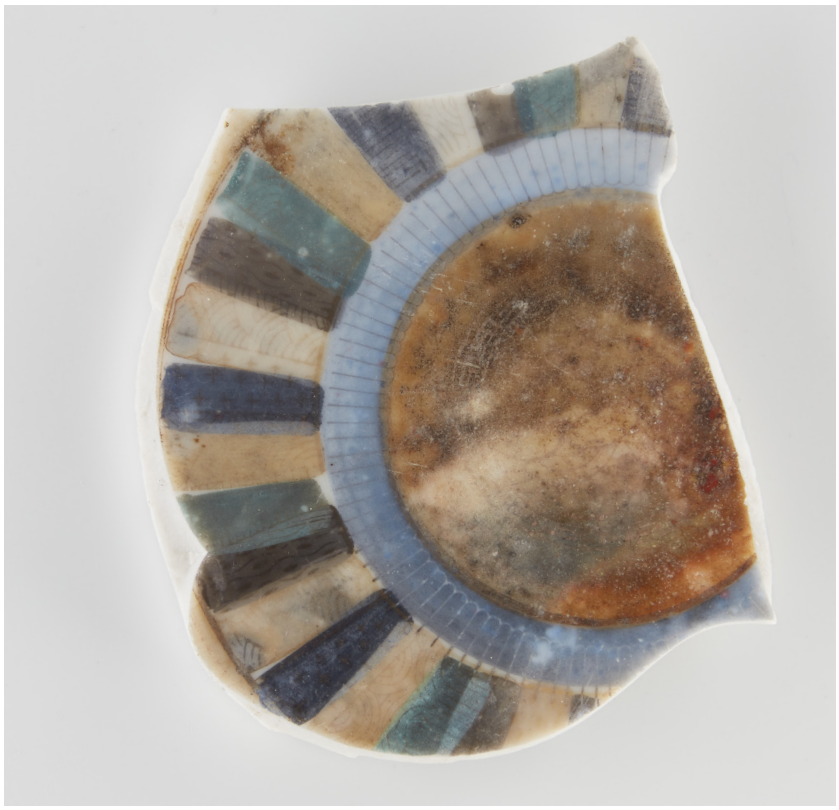
**ICONOGRAPHIC MOTIFS** geometric decorations

**ORIGIN** supervision by MAG in 2000 in the basements of the Royal Chapel at ul. Św. Ducha in Gdańsk (site 43), trench 9, layer 54

**DESCRIPTION** See object description cat. VII.6.

**CONDITION** About 70% of the cover has survived.

**BIBLIOGRAPHY** unpublished






**VII.8. PLATE**

**INV. NO.** MAG/GD/255/43/01B/47(1)

**DIMENSIONS** foot diameter 11 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** an image of Mount Fuji with a river, the word "IMPORT," as well as two *kanji* characters, one is illegible: 善[...].

**DATED** Showa era 昭和時代 (1926-1989), 1st half 20th c., before 1945

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: green, blue, orange, red, navy; gilding

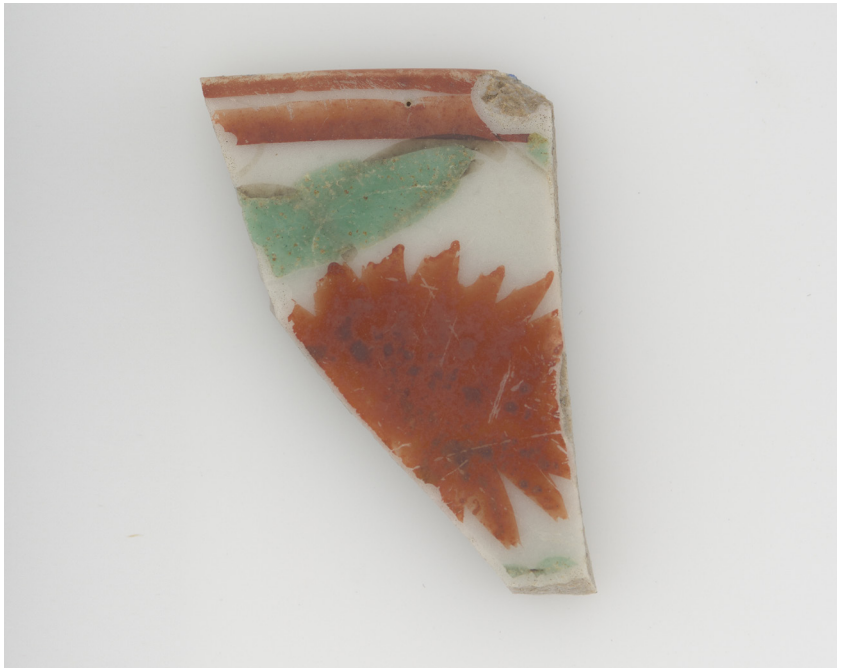
**ICONOGRAPHIC MOTIFS** geometric decorations

**ORIGIN** supervision by MAG in 2000 in the basements of the Royal Chapel at ul. Św. Ducha in Gdańsk (site 43), trench 9, layer 54

**DESCRIPTION** See object description cat. VII.6.

**CONDITION** About 12% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VII.9. SMALL PLATE**

**INV. NO.** MAG/GD/255/068/02/324

**DIMENSIONS** 1.8 cm x 2.5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Showa era 昭和時代 (1926-1989), 1st half 20th c., before 1945

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: green and iron red

**ICONOGRAPHIC MOTIFS** flowers

**ORIGIN** pre-emptive excavations by MAG in 1995-1996 at ul. Kładki 24 in Gdańsk (site 68), trench between M8 and M10, layer 53

**DESCRIPTION** thick-walled porcelain thrown on a wheel with a white underside.
The plate was decorated with a floral pattern around the edge.

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VII.10. SMALL PLATE**

**INV. NO.** MAG/GD/255/128/01/241

**DIMENSIONS** 3 cm x 2.2 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Shōwa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue transfer

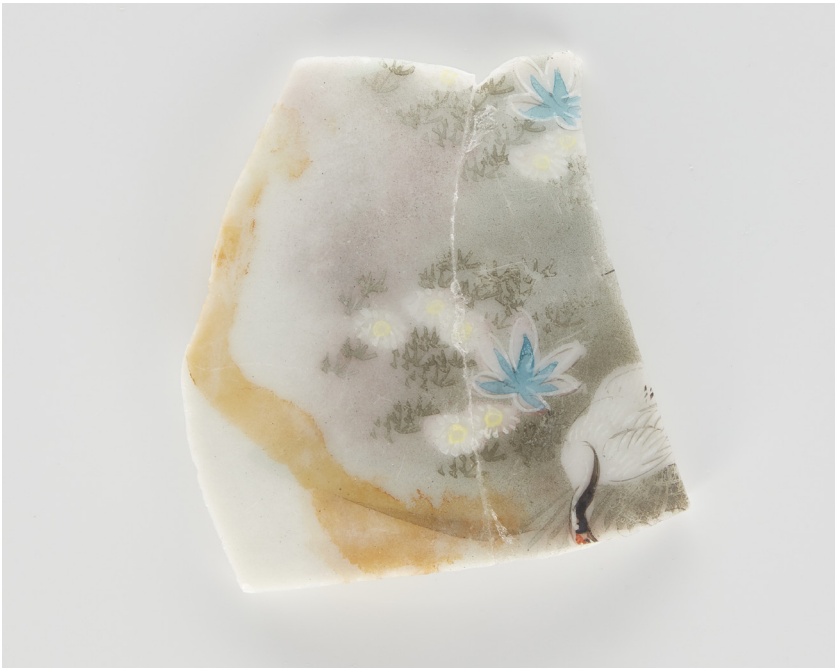
**ICONOGRAPHIC MOTIFS** *turtle shell kikkoumon* 亀甲文, floral arabesque

**ORIGIN** supervision by MAG in 2001 at ul. Wałowa in Gdańsk (site 128), trench 3, layer 11

**DESCRIPTION** Thin walled porcelain from a mold.
A plate decorated with overglaze cobalt transfer. Only part of the vessel has survived, depicting flowers and plant twigs. The upper part of the vessel is decorated with a geometric motif of a *turtle shell kikkoumon*.

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VII.11. VESSEL FRAMENT (SUGAR BOWL?)**

**INV. NO.** MAG/GD/255/133/03/28509

**DIMENSIONS** 5 cm x 5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Shōwa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: green, black, white, yellow, iron black, blue, grey

**ICONOGRAPHIC MOTIFS** leaves and flowers, crane *tsuru* 鶴

**ORIGIN** pre-emptive excavations by MAG in 2004 at ul. Lastadia in Gdańsk (site 133), trench 62, layer 6519

**DESCRIPTION** Thin-walled porcelain from a mold.
It was decorated with overglaze paints. The decoration shows a meadow or park, where a crane *tsuru* can be seen among flowers and plants. It was certainly part of a larger tea set.

**CONDITION** About 4% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VII.12. VESSEL FRAGMENT (PITCHER? SUGAR BOWL?)**

**INV. NO.** MAG/GD/255/03/07/873(2)

**DIMENSIONS** 4 cm x 3.8 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Shōwa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** decorated with the *moriage* 盛上げ raised relief, in the colors of kobalt blue, white, black, and two shades of green; gilding

**ICONOGRAPHIC MOTIFS** illegible

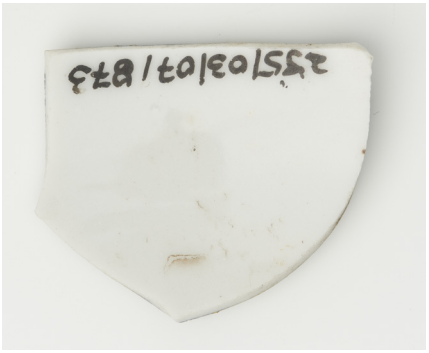
**ORIGIN** pre-emptive excavations by MAG in 2006-2009 at the intersection of Grodzka and Wartka streets with Targ Rybny in Gdańsk (site 3), Wartka 2 trench, layer 100

**DESCRIPTION** Thin walled porcelain, from a mold.
A larger vessel from a coffee or tea service. It could have been a pot or a sugar bowl, richly though very hastily decorated with colorful relief decorations in the style of *moriage*.

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VII.13. FRAGMENT OF A VESSEL**

**INV. NO.** MAG/GD/255/03/07/873(1)

**DIMENSIONS** 3 cm x 3.5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Shōwa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** decorated with the *moriage* 盛上げ raised relief, in the colors of kobalt blue, white, black, green; gilding

**ICONOGRAPHIC MOTIFS** illegible

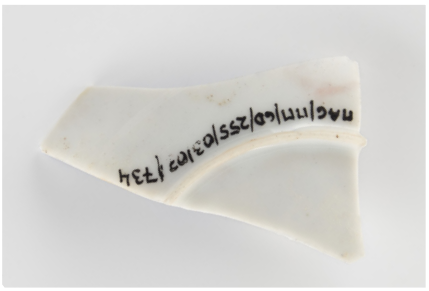
**ORIGIN** pre-emptive excavations by MAG in 2006-2009 at the intersection of Grodzka and Wartka streets with Targ Rybny in Gdańsk (site 3), Wartka 2 trench, layer 100

**DESCRIPTION** Thick- walled porcelain, thrown on a wheel.
The entire vessel was decorated using a combination of raised *moriage* relief techniques and overglaze painting.

**CONDITION** About 2% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VII.14. SMALL PLATE**

**INV. NO.** MAG/GD/255/03/07/734

**DIMENSIONS** diameter 11 cm; foot diameter 7 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Shōwa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** underglaze cobalt blue transfer

**ICONOGRAPHIC MOTIFS** paulownia *kiri* 桐, arabesque plant tendril, border with a lambrequin motif

**ORIGIN** pre-emptive excavations by MAG in 2006-2009 at the intersection of Grodzka and Wartka streets with Targ Rybny in Gdańsk (site 3), Targ Rybny 46 trench, layer 165

**DESCRIPTION** Thin-walled porcelain from a mold.
The entire surface of the plate was probably covered with a plant twig pattern with paulownia *kiri* motifs. The edge of the plate was decorated with a geometric lambrequin motif.

**CONDITION** About 3% of the vessel has survived.

**BIBLIOGRAPHY** unpublished



**VII.15. DESSERT PLATE**

**INV. NO.** MAG/GD/255/39/03/248(1)

**DIMENSIONS** diameter 15 cm; foot diameter 8 cm, height 1.2 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** illegible, partially preserved

**DATED** Showa era 昭和時代 (1926-1989), 1st half 20th c., before 1945

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** transfer, hand painted with overglaze paints: light and dark green, pink, red; the edge painted with iron red

**ICONOGRAPHIC MOTIFS** *Garden Scene*, young women and girls *bijin* 美人, wisteria flowers *fuji* 藤乾花, irises *kōsai* 虹彩

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1997-1998 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench Gnilna 7, rubble removal

**DESCRIPTION** Thin-walled porcelain from a mold.
The porcelain is white, with the edge stained with a thick line painted with iron red. The main decoration is iron red transfer, then hand-stained with strongly glazed overglaze paints in two shades of yellow, two shades of green, pink, white, blue, and iron black. The scene shows girls and young women *bijin* admiring blooming irises *kōsai* and wisteria *fuji*. Wisteria grows on a garden pergola. A pavilion appears on the water.
This plate is a typical mass-produced item, intended for European export. Usually, this type of vessel was part of a tea set. These sets consisted of many pieces, usually a teapot, a milk jug, a sugar bowl, and five or six cups with saucers. Often, these sets included dessert plates and one large sweet dish (a large plate or a type of basket).

**CONDITION** About 15% of the vessel has survived.

**BIBLIOGRAPHY** unpublished





**VII.16. SAUCER**

**INV. NO.** MAG/GD/255/039/07/371

**DIMENSIONS** diameter 14 cm; foot diameter 7 cm, height 1.5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Showa era 昭和時代 (1926-1989), 1st half 20th c., before 1945

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** transfer, hand painted with overglaze paints: light and dark green, pink, red; the edge painted with iron red

**ICONOGRAPHIC MOTIFS** *Garden Scene*, young women and girls *bijin* 美人, irises *kōsai* 虹彩

**ORIGIN** pre-emptive excavations by MAG in 2006 in the area of Łagiewniki, Heweliusza, and Rybaki Górne streets in Gdańsk (site 39), trench Łagiewniki 38, layer 1476

**DESCRIPTION** Thin-walled porcelain from a mold.
White, slightly greenish porcelain, pattern similar to description from cat. VII.15.
Objects VII.15 i VII.16 may come from very similar sets.

**CONDITION** About 4% of the vessel has survived.

**BIBLIOGRAPHY** unpublished






**VII.17. SMALL PLATE**

**INV. NO.** MAG/GD/255/39/02/286

**DIMENSIONS** diameter 12 cm; foot diameter 7 cm, height 1.5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Shōwa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** underglaze kobalt blue, overglaze transfer, handpainted with overglaze paints: blue, green, and yellow

**ICONOGRAPHIC MOTIFS** *bijin* 美人 figures of beautiful women in kimonos

**ORIGIN** pre-emptive excavations by Archaios D. Mikłaszewicz in 1996 in the area of Rajska, Heweliusza, Gnilna, and Św. Bartłomieja streets in Gdańsk (site 39), trench Paradiesgasse 3, room 28, floor level

**DESCRIPTION** Thick-walled porcelain.
The decoration was applied in three stages. First, a wide line was painted around the edge of the plate with underglaze cobalt blue. Then, a decal (print) was applied, showing a group of young Japanese girls *bijin* in kimonos. They appear in perspective. The second row has shorter figures, which suggest distance. The first row of figures is hand-colored overglaze paint in muted colors: blue, green, and yellow.
This type of decoration, even though one can assume it was also meant for European export, is exceptionally rare. This plate probably belonged to a more extensive set for drinking tea or coffee.

**CONDITION** About 85% of the vessel has survived.

**BIBLIOGRAPHY** unpublished







**VII.18. TEA CUP**

**INV. NO.** MAG/GD/255/52/01/28A

**DIMENSIONS** diameter 10 cm; foot diameter 4.5 cm, height 5 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Showa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: iron red, brown, pink, gray and yellow

**ICONOGRAPHIC MOTIFS** sparrows *suzume* 雀, chrysanthemum flowers *kiku* 菊, *Landscape of a River Mouth*, pavilions

**ORIGIN** pre-emptive excavations by MAG in 1991 at ul. Pocztowa 1 in Gdańsk (site 52), construction trench for an electrical terminal, rubble layer

**DESCRIPTION** Thin-walled porcelain from a mold, with an attached handle.
A preserved tea set consisting of a cup (cat. VII.18) and a saucer (cat. VII.19). The vessels have overglaze painting, with a large proportion of overglaze red. They reference the *aka-e Kutani* 赤絵九谷 style. The colorful painting contains broad, confident strokes. The charming, typical for European tastes, "Japanese" composition shows sparrows *suzume* sitting on a garden pergola among blooming chrysanthemum flowers *kiku*. The second part of the decoration shows an expansive landscape from Chinese culture, a river mouth with a view of small pavilions for drinking tea. The almost conventional flight of birds flying in the distance creates an impression of depth. This set was undoubtedly part of a more extensive service, probably consisting of at least six cups and saucers, a teapot, a milk jug, and a sugar bowl.

**CONDITION** 100% of the vessel is preserved.

**BIBLIOGRAPHY** Dąbal 2020, p. 155.



**VII.19. TEA CUP SAUCER**

**INV. NO.** MAG/GD/255/52/01/29A

**DIMENSIONS** diameter 14 cm; foot diameter 8 cm, height 2 cm

**PLACE OF ORIGIN** Japan

**INSCRIPTIONS / MARKS** none

**DATED** Taishō era 大正時代 (1912-1926) / Showa era 昭和時代 (1926-1989), 1st half 20th c.

**TYPE** export porcelain

**DECORATIVE TECHNIQUES** overglaze paints: iron red, brown, pink, gray and yellow

**ICONOGRAPHIC MOTIFS** sparrows *suzume* 雀, chrysanthemum flowers *kiku* 菊, *Landscape of a River Mouth*, pavilions

**ORIGIN** pre-emptive excavations by MAG in 1991 at ul. Pocztowa 1 in Gdańsk (site 52), construction trench for an electrical terminal, rubble layer

**DESCRIPTION** Thin-walled porcelain from a mold.
A preserved tea set consisting of a cup (cat. VII.18) and a saucer (cat. VII.19). See description of cat. VII.18.

**CONDITION** About 80% of the vessel is preserved. It is glued.

**BIBLIOGRAPHY** Dąbal 2020, p. 154.

# Glossary of selected terms and concepts

The set of entries below was developed for the needs of this book and is intended to familiarize readers with the basic concepts discussed herein. This set does not exhaust the rich and complex issues concerning the presence of Chinese and Japanese export porcelain in Europe.

**aka-e** – Jap. 赤絵 – a type of decoration of Japanese porcelain with overglaze enamels in red (*aka*) or with a predominance of this dye

**akae-kinrade** – Jap. 赤絵金襴手 – multicolored motifs and gilding made with overglaze on a white background

**anhua** – Chinese 暗花 – "hidden decoration." A type of decoration pressed from matrices in porcelain with a transparent glaze that allows for the detection of a delicate relief drawing visible from a certain angle.

**Arita-yaki** – Jap. 有田焼 (Arita wares), porcelain from the Arita ceramic region on the island of Kyushu, Japan's first center of porcelain production.

**arkanum** – the term colloquially given in Europe to the secret theoretical knowledge and practical skills needed in setting up porcelain production.

**"Arms" porcelain** – a type of Chinese export porcelain distinguished by its decoration made using motifs depicting family (noble) coats of arms or other signs of congregations or corporations. Products of this type became particularly popular in the second half of the 18th century in Anglo-Saxon countries. In North America, services with heraldic decoration were still eagerly ordered in the first quarter of the 19th century.

**base (foot)** – the lower part of a vessel (bottom), usually formed as a cylinder, creating an insulating layer between a vessel intended for hot liquids or food and the surface of furniture or human hands. Its height and proportions affect the aesthetics of the vessel. The Far Eastern export porcelain of the 16th-18th centuries had feet that usually were formed with a knife on a potter's wheel.

**"basket of flowers" decoration** – one of the typical Chinese decorative motifs, presenting a basket of flowers as the central scene. The basket of flowers is considered a simplified iconographic representation of one of *the Eight Immortals*, Lan Caihe (Chinese 藍采和, Lán Cǎihé). The gender of this deity is unknown. The personage of the deity is usually considered a hermaphrodite or, less often, a woman. The deity's attributes are a basket of flowers/fruits and a flute. Frequently, the source of a given version of the representation of the Basket of Flowers was classical Chinese painting, and the floral arrangement fulfils the high artistic requirements of court culture. This motif – also because of the essential social function of one of the arts practiced among the educated elites of society, ikebana ("the way of flowers") – was among the most popular iconographic themes on Japanese porcelain. A particular language of means of expression was created in Arita, within the style of decoration called "Japanese Imari." Elements of this artistic language were also adopted in Europe, becoming the basis for native styles. For example, we can point to the English Imari or the style of products from the Italian porcelain factory in Capodimonte.

**Batavia porcelain** – see Batavia-type porcelain

**Batavian bronze** – see Batavia-type porcelain

**Batavia-type porcelain** – Batavia (Batavia – today's Jakarta) was a trans-shipment port of the V.O.C. This is where porcelain was trans-shipped and placed on ships sailing to Europe. Thus, in the popular imagination, it was on "ships from Batavia" that Chinese porcelain arrived in Europe. In the 18th century, products ordered by the V.O.C. were often decorated on the outside (bowls,) or bottom (plates) with a monochroma-

tic glaze based on iron oxide. The color of this glaze could range from yellow-amber through light brown (called caffe-latte) to dark brown (also called Capuchin brown). In earlier literature on the subject, it was pretty standard to associate this type of decoration with the port's name, so the term "Batavian brown" or "Batavia-type porcelain" sometimes appears. Nevertheless, this is only a trade name. Similarly decorated vessels were made in earlier centuries and ordered by other trading companies (not only the V.O.C.). Therefore, it was assumed that this glaze was called a "monochromatic iron oxide glaze." It can be assumed that the name "Batavian porcelain" was equivalent to the term "East Indian porcelain" or simply "Indian" used in Gdańsk inventories in the 18th century.

**blue and white porcelain products** (blue and white ware) – see blue and white porcelain

**blue overglaze** – a glazed type of paint, most often glazed enamel, containing cobalt oxide, relatively difficult to obtain, occasionally used in 18th-century Chinese porcelain of the *falangcai* 珐琅彩 type; an excellent example of blue overglaze is preserved on a plate kept in Gdańsk (e.g. see cat. VI.11).

**blue-and-white porcelain** – porcelain decorated with painting done in cobalt blue underglaze. In China, it is called *qing-hua* 青花 (blue flowers), while in Japan it is called *sometsuke* 染付.

**bonbonniere** – is usually a small, flat dish with a lid. It could take a variety of shapes, like its contents (Fr. Bonbon, candy).

**Boterschootel** – (Flemish "butter dish") of dimensions varying between 20-22 cm, described as a serving plate with molded round medallions instead of straight panels. A large dish of this type was sometimes called a double butter dish. Botershootel dobbe; a smaller one, of the same form but measuring 14-16 cm, was sometimes called a single Enkel Boterschootel. One of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty.

**bottle** – liquid storage vessel, usually tapering upwards, with a narrow neck and a practically formed stroke. Bottles do not have handles.

**burgher porcelain** – a type of export porcelain mass-produced for the needs of European burghers and corporations such as monasteries or various types of guild organizations and corporations. Burgher porcelain was characterized by a lower level of artistry and decoration and a lower price than porcelain that went to royal and aristocratic homes. In burgher porcelain, utilitarian objects predominate, often small (such as tea cups and saucers, etc.).

**carraca** – (karaki) four-masted Portuguese sailing ships, which in the 16th century transported the first large consignments of Chinese export porcelain to Europe.

**cartouche** – see panel

**Cassius' purple** – a chemical compound used to obtain overglaze paints or enamels. Various shades of intense pink and ruby can be obtained depending on the degree of iron oxidation. Cassius' purple can be obtained by the action of tin(II) chloride on a chloroauric acid or gold(III) chloride solution.

**celadon** – in Chinese called *qingcí* 青瓷, in Japanese *seiji* 青磁. Ceramics of the so-called monochrome type (objects decorated with a single-color glaze). This porcelain is glazed in green, which is believed to refer to jade. However, in reality, it appeared in a range of colors, from amber to brown and from blue to green (depending on the chemical composition of the glaze and the degree of reduction it achieved during the firing process). It is considered to be the first Chinese ceramic product sent to Europe. The forms of the earliest celadon vessels referred to the patterns of ancient Chinese bronzes, often of a ritual nature. There were also more modern vessels of a purely functional nature. In Japan, the production of porcelain decorated with celadon glaze first began in Arita. The European name comes from the exceptionally popular 17th-century French novel by Honoré d'Urfe (1567-1625), "Astrea," in which one of the sentimental characters, Celadon, was famous for dressing in greenish-blue robes. Celadons became popular in Europe in the 17th century at royal and aristocratic courts. In the 18th century, there was a fashion for framing monochromes in gilded bronzes, for which Parisian artisans were particularly famous. Thus, celadons received frames first

of a Rococo character, but later often of a Classicist nature. Such items did not belong to the so-called bourgeois porcelain.

**celadon products** (celadon ware) – see celadon

**censer** – a ceramic vessel, usually on three legs or small stands providing insulation from the ground, intended for burning incense and other scents. It is used both in Asian religious practices and for disinfecting homes or clothing, improving the smell of the air, and repelling insects.

**cesspit** – in residential buildings a deep pit, often lined with planks, intended for feces and other waste. The contents were periodically removed and taken to landfills. Relatively well-preserved (from an archaeological point of view) and often complete (possible to paste) sets of export porcelain are found in cesspits.

**Chinese export porcelain** (chine export porcelain, *Chine de commande*) – is the name used to describe porcelain explicitly produced for export purposes. The earliest Chinese export porcelain is represented by blue and white porcelain *qing-hua* 青花. In Europe, apart from a few celadon pieces brought by land and other luxury goods such as silk, larger batches of export porcelain began to reach China via the Portuguese at the beginning of the 16th century. Then, during cooperation between Chinese and European merchants, a type of export porcelain was developed for Europe.

**chocolate cup (bowl)** – a vessel with a particular, elongated form intended for drinking chocolate. Early vessels became elongated cups, allowing easier drinking of a thick, hot liquid. In a later phase of development, first one and then two handles were added. A unique form of chocolate cups was the so-called *trembleuse* (Fr. *trembler* – to shake). These were cups with two handles that could be placed on a saucer equipped with a basket. The idea was to ensure that the drink prepared far from the bedroom or living room, where it was consumed, would not spill when carried on a tray, or when drinking it in the morning negligee in bed. This type of vessel was also known in China.

**chromium oxide ($Cr_2O_3$)** – a chemical compound used to obtain overglaze paints or enamels. Various shades of green and yellow can be obtained depending on the degree of iron oxidation.

**chrysanthemum** – Chinese *yuhua* 菊花, Jap. *kiku* 菊 is one of the most frequently used decorative motifs on export porcelain.

**clay** – one of the basic components of the so-called ceramic mass. Depending on the latitude and local conditions, the degree of processing of organic elements, and other impurities, specific features of ceramic products are obtained. The composition of the clay and its physical form, in combination with the production technology, and in particular the firing temperature, affect the color, plasticity quality, and durability of the fired product.

**cobalt oxide (CoO)** – a chemical compound used to obtain overglaze paints or enamels. Depending on the degree of iron oxidation, a color can be obtained from pale light blue, through garnets, to almost black. Different types of deposits provide cobalt blue in various shades. This compound requires a very high firing temperature, which, simultaneously, means that the production process could be improved by firing it underglaze, at a temperature necessary to obtain a good quality glaze, with it not burning through (blackening).

**cover (lid)** – the upper part (closure) of a two-part vessel

**dating porcelain** – the process of inspection and analysis of physical features (production technique, visible traces of use, features of individual components of the object, etc.) and aesthetic features to gauge the approximate date of its creation.

**decorative dishes** – objects that were not used for practical purposes (such as eating meals or storing food) but were kept in the home space as purely decorative objects, devoid of function. These included, for example, sets of fireplace vases. Over time, many originally functional dishes began to take on purely decorative existences.

**dinnerware (porcelain)** – a group of dishes intended for eating main meals, such as lunch or dinner, so that each participant of a shared

meal had their own set of dishes (plates, soup bowls, etc.). The development and spread of the custom of using this type of dish in European culture is associated with the socio-cultural changes that occurred in 18th-century Europe. Customs of this type were initially introduced in aristocratic homes, then in bourgeois homes, and later in peasant homes.

**double foreignness effect** – an aesthetic phenomenon occurring in the case of export porcelain from China and Japan. This happens when technology and decorative elements from one distant culture (in this case, Chinese and Japanese) are used to produce objects made to order and according to the patterns of another distant culture (in this case, European). For this reason, such an object is culturally alien to its creators and users in many ways.

**"dragons in the clouds" decoration** – one of the typical Chinese decorative motifs, referring to native mythology, depicts a dragon or dragons flying high in the sky, which is conveyed by placing more or less simplified symbolic representations of clouds.

**drinking vessels for colonial beverages (saucers, tea bowls, cups)** – a group of functional vessels intended for drinking colonial beverages: coffee, tea or chocolate. Initially, these were only sets consisting of tea bowls, saucers and a larger bowl intended for rinsing the cups (a derivative of the Asian way of drinking this beverage). Over time, sets of vessels for drinking individual types of these beverages were created (tea sets, coffee sets, cups for drinking chocolate).

**Een-derd** (Flemish "one third") – a deep plate with a flat spout slightly smaller than a halve schootel – measuring 21-23 cm; Een-kwart "quarter" a plate measuring between 10 and 12 cm. One of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty.

**English bone china** – fine porcelain produced in Europe (England), in which a certain percentage of the ceramic mass consists of powdered, ground animal bones. This porcelain is characterized by very high hardness, resonance, and transparency – it can be used to make thin vessels. In layman's terms, it is also called "bone China."

**faience** – a type of ceramic fired at a relatively low temperature. It appears in various hardness and quality of artistry, reached a very high artistic level in Europe, and imitations of porcelain proper were often made in this type of ceramic. Delft's faience reached an exceptionally high artistic level in this respect in the 17th and 18th centuries. Unfortunately, faience products are much more fragile and less resistant to dirt (penetration of aggressive substances) than porcelain. For this reason, they are much less valued.

**falangcai** – see overglaze enamels

**famille rose (pink family)** – see overglaze enamels

**famille verte (green family)** – see overglaze enamels

**Garden Scene** – an iconographic representation with origins derived from Chinese classical ink-on-paper painting. It portrays various views of an elegant palace garden. This scene usually contains the following basic elements: a *Taihu* rock, flowering peony bushes, bamboo, etc. In the 18th century, this iconographic theme almost dominated bourgeois porcelain.

**glaze** – a liquid substance, which, after the completion of forming and hardening of the body, is used to cover ceramic products and then, after drying, is subjected to firing to obtain the vitrification process (glazing). Glazes perform technical functions: they protect the porous ceramic mass from the penetration of impurities and aggressive chemical substances and reduce or eliminate the penetration of moisture through the pores of the ceramic mass. Glaze also performs aesthetic functions. In Far Eastern porcelain, artists practiced mixing colored glazes into the ceramic mass.

**glazed ceramics** – ceramics covered with glaze during the production process, which protects the surface from dirt, makes it impermeable to liquids, and simultaneously increases the aesthetic value of the vessel. (the opposite of unglazed ceramics)

**goblet** – a vessel used for drinking festive beverages, including wine and other types of alcohol.

**gourd-shaped bottle** – a vessel for storing liquids (usually wine or water) and consumed during

meals, modeled on the shape of an annual cucurbit plant (laganeria), which produces a fruit with a characteristic shape and properties. Hollowed-out, dried gourds were an excellent, natural container for storing liquids. They became a model for the production of metal and ceramic vessels.

**Halve** (Flamish „halves") – smaller bowls with a diameter of 12-14 cm, and (analogously to plates) Eenderde ("one third") with a diameter of 10-12 cm. One of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty.

**handle** – a protruding element of a vessel, usually on a lid that allows for convenient use of the vessel (opening and closing a storage pot). Not all vessels consisting of more parts had handles (see tea caddy, for example). The existence of a handle (often made in a decorative form) impacts not only the practical side but also the aesthetic appearance of the vessel.

**Imari-yaki** – Jap. 伊万里焼 – products from Imari. An equivalent term for *Arita-yaki* 古有田焼 (products from Arita), this name covers porcelain from Arita, Saga prefecture in Hizen Province (formerly the name of the department of Saga and Nagasaki).

**imperial porcelain** – porcelain produced in China, in the Imperial Manufactory in Jingdezhen for the court of the Emperor of China. Colloquially, this refers to objects made to the highest standard, unlike porcelain for everyday use in the native country. Export porcelain was third-level grade because it was intended for foreign markets. For centuries, rigorous restrictions were in force to prevent free trade in any porcelain category.

**iro-e** – Jap. 色絵 – literally: colorful painting. A general term for the technique of colorful, overglaze decoration of Japanese porcelain.

**iron oxide ($Fe_2O_3$)** – a chemical compound used to obtain overglaze paints or overglaze enamels. Depending on the degree of iron oxidation, color can be obtained, ranging from intense red, through browns and shades of brown, to gray and black (iron oxide FeO), including one of the first ceramic dyes in history.

**Jug** – a vessel used for storing and serving water and other liquids during meals. It is equipped with a handle or other type of handle. Over time, as the ways of serving drinks and meals changed, different forms of jugs developed and were used in different situations, often very specialist ones (such as a milk jug).

**Kakiemon** – Jap. 柿右衛門 – Japanese family of ceramic artists operating in Arita. They became famous for introducing colorful overglaze enamels to Japanese production. They created a particular style of decoration, the so-called Kakiemon style, which was incorporated into European means of artistic expression in the first half of the 18th century, initially by the Royal and Electoral Porcelain Manufactory in Meissen (during the reign of Augustus II), and later also by other European manufactories.

**Kan (Kendi)** – a specific type of bottle with two necks. The name Kendi has been widely accepted in the history of art. These vessels are 17-18.5 cm tall and often are funny shapes, like frogs or elephants.

**kaolin $Al_2Si_2O_5(OH)_4$** – from the name of the mountain, Chinese 高嶺山, Gāolǐng shān, located about 50 km from Jingdezhen, the main center of porcelain production in China. Kaolin is one of the primary raw materials used in porcelain production, also called "porcelain clay." It is a sedimentary rock containing kaolinite (a mineral from the silicate group), quartz, and mica. In Poland, it occurs mainly around Świdnica, Bolesławiec, Strzelin, Turoszów and Strzegom.

**Kendi** – a type of porcelain vessel resembling a bottle with two spouts. Its specific form most probably derives from vessels of a sacral nature; it was one of the forms found in early export porcelain from the 16th century to the 17th century in the *kraak* type. The lower part of the bottle was often formed into zoomorphic shapes, for example, an elephant or a frog. One of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty.

**kiln (four)** – according to the tradition adopted in the literature on the subject, a place workshop for producing Far Eastern ceramics. It often means the same as "manufactory." Traditionally, the kiln was the most important element

of the infrastructure of ceramics plants. Building it and maintaining the firing lasting many days required high organizational skills and significant expenditure of resources and work. Multi-chamber kilns for firing porcelain were built on hillsides, using the natural inclination of the terrain, which made it possible to achieve different temperatures in the individual zones of the kiln.

**kinrade** – Jap. 金襴手 – a type of decoration used on porcelain; this term refers to any gilding: sprinkled, painted, and applied with gold leaf.

**Klapmuts** – Flamish, a particular type of bowl. The name is known from sales inventories and most likely corresponds to a fairly deep bowl with a wide spout. They had a diameter of 20-24 cm; a bowl half as small was called "Half" (Halve klapmuts). The dimensions were approximately 12-14 cm. This is one type of vessel frequently found in *kraak* export porcelain from the later Ming dynasty.

**ko-Imari** – Jap. 古伊万里 – otherwise "old Imari," also called *shoki-Imari* 初期伊万里 "earli Imari." It is commonly said that the first products of this type of porcelain were produced in the years 1610-1640.

**ko-sometsuke** – Jap. 古染付 – "old sometsuke"; old porcelain decorated with underglaze cobalt blue. In principle, this porcelain group is included in the porcelain referred to as ko-Arita (old Arita).

**Kraaikop** – Flamish, a specific type of relatively high bowl with a rim diameter of 15-16 cm, which has interesting issues connected with the nomenclature. In earlier literature on the subject, they were sometimes called Kraaikop "raven bowls" from the drawing of a bird from the crow family sitting on a *Taihu* rock or branch, often found on the bottom of these vessels during the peak of their popularity. However, the name that appeared in earlier lists and registers was the term papegaaikop ("parrot bowl"), resulting from an incorrect interpretation of this image. Among the Gdańsk relics, many fragments of this type of bowls exist. They must have been in everyday use. One of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty.

**kraak porcelain** – one of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty. The name probably comes from Portuguese ships (carracks) that the Dutch plundered. They then sold large quantities of Chinese export porcelain in Amsterdam, which became very popular in Northern Europe. There was an association between the name of the ships and the specific style of this porcelain. Despite the visible changes it underwent, it can be assumed that it was present in Chinese export porcelain of the 16th and 17th centuries.

**kraak-decoration** – see *kraak* porcelain

**Kutaniyaki** – Jap. 久谷焼 (Kutani products) – this term dates from around 1803. The name used for earlier products is: *ko-Kutani* 古久谷 "old Kutani"; from the Kutani kiln, Ishikawa prefecture. These products are known for their palette of five colors, including red (green, yellow, purple, Prussian blue, painted with overglaze enamels).

**Lambrequin decoration** – a decorative motif with a linear design, referencing drapery made of fabric, or to the fluttering edges of a canopy.

**lotus wreath** – Chinese *bao xiang hua* 宝相花, one of the oldest decorative motifs in Asian culture. It has aesthetic values and pervasive symbolism, referring to elements of spiritual culture, notably Buddhism (e.g., in the context of the "Lotus Sutra").

**medallion** – a type of round or, more often, oval panel. A decorative element often used in the decoration of 18th-century porcelain, both Chinese and European in the Rococo and Classicist style. see also – reserve.

**milk jug (milk jug)** – a small jug used in Europe to serve warm milk while drinking colonial drinks (coffee, tea, or chocolate).

**Ming (dynasty)** – 明朝 *Míng chao*, also called 大明帝国 "great Ming Empire" – a dynasty of Chinese rulers ruling in the years 1368-1644, during the reign of the Ming dynasty, when a type of blue and white porcelain was created, and the production of export porcelain was developed. The emperors of the Ming dynasty maintained close contact with Europe-

an culture through the Jesuits, who were very well-received at their court.

**Nabeshima** – Jap. 鍋島 – a family of Japanese daimyō (feudal lords). Nabeshima was a clan that consolidated and reorganized production in the Arita 有田 kilns, giving them an industrial character. In the initial phase, production was modeled on Korean products. Their firing technique distinguishes them, fired once in a kiln at 1300 degrees Celsius. The trade name of this porcelain is *Imari-yaki* 伊万里焼 from the name of the port of Imari in Kyushu. Lord Nabeshima founded a private porcelain factory near Arita, famous for its high-quality early porcelain products (17th/18th centuries). These products were not intended for sale. They were made for the needs and orders of Lord Nabeshima, who passed them on to other families as gifts. To this day, old items from that factory are considered a great rarity.

**neck** – a narrowing located at the top of the vessel before the spout on vessels intended for storing liquids (jugs, vases, etc).

**nishiki-de iro-e** – Jap. 錦手色絵 – a technique of overglaze painting with colored enamels.

**octagonal tea bowl, octagonal plate** – one of the forms of vessels known much earlier, it was introduced to the standard repertoire of forms of export porcelain during the reign of the Kangxi Emperor 康熙 (1661-1722). Its regular, octagonal (less often hexagonal) shape is derived from the division and shaping of the vessel from flower petals. This vessel was also adopted in Japan and was often used, for example, by factories in the Arita region. Particularly famous bowls of this type were produced by the Kinkozan factory, and the factory in Meissen repeated their pattern.

**overglaze enamels** – the decoration of porcelain with overglaze enamels originated in the Chinese Ming Dynasty, although this technique developed only under the influence of contacts with European artistic crafts and scientific discoveries in chemistry. These relations took place through the Jesuits during the reign of the Qing Dynasty emperors. The first type of mass-produced objects decorated with overglaze enamels is considered to be the so-called *Kangxi wucai* 康熙五彩, or "five Kangxi colors." These were bold and contrasting colors: dark green, red, yellow, blue, and purple. Iron black was often additionally used to paint the outlines of the patterns. In Europe, this palette of colors was called the green family (Fr. *famille verte*). The second most important, different in nature, color palette was the *falangcai* 珐琅彩 color palette (called Western, with soft, pastel colors), discovered second. Thanks to lead white and a new pigment that colored overglaze enamels a beautiful, vivid pink, a new palette appeared: two shades of green, yellow, white, pinks in various shades, and sometimes blues. This palette was called the "pink family" (Fr. *famille rose*) in Europe in the 19th century.

**panel** (also from Fr. "cartouche") – an element of decoration. A fragment of a decorated vessel's surface is marked off by a special marking (line, different color, etc.). A panel usually contained single decorative elements (symbols, flowers, etc.) or depicted entire figurative and genre scenes and landscapes. Reserves could have very different shapes, purely geometric or referring to various forms, like fauna or nature: a reserve in the shape of a cloud, a butterfly, lotus petals, etc.

**Parsiaanse flesi** (Flamish, pear-shaped bottles) – used as alcohol vessels (bottles for brandy), 14-16 cm high. One of the types of vessels often found in export porcelain of the *kraak* type, dating from the later Ming dynasty.

**peony** – Chinese *mudan* 牡丹, Jap. *botan* 牡丹 – one of the most common decorative motifs on Far Eastern porcelain.

**plate** – a flat vessel, intended for serving food during meals. Different cultures have developed different styles of serving dishes. Porcelain plates performed and continue to perform purely decorative functions.

**porcelain cabinet** – a room or a complex of rooms in a European residence (castle, palace) in which the main decorative element is Far Eastern porcelain. The fashion for porcelain cabinets developed in Northern Europe in the late 17th century in connection with the high commercial activity of the V.O.C. and the resulting wide availability of Chinese and later Japanese porcelain on European markets.

Porcelain production recipes remained the domain of Chinese artists for many centuries, and porcelain became one of the main (along with silk) export products of Chinese crafts, produced on an industrial scale from ancient times. The second country in which the skill of creating porcelain appeared around 1100 was Korea (particularly famous are celadons from the period of the Gory dynasty 918-1392), and only at the end of the 16th century did this skill reach Japan. It was not until the discovery of kaolin deposits in the hills of Arita (Kyushu Island) in 1616 that porcelain began to be produced on a larger scale by Korean master ceramicists. The first porcelain was obtained in Europe at the beginning of the 18th century, in Meissen, under the auspices and on behalf of Augustus II. Baron Ehrenfried Walther von Tschirnhaus (1651-1708), in cooperation with the alchemist Johann Friedrich Böttger, who, in 1707, discovered the secret of producing porcelain containing kaolin. Gradually, the secret of porcelain production spread to other European countries, and by the end of the 18th century, European production had largely replaced Far Eastern imports. Catholic missionaries, the Jesuit Fathers, greatly influenced the discovery of the secrets of porcelain production and its techniques, as well as the development of porcelain decoration techniques in China itself.

**porcelain proper (hard)** – a type of ceramic commonly referred to as "porcelain," which consists of, among other things, feldspar and kaolin (40-60% kaolin, 25-30% feldspar, 20-30% quartz). Porcelain is characterized by high resistance to aggressive chemicals and low porosity and requires a high firing temperature of around 1350-1460 degrees Celsius. It is believed that porcelain was invented in China, although there is no explicit agreement on which groups of vessels are already considered porcelain proper. The first vessels in the transitional phase of creating this new species were greyish and called "proto-porcelain." The first vessels, sometimes referred to by this term, date back to the 6th-7th century CE. Porcelain was certainly produced during the Tang dynasty (618-907). During the reign of the next dynasty, that of Song (960-1279), porcelain production reached perfection. During the reign of the Ming dynasty (1368-1644), porcelain became one of the national products of China, reaching industrial production capabilities thanks to the expansion of the Jingdezhen center and supplying a market that for the first time in the history of the world could be called a global market.

**Qing** (dynasty) – 清朝 – *Qing chao*, the Manchu dynasty, the last imperial dynasty of China, ruled the Middle Kingdom from 1644 to 1912.

**rim (of a vessel)** – the extreme part of the edge of a vessel

**rim in the shape of flower petals** – one of many ceramic forms known from the earliest centuries, among others commonly used in vessels belonging to the group of export porcelain of the kraak type, dating from the later Ming dynasty.

**saucer** – a small plate vessel used in Europe for a cup or tea bowl rest. The difference between a saucer and a plate is often purely formal.

**Schootel** (Flamish, also called "Hele schootel" – whole, full plate) – a deep plate, or rather a large bowl, with a diameter of 50 cm. A Halve schootel is a plate with a flattened rim of a similar shape but is smaller, usually 26-36 cm in diameter. It is one of the types of vessels often found in export porcelain of the *kraak* type from the later Ming dynasty.

**Schwarzlot** – a type of overglaze decoration made using overglaze paints based on iron oxide (iron black). This name is used primarily to describe porcelain from early German-speaking porcelain factories in Europe: Meissen and Vienna.

**shipwreck** – in the history of research on the history of Far Eastern export porcelain (and export ceramics in general) shipwrecks that sank together with their cargo are a significant source of knowledge about the fate of objects. The study of their contents is also one of the elements of dating porcelain.

**shoki-Imari** – see *ko-Imari*

**soft porcelain** – as opposed to "proper" porcelain, called hard porcelain, is a type of ceramic with visual features similar to high-c-

lass porcelain products but differing in the composition of the mass (25-40% kaolin, 25-40% feldspar, 30-45% quartz) and firing temperature (1280-1320). In 1575, in Florence, thanks to the efforts and patronage of Francesco I de Medici, who had alchemical passions, a recipe for producing soft porcelain was created, imitating Chinese porcelain. This type of ceramic is still called "Medici porcelain" and is considered an exceptional antiquarian rarity. The production of Medici porcelain did not continue after the death of its creator. In 1673, in Rouen, France, the production of so-called frit porcelain began, the recipe for which was created by Louis Poiterat. Soft porcelain (teindre porcelain) is associated primarily with early French production before the discovery of the arcanum porcelain proper in Meissen.

**sometsuke** – Jap. 染付 – type of decoration. A name used for Japanese blue and white porcelain decorated with underglaze paintings containing cobalt oxide as the main ingredient.

**sometsuke-kinrade** – Jap. 染付金襴手 – mixed decoration technique performed by placing gilding on blue and white porcelain.

**spout** – part of a vessel located at its edge, created so it is convenient to pour liquids out of it. Usually, spouts are slightly curled outwards; larger vases sometimes have spouts formed with clearly distinguishable "collars."

**stoneware** – a type of ceramic fired at a high temperature. It achieves hardness, durability, and relatively low porosity, making it perfect for storing liquids. It does not contain kaolin.

**Swatow (porcelain type)** – Zhangzhou porcelain

**tea bowl** – a type of small bowl, often slightly elongated in shape. In the Far East, it was used for drinking beverages and eating meals. In Europe, tea and other colonial beverages were initially drunk from them. Due to different table etiquettes, tea bowls designed for drinking tea evolved into cups by adding handles.

**terracotta** – ceramics with a relatively low firing temperature, high porosity and resistance to external conditions (temperature, aggressive chemicals, and mechanical damage).

**thin-walled "eggshell" porcelain** – a name used to describe vessels with very delicate walls. Due to the incredible mastery required to make such delicate vessels and the risk of damage during transport, this type of porcelain was considered extremely valuable from an aesthetic point of view and as expensive porcelain.

**transparency** (transmitting light) – a feature of a fired ceramic vessel. This feature was particularly desirable in collectibles of a high artistic level, known as "eggshell" due to the exceptional thinness of the vessel walls. The thinness of the vessel was not always desirable due to the practical side of using the vessel (excessive heat of the vessel after pouring hot liquid into it, rapid cooling of beverages, excessive fragility). However, among European recipients until modern times, thinness was considered a determinant of high quality.

**underglaze (blue) cobalt** – the term "underglaze cobalt" is used to describe a type of painted decoration applied to porcelain before final firing at a high temperature, allowing vitrification of the glaze. Underglaze paint in the form of a dark brown suspension was applied to the porous, unglazed body of the vessel, which, after drying, was covered with glaze and fired. At a very high temperature, the cobalt oxide contained in this suspension underwent a color change, obtaining a well-recognizable, vibrant blue with a deep color. Underglaze paint based on cobalt oxide could be painted in values using different saturation levels, which made it possible to obtain rich modeling of the painting. In high-quality porcelain, several to a dozen or so degrees of color saturation are distinguished, thanks to which colors from light, bluish gray to dark, almost black garnet, are obtained. Underglaze cobalt blue developed as an imitation of painting with ink on paper. It required a steady hand (it was impossible to remove a line once drawn) and good imaging skills using very specific, to a certain extent, limited means of expression. The best porcelain objects in China and later in Japan were painted either based on famous paintings as copies or even made by famous painters, thanks to which they were and are still considered to be outstanding works of art. The technique of painting ceramics with cobalt oxide came to China from Persia during the early Ming dynasty. One of the first centers in Eu-

rope to create outstanding painted decorations using this technique was Delft.

**V.O.C.** – abbreviation for the Vereenigde Oostindische Compagnie (United East India Company), also known as the Dutch East India Company. This inscription was also placed on early Japanese export porcelain, as well as on Chinese export porcelain.

**wucai** – see overglaze enamels

**youlihong** – Chinese 釉里红 (underglaze copper red) – a term for a type of decoration using underglaze painting, which, after firing, acquires a red color with a slightly brownish tint. Porcelain decorated in this way is rare. Sometimes, you can encounter mixed decorations made with underglaze cobalt blue and copper red.

**Zhangzhou** (porcelain) – a type of Chinese export porcelain produced mainly during the Ming dynasty, intended primarily for the Asian market. The name Swatow (today's Shantou) used for the same group of products comes from the name of a port in Guangdong province, where it was believed that this porcelain was shipped. This port developed its high activity only in the 19th century. However, kilns (factories) were most likely located along the entire coast, scattered around Zhangzhou and Fujian. Remains of kilns were discovered in these areas during archaeological excavations around 1990.

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# Annex 1
# Far Eastern porcelain in Gdańsk inventories of household property and press advertisements

Ewa Barylewska-Szymańska

The research query covered the sets of Records of the Office of the Presiding Mayor and the Records of the Judge's Office. These are made up of 87 archival units (list below), often exceeding 1,000 pages and containing dozens or sometimes hundreds of inventories of the household property of Gdańsk residents. The property lists were handwritten in German. The records are kept in the Gdańsk State Archives (referred to below as the APG). The scope of the query significantly exceeded the initial assumptions (the examination of 100 property inventories).

The source material examined that follows was press advertisements listing Far Eastern porcelain products offered on the primary and secondary markets, which appeared in the Gdańsk advertising newspaper "*Danziger Erfahrungen"* (the newspaper changed publication titles – the list can be found below). The query covered the period from 1739 (the first year of the newspaper's publication) to 1800. The frequency of the newspaper's publication and volume changed over the period in question.[1]

Based on the sources cited, one can assume that Far Eastern porcelain was rare in Gdańsk homes; for the 17th century, no information about it was found in the property inventories, while in sources from the following century, information about it is sporadic.

The examined sources also did not record any examples of Far Eastern products in the homes of the impoverished and poor. The affluent could count single items among their possessions, including the masters of various crafts and wealthy people (e.g., merchants, clergy, and Polish nobility staying or living in Gdańsk).

Reviewing the listed objects is necessary for scoping out the general picture of Gdańsk houses' ownership of porcelain objects. Those who wrote inventories often did not indicate the provenance of objects; they only listed the material – porcelain. For example, we can provide the list of the belongings of the widow of pastor Sylvester Lärsenius, Maria Philippina née Schumacherin, from early 1788.[2] It contained 86 different porcelain vessels and sets of decorative vases, but none of the items had any information about their place of manufacture.

It is similar in the case of porcelain found in the early 1760s in the possession of Balthaser Ephraim Willets. None of the 54 porcelain items had an annotation indicating their origin.[3] There are many more examples of this type. Perhaps among these porcelain objects there were Far Eastern products.

According to the analyzed sources, Far Eastern porcelain used in Gdańsk consisted primarily of vessels for drinking hot beverages; owners occasionally used whole sets. More often, these were single cups with saucers, referred to in the sources as "pair" ("Paar"). They were mainly intended for tea and coffee, but there were also cups/bowls for chocolate. Sometimes, a set incorporated a bowl or bowls for washing cups, teapots, and various sizes of milk jugs, sugar bowls, and dessert plates (sometimes with an openwork collar).

A separate group consists of dinnerware, primarily plates, and, quite exceptionally, it is possible to obtain information that these were entire dinner sets. Of note is a Chinese set intended for children and a Chinese set of decorative vases comprising

[1] On the newspaper, see the monographic work by Piotr Paluchowski (P. Paluchowski, Danziger Ehrfahrungen between 1739-1793. A study of the history of Gdańsk periodicals, Warsaw 2013, passim.

[2] APG 300, 1/168, p. 1564.

[3] APG 300, 1/310, p. 12.

five elements[4] found in the Gdańsk possessions of General Nowowiejski, but these are isolated examples. Far Eastern porcelain figures or figural groups were similarly rare.

In juxtaposition, the porcelain inventory found in the widow von Sittart's shop is unique, containing several thousand porcelain items, including many Japanese ceramics and much less Chinese. This proportion is the opposite to the inventories of household property and press advertisements.

In the archival extracts, the entries follow the sources' spelling, which is why there are different names for the same item or material and decorations applied next to each other.

Due to the ambiguity of some item names in Polish, it is crucial to cross-reference with the German original for further research. This necessity underscores the intricate nature of the investigation and the need for comprehensive exploration.

The query covered the following units:

Records of the office of the presiding mayor:
300, 1/143 C; 300, 1/154; 300, 1/156; 300, 1/157; 300, 1/158; 300, 1/162; 300, 1/163; 300, 1/164; 300, 1/165; 300, 1/166; 300, 1/167; 300, 1/168; 300, 1/169; 300, 1/171; 300, 1/172; 300, 1/173; 300, 1/174; 300, 1/175; 300, 1/179; 300, 1/221; 300, 1/222; 300, 1/227; 300, 1/229; 300, 1/231; 300, 1/259; 300, 1/272; 300, 1/279; 300, 1/283; 300, 1/284; 300, 1/287; 300, 1/289; 300, 1/293; 300, 1/298; 300, 1/299; 300, 1/300; 300, 1/310; 300, 1/315; 300, 1/316; 300, 1/317; 300, 1/319; 300, 1/320; 300, 1/321; 300, 1/325; 300, 1/327; 300, 1/328; 300, 1/332; 300, 1/335; 300, 1/336; 300, 1/337; 300, 1/338; 300, 1/339; 300, 1/340; 300, 1/342; 300, 1/344; 300, 1/349; 300, 1/350; 300, 1/351; 300, 1/353; 300, 1/354; 300, 1/360; 300, 1/367; 300, 1/368; 300, 1/369; 300, 1/370.

Judge's Office Records:
300, 6/161; 300, 6/162; 300, 6/163; 300, 6/164; 300, 6/165; 300, 6/164; 300, 6/165; 300, 6/166; 300, 6/167; 300, 6/168; 300, 6/169; 300, 6/170; 300, 6/171; 300, 6/172; 300, 6/173; 300, 6/174; 300, 6/175; 300, 6/177; 300, 6/178; 300, 6/181; 300, 6/182; 300, 6/183; 300, 6/184.

[4] Sets of this type, most often coming from Delft, were often placed on wardrobes in Gdańsk, especially in hallways.

## Excerpts from files in the State Archives in Gdańsk

*(chronological order)*

### APG 300, 1/259

Actum […] 26. October 1736. Zu wißen, daß ich Notar […] auf regusition Herrn Joachim Wilhelm Junck, Kauff- und Handel-Mannes […] in der langen Gaße gelegenen Behausung […] notierte und darüber folgende Spezifikation verfertiget habe.

Deeds of October 26, 1736. For the information that I, the notary, requisitioned property from Mr. Joachim Wilhelm Junck, merchant and trader [...] in the house at Długa Street, I have noted and prepared the following specification about it.

| | |
|---|---|
| Auf dem unteren Saal | In the lower hall |
| <S. 82> | <p. 82> |
| 1 Contoir mit gläsernen Fenstern zu Porcellain auf einem kleinen schwarz gebeitzten Tisch verschiedenes darin befindliches Japanisches Thee- und andere Geräthe | 1 small office cabinet with glass doors for porcelain on a small black stained table, various Japanese tea utensils and other equipment |
| <S. 82> | <p. 82> |
| 1 nußbaumen Contoir mit 2 Thüren<br>1 Japanisches Aufsatz darauf von 5 St[ück] | 1 walnut cabinet with two doors, on it. 1 Japanese vase set made of 5 p[ieces] |

### APG 300, 1/316

Inventarium meines gantzen Vermögens so ich besaßen nach dem abgestorben meiner seel[igen] Frauen Florentina Renata Rhoden geborenen Willeten, [undated, 1763]

Inventory of all my belongings which I possessed after the death of my late wife Florentina Renata Rhoden, née Willeten, [undated, 1763][5]

| | |
|---|---|
| An Spiegel, Porcelain, Uhren und Gläser | Mirrors, porcelain, clocks and glass |
| <S. 144> | <p. 144> |
| 4 Paar feine Japan Thee-Tassen – 4 fl. 15 gr. | 4 pairs of delicate Japanese tea cups – 4 fl. 15 gr. |

### APG 300, 6/164

Inventarium derer Gütter des E. Friedrich Wittwerck […] den 20. Febr[uar] 1775

[5] The inventories found in this sewn archival unit date back to 1763, so it can be assumed that this inventory was also prepared in the same year.

Inventory of Johann Friedrich Wittwerck's property […] February 20, 1775

| < S. 526> | < p. 526> |
|---|---|
| Saal | Room |
| 12 ditto [Tassen], Ostindische | 12 of the same [cups], East Indian |

## APG 300, 6/168

Inventarium derer Gütter des seel[igen] Abraham Kressing […] Actum d[en] 13 Martii 1775

Inventory of the estate of the late Abraham Kressing, […] files March 13, 1775

| <S. 223> | <p. 223> |
|---|---|
| An Meubles | Furniture |
| 12 weiß und rothe Tassen, 6 Ostindische ditto [porcellaine] ditto [Tassen] | 12 white and red cups, 6 of the same East Indian [porcelain] [cups] |

## APG 300, 6/164

Inventarium derer Gütter des Daniel Hanau […] d[en] 12. April 1775

Inventory of Daniel Hanau's estate […] April 12, 1775

| <S. 316> | <p. 316> |
|---|---|
| Vor dem Saal | In front of the room [hall vestibule] |
| 4 Dousin Ostindische Porcellaine Teller, 6 ditto Thee-Taßen, 4 ditto Schüsselchen, 4 ditto Zucker-Dosen | 4 dozen East Indian plates, 6 identical teacups, 4 identical bowls, 4 identical sugar bowls |

## APG 300, 1/154

Inventarium des gantzen Verlassenschaft des d[en] 22 Oct[ober] 1775 in Gott entschlafenen [Pastor] Herrn Nathanael Friedrich Kautz

Inventory of the entire legacy of [Pastor] Mr. Nathanael Friedrich Kautz, who died with God on October 22, 1775

| An Porcellain und Irdenzeug | Porcelain and ceramics |
|---|---|
| <S. 962> | <p. 962> |
| 1 Chinesisches ganz defectes Theeservice, schwartz und weis – 18 fl.,<br>10 Paar bunte Chocolade Tassen dito – 8 fl. | 1 Chinese completely damaged tea set, black and white – 18 fl.,<br>10 pairs of identical colorful chocolate cups – 8 fl. |

## APG 300, 1/157

Inventarium von dem Nachlaße des unteren 24 Aprill 1779 verstorbenen Johann Frantz Humann, wie auch seiner unterm 4 May deßelben Jahres darauf verstorbenen Frauen Constantia geb. Siegmund

Inventory of the estate of Johann Frantz Humann, who died on April 24, 1779, as well as his wife Constantia, née Siegmund, who died on May 4 of the same year

| An Glaß und irrden Zeug | Glass and ceramics |
|---|---|
| <S. 422> | <p. 422> |
| 8 porcellaine japanische bunte Teller | 8 Japanese porcelain colored plates |

## APG 300, 6/169

Inventarium derer Güttern des Erasmus Gottlieb Grön […] Actum d[en] … [brak daty dziennej] Februarii 1780

Inventory of the property of Erasmus Gottlieb Grön […] [no daily date] February 1780

| <S. 333> | <p. 333> |
|---|---|
| In der Stube eine Treppe hoch nach hinten | In the living room, up a staircase to the back |
| 1 complet Ostindisch Caffee- und Thee-Service weiß mit schwarzen Figuren | 1 complete East Indian coffee and tea service, white with black figures |

## APG 300, 1/158

Inventarium von dem Nachlaße, der unternm 4 Märtz 1780 verstorbeben Frau Charlotta Sophie, geb. Köhnin Vid[ua] seel[igen] Jacob von Sittart

Inventory of the estate of Mrs. Charlotte Sophia, deceased on March 4, 1780, for the house of Köhnin, widow of the late Jacob von Sittart

| Verzeichniß einer zum Verkauf der Frau Charlotta Sophia von Sittart geb. Köhne gehörigen Parthey Meißner, Japanischen, chinesischen und ordinairen feinere Porcellain | Inventory of the lot of Meissen, Japanese, Chinese and standard porcelain belonging to Mrs. Charlotte Sophia von Sittart, née Köhne, intended for sale […] |
|---|---|
| <S. 1670> | <p. 1670> |
| [No.] 21 Ein weiß bunter Japanischer Service:<br>1 Coffe-[Kanne], 1 Milch-Kanne, 1 Thee-Pott, 1 Thee-Dose, 1 Spühl-Kumme, 1 Zucker-Dose, 12 Paar Tassen.<br>[No.] 22 Ein weiß bunter Chinesischer Thee-Service:<br>1 Thee-Pott mit Untersatz, 1 Milch-Kanne, 1 Thee-Flasche, 1 Spühl-Kumme, 1 Zucker-Schaale, 12 Paar Thee-Tassen, 6 Paar Chocolade-[Tassen]. | [No.] 21 A white and colorful Japanese service:<br>1 coffee pot, 1 milk jug, 1 tea pot, 1 tea caddy, 1 washing bowl, 1 sugar bowl, 12 pairs of cups.<br>[No.] 22 A white and colorful Chinese tea service:<br>1 tea pot with warmer, 1 milk jug, 1 tea bottle, 1 washing bowl, 1 sugar bowl, 12 pairs of tea cups, 6 pairs of chocolate cups. |

| | |
|---|---|
| <S. 1672><br>An diversen japanischen porcellain Tassen:<br>16 Paar blau und weiß bunte Japanische Tassen, 6 Paar gestreifte ditto, 18 Paar rothbunte dito<br>18 Paar bunte ditto, 32 Paar weißbunte ditto,<br>24 Paar weiß und rothbunte ditto, 20 paar kleinere dergleichen ditto, 12 Paar bunte Chocolad Tassen ditto, 9 Paar große bunte Tassen dito, 3 Paar große feine ditto, 12 Paar blau und weiß gereifte ditto, 5 Paar dito chinesische bunte dito. | <p. 1672><br>Assorted Japanese porcelain cups:<br>16 pairs of blue and white-[multi]colored Japanese cups, 6 pairs of striped identical cups, 18 pairs of the same red-colored cups, 18 pairs of identical colored cups, 32 pairs of identical white-colored cups, 24 pairs of identical white and red-colored cups, 20 pairs of the same smaller cups, 12 pairs of the identical chocolate-colored cups, 9 pairs of large colored cups the same, 3 pairs of the identical large delicate cups, 12 pairs of the identical blue and white striped cups. 5 pairs of identical Chinese colored [striped] cups. |
| <S. 1673><br>An diversen feinen Japanischen porcellainer Teller:<br>6 Stück japanische Teller mit bunter Mahlerey und Personen, 6 Stück roth bunte tiefe ditto, 12 Stück roth bunte gebiegelte tiefe ditto, 12 Stück roth bunte gebiegelte tiefe mit goldenen Bluhmen, 26 Stück roth bunte mit goldenen Bluhmen, 12 roth bunte tiefe dito mit Gold, 31 roth bunte flache dito mit Gold, 9 dergleichen Schüßeln diverse Größe, 30 blau bunte Teller mit Gold, 13 feine weiße mit kleinen Bluhmen, 13 großen bunte Salatiers, 18 roth bunte Salatiers, 9 Paar blau und rothbunte Salatiers. | <p. 1673><br>Various delicate Japanese plates: 6 pieces of Japanese plates with colorful paintings and figurative representations, 6 identical pieces with deep red, 12 identical deep red-colored curved pieces, 12 deep red-colored pieces with gilded flowers, 26 red-colored pieces with gilded flowers, 12 identical red-colored pieces with gilding, 31 flat red-colored identical pieces with gilding, 9 identical bowls of different sizes, 30 blue-colored plates with gilding, 13 delicate white with small flowers, 13 large colorful salad bowls, 18 red-colored salad bowls, 9 pairs of blue and red-colored salad bowls. |
| <S. 1678><br>An diversen japanischen Porcellain:<br>3 bunte japanische Thee-Potts, 16 roth bunte Spühl-Kummen, 13 bunte dito,<br>7 bunte diverse dito, 9 roth bunte braune dito, 5 braun und blau bunte dito, 5 bunte dito, 2 bunte Spühl-Kummen, 2 bunte Kalt Schaal-Schaalen, 1 große bunte Zucker-Dose, 2 dergeichen kleinere dito, 4 feine bunte Butter-Gießer. | <p. 1678><br>Various Japanese porcelain:<br>3 colorful Japanese teapots, 16 red and colorful bowls for washing, 13 identical colorful, 7 identical in various colors, 9 identical red and colorful brown, 5 colorful identical brown and blue, 5 colorful identical, 2 colorful bowls for washing, 2 colorful bowls,[6] 1 large colorful sugar bowl, 2 identical similar smaller ones, 4 fine colorful butter creamers. |

[6] There is no precise Polish name for the item.

## APG 300, 1/162

Inventarium von den in Dantzig befindlichen Vermöge, des Wohlseel[igen] Königl[ichen] Polnischen General Major Herr Constantin von Tomberger Nowowiejski [1782]

Inventory of the estate of the late Major General of the Polish Army, Mr. Constantin von Tomberger Nowowiejski, located in Gdańsk [1782]

| An diversen Porcellain und Irrden-Zeug | Porcelain and ceramics |
|---|---|
| <S. 1163> | <p.1163> |
| 23 porcellaine chinesische Teller,<br>1 porcellainer chinesischer Confect-Teller, 13 porcellaine bunte ostindische Teller | 23 porcelain china plates,<br>1 porcelain china dessert plate,<br>13 colored porcelain East Indian plates |
| <S. 1164> | <p. 1164> |
| 7 Paar porcellaine chinesische bunte dito [Tassen],<br>12 Paar dito chinesische rothe und Spül- Kumme […]<br>12 Paar chinesische hölzerne Unter Tassen und 2 Spül Kummen,<br>6 Paar chinesische Chocolad-Tassen dito,<br>2 Paar chinesische bunte dito,<br>2 porcellaine chinesische Thee-Potte,<br>1 dito Milch Kanne,<br>1 dito Spül Kumme, […]<br>1 porcellain chinesisch Service für Kinder | 7 pairs of identical Chinese colorful porcelain [cups],<br>12 pairs of Chinese red and dishwashing bowls […]<br>12 pairs of Chinese wooden[!] saucer cups and 2 dishwashing bowls,<br>6 pairs of identical Chinese chocolate cups,<br>2 pairs of identical Chinese colorful,<br>2 Chinese porcelain teapots,<br>1 identical milk jug,<br>1 identical dishwashing bowl, […]<br>1 Chinese porcelain service for children |
| <S. 1165> | <p. 1165> |
| 1 chinesischer Aufsatz von 5 Stück | 1 Chinese set attachment of 5 pieces |

## APG 300, 1/293

Güter des seel[igen] E. Daniel Heinrich Ehlert, Bürger und Kaufmann […] d[en] 7 January A[nno] 1782

The estate of the late Daniel Heinrich Ehlert, burgher and merchant […] January 7, 1782

| An Div[ersen] Porcelain | Various porcelain |
|---|---|
| < S. 5> | <p. 5> |
| 2 P[aa]r blau und weis[s] ostindische Thee-Taßen | 2 Pairs of Blue and White East Indian Tea Cups |

## APG 300, 1/163

Inventarium von denen nachgelaßenen Güttern der seel[igen] Frau Florentine geborene Hübner vormahls seel[igen] Cornelis Vokert Gerts Wittwe,

letztlich des E. Georg Hagen Ehefrau […] 30. May A[nno]1783 in Danzig

Inventory of the property left by the late Mrs. Florentina, née Hübner, formerly widow of Cornelis Volkert Gretsa, recently wife of E. Georg Hagen […] May 30, 1783 in Gdańsk

| An div[erse] Porcelain und Fajance | Various porcelain and faience |
|---|---|
| <S. 1195> | <p. 1195> |
| 2 Chin[esische] Porcell[aine] Thee-Potte mit Untersetze | 2 Chinese porcelain teapots with warmers |

## APG 300, 1/174

Inventarium von dem Nachlaße des d[en] 14 Januar 1789 verstorbenen E[hrwürdigen] Nathanael Kirschberg

Inventory of the estate of the noble and dignified Nathanael Kirschberg, who died on January 14, 1789

| An Mobilien | Movables |
|---|---|
| <S. 259> | <p. 259> |
| 6 Paar porcellaine chinesische Chocoladtaßen,<br>1 dergleichen Theepott,<br>6 Paar d[ito] dergleichen Coffee Tassen,<br>3 dito Milchkänngen,<br>1 d[ito] Spülschaale | 6 pairs of porcelain Chinese chocolate cups,<br>1 teapot of the same type,<br>6 pairs of the same type coffee cups,<br>3 milk jugs of the same type,<br>1 washing bowl of the same type |

## APG 300, 1/171

Inventarium des Nachlaßes der d[en] 2ten April 1789 verstorbenen Albert Jantzeen Klinkerts.

Inventory of the estate of Albert Jantzeen Klinkert, who died on April 2, 1789

| An Porzellan, Fayence und Glaswerk | Porcelain, faience and glassware |
|---|---|
| <S. 512> | <p. 512> |
| 1 Kaffe-Service ostindische Porzellan – 12 fl. | 1 East Indian porcelain coffee set – 12 fl. |

## APG 300, 1/174

Inventarium von dem Nachlasse der d[en] 13 Decbr. 1789 verstorbenen Frau Maria geb. Hannsonin, Vid[ua] seel[igen] Christian Kohlhoff

Inventory of the estate of Mrs. Maria, née Hannsonin, who died on December 13, 1789, widow of the late Christian Kohlhoff

| An Glaß und Irrden-Zeug | Glass and ceramic products |
|---|---|
| <S. 59> | <p. 59> |
| 28 Paar diverse porcellaine dreßd[ner] und japanische Tassen | 28 pairs of different Dresden and Japanese porcelain cups |

## APG 300, 1/173

Inventarium von dem Nachlaß des d[en] 10 April 1790 ohne Hinterlaßung Leibes noch andere hier zu Stelle seyndene Erben, verstorbenen E[hrwürdigen] Samuel Schwiderky

Inventory of the estate of the deceased noble and dignified Samuel Schwiderky, who died on April 10, 1790, without leaving any descendants or other heirs of his own residing here

| An Porcellain, Fayance, Glaßwerck und Irdenzeug | Porcelain, faience, glassware and ceramics |
|---|---|
| <S. 36> | <p. 36> |
| 76 Stück alte chines[ische] Teller – 12 fl. | 76 pieces of old Chinese plates – 12 fl. |

# Press announcements regarding auctions of Far Eastern porcelain items (new and used)

The query was conducted in the Gdańsk advertising newspaper "*Danziger Erfahrungen*" from 1739-1800, published under the various titles below:

*"Nützlicher Danziger Erfahrungen"* (referred to below as DE), 1739-1742,1744-1745

*"Wiedervereinigter Danziger Erfahrungen"* (referred to below as DE), 1743

*"Zum gemeinen Nutzen eingerichtete Danziger Erfahrungen"* (referred to below as DE), 1746-1748

*"Danziger Nachrichten nebst gelehrten Anmerkungen allerley nützlicher Dinge und Seltenheiten"* (referred to below as DN), 1749-1751.

*"Danziger Nachrichten, Erfahrungen und Erläuterungen allerley nützlicher Dinge und Seltenheiten"* (referred to below as DNE), 1752-1754.

*"Gemeinnützige Danziger Anzeigen, Erfahrungen und Erläuterungen allerley nützlicher Dinge und Seltenheiten"* (referred to below as GDA), 1755-1757.

*"Wöchentliche Danziger Anzeigen und dienliche Nachrichten"* (referred to below as WDA), 1758-1795.

| DNE, 1752, 39. "Woche," S. 186 | DNE, 1752, 39. "Woche," p. 186 |
|---|---|
| Ferner: […] Dresdner und Ostindischen Porcellain | Furthermore: […] Dresden and East Indian Porcelain |
| WDA, 1768, No. 7, S. 60 | WDA, 1768, no. 7, p. 60 |
| [...] Chinesische Porcelain Coffee-Tassen | […] Chinese porcelain coffee cups |

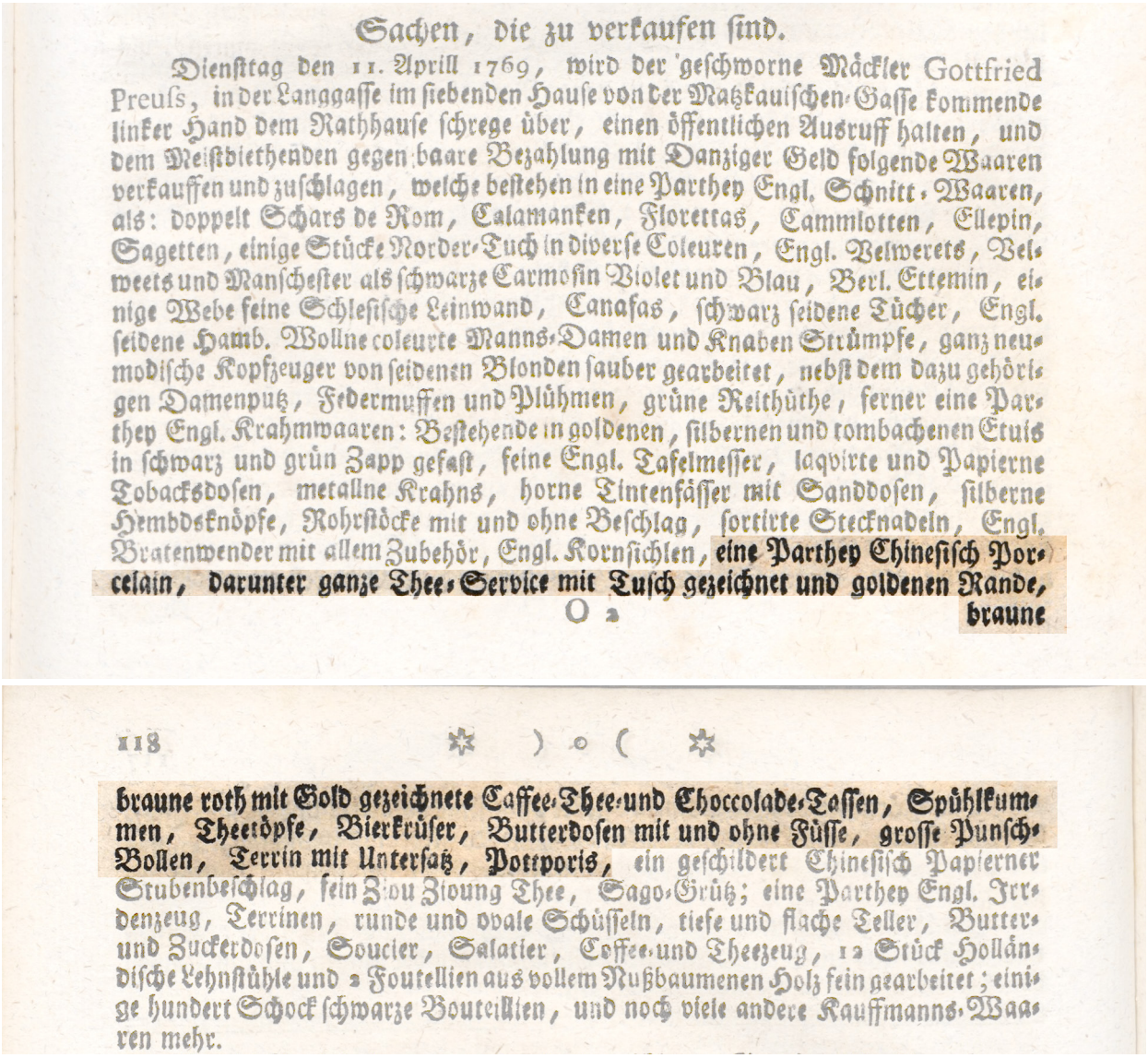
| WDA, 1768, No. 48, S. 446 | WDA, 1768, no. 48, p. 446 |
|---|---|
| […] 1 Parthey Chinesische Porcelain amelirte, blau und weisse Teller, Coffee und Theetassen | […] 1 batch of Chinese enameled porcelain, blue and white plates, coffee and tea cups |
| WDA, 1769, No. 14, S.117-118 | WDA, 1769, no. 14, pp. 117-118[7] |
| [...] eine Parthey Chinesisch Porcelain, darunter ganze Thee-Service mit Tusch gezeichnet und goldenen Rande | […] a batch of Chinese porcelain, including an entire tea set ink-painted, with a gilded edge |
| WDA, 1769, No. 16, S. 133 | WDA, 1769, no. 16, p. 133 |
| Ferner an ächt Chinesischen Porcellain. Ein Thee-Service bunt und mit vergoldten Ränder, imgleichen diverse braune, blaue und weisse, und roth und weisse Caffee- und Thee-Tassen, Thee-Töpfe und Spühlkummen | Furthermore, genuine Chinese porcelain. A tea service in different colors and with gold-plated edges, as well as various brown, blue and white, and red and white coffee and tea cups, tea pots and washing bowls. |
| WDA, 1769, No. 27, S. 243 | WDA, WDA, 1769, no. 27, p. 243 |
| […] eine Parthey Ostindisch Porcelain | batch of East Indian porcelain |
| WDA, 1769, No. 31, S. 394 | WDA, 1769, no. 31, p. 394 |
| […] eine Partheychen Chinesische [...] Theezeug | a little Chinese [...] tea set |
| WDA, 1770, No. 25, S. 257 | WDA,1770, no. 25, p. 257 |
| […] Ostindische Coffee und Theetassen | […] East Indian coffee and tea cups |
| WDA, 1770, No. 41, S. 460 | WDA, 1770, no. 41, p. 460 |
| Eine Parthey Chinesisch-Porcellain von verschiedener Sorte.... | A batch of Chinese porcelain of various kinds |
| WDA, 1773, No. 26, S. 300 | WDA, 1773, no. 26, p. 300 |
| Japanisch Porcellaine Schüsseln, Ponsch-Schaalen und Scheiben | Japanese porcelain bowls, punch bowls and round flat plates |
| WDA, 1773, No. 27, S. 319 | WDA, 1773, no. 27, p. 319 |
| Ferner blau und weisse, braun und blaue Ostindische Coffee und Theetassen | Furthermore, blue and white, brown and blue East Indian coffee and tea cups |
| WDA, 1773, No. 28, S. 373 | WDA, 1773, no. 28, p. 373 |
| 1 Japanisch Coffee-Service, braun mit Gold | 1 Japanese coffee service, brown with gold |
| WDA, 1774, No. 46, S. 657 | WDA, 1774, no. 46, p. 657 |
| Chines[ische] Figuren | Chinese Figures |
| WDA, 1774, No. 49, S. 705 | WDA, 1774, no. 49, p. 705 |
| 1 Dutzt feine Chinesische Scheiben und div[erse]Tassen | 1 dozen fine Chinese round flat plates and assorted cups. |
| WDA, 1775, No. 7, S. 72-73 | WDA, 1775, no. 7, pp. 72-73 |
| 2 Chinesische Dito [blau und weiß Porcellan] Service | 2 Chinese identical [blue and white porcelain] service |
| WDA, 1775, No. 20, S. 264 | WDA, 1775, no. 20, p. 264 |
| Chinesisch Porcell[an] Coffee- und Thee-Service | Chinese Porcelain Coffee and Tea Service |
| WDA, 1775, No. 25, S. 349 | WDA, 1775, no. 25, p. 349 |
| Dresdner und Ostindisch Coffee- und Theetassen | Dresden and East Indian coffee and tea cups |
| WDA, 1776, No. 27, S. 349 | WDA, 1776, no. 27, p. 349 |
| […] 3 Ostindisch Thee-Service, […] Ostind[ische] Coffeetassen | […] 3 East Indian tea services, […] East Indian coffee cups |
| WDA, 1776, No. 31, S. 413 | WDA, 1776, no. 31, p. 413 |
| […] braune Ostindische Coffee-Tassen | […] brown East Indian coffee cups |
| WDA, 1776, No. 41, S. 573 | WDA, 1776, no. 41, p. 573 |
| […] 40 Dutz Ostind[ische] Porcell[an] Tassen, braun und weiß und div[erse] andern nebst Schüsseln | […] 40 dozen East Indian porcelain cups, brown and white and various others with bowls |
| WDA, 1776, No. 44, S. 620 | WDA, 1776, no. 44, p. 620[8] |
| An Ostindisch Porcelain Thee- und Milchkannen, Zuckerdosen, Spühlkummen, Choccolade-, Coffee- und Theetassen, roth, bunte und blau und weisse flache und tiefe Teller, auch Salatiers. | East Indian porcelain tea and milk jugs, sugar bowls, washing bowls, chocolate, coffee, and tea cups, red, colored, blue, and white flat and deep plates, also salad bowls. |
| WDA, 1777, No. 4, S. 38-39 | WDA, 1777, no. 4, pp. 38-39 |
| Chinesisch Coffe-Service, Tellern, Schüsseln und Töpfen, div[erse] schönen Porcel[lain] Figuren. | Chinese coffee service, plates, bowls and pots,[9] various beautiful porcelain figures. |
| WDA, 1777, No. 8, S. 90-91 | WDA, 1777, no. 8, pp. 90-91 |
| Chinesisch Coffe-Service, Tellern, Schüsseln und Töpfen, div[erse] Schönen Porcel[lain] Figuren. | Chinese coffee service, plates, bowls and pots,[10] various beautiful porcelain figures. |
| WDA, 1777, No. 27, S. 313 | WDA, 1777, no. 27, p. 313 |
| Dresdner und Ostindische Coffee- und Theetassen | Dresden and East Indian coffee and tea cups |
| WDA, 1777, No. 31, S. 363 | WDA, 1777, no. 31, p. 363 |
| An Porcelain, Dresdner und Chinesisch, von Coffe-, Thee- und Choccolade Service, Groupen, Statuen, Viehstücke, Kannen, Schüsseln, Tellern, Terrinen, Körben, Potpourri und Tafel-Service | Porcelain, Dresden and Chinese, coffee, tea and chocolate services, groups, statues, livestock, jugs, bowls, plates, tureens, baskets, potpourri and table services |
| WDA, 1777, No. 41, S. 504-505 | WDA, 1777, no. 41, pp. 504-505 |
| 1 Japan[i]sch[e] Thee-Service | 1 Japanese tea service |

[7] See Fig. 1.

[8] See Fig. 2.

[9] Topf – pot, but also chamber pot.

[10] Topf – pot, but also chamber pot.



Sachen, die zu verkaufen ſind.

Dienſtag den 11. Aprill 1769, wird der geſchworne Mäckler Gottfried Preuſs, in der Langgaſſe im ſiebenden Hauſe von der Matzkauiſchen-Gaſſe kommende linker Hand dem Rathhauſe ſchrege über, einen öffentlichen Ausruff halten, und dem Meiſtbiethenden gegen baare Bezahlung mit Danziger Geld folgende Waaren verkauffen und zuſchlagen, welche beſtehen in eine Parthey Engl. Schnitt-Waaren, als: doppelt Schars de Rom, Calamanken, Florettas, Cammlotten, Ellepin, Sagetten, einige Stücke Norder-Tuch in diverſe Coleuren, Engl. Velwerets, Velweets und Manſcheſter als ſchwarze Carmoſin Violet und Blau, Berl. Ettemin, einige Webe feine Schleſiſche Leinwand, Canafas, ſchwarz ſeidene Tücher, Engl. ſeidene Hamb. Wollne coleurte Manns-Damen und Knaben Strümpfe, ganz neumodiſche Kopfzeuger von ſeidenen Blonden ſauber gearbeitet, nebſt dem dazu gehörigen Damenputz, Federmuffen und Plühmen, grüne Reithüthe, ferner eine Parthey Engl. Krahmwaaren: Beſtehende in goldenen, ſilbernen und tombachenen Etuis in ſchwarz und grün Zapp gefaſt, feine Engl. Tafelmeſſer, laqvirte und Papierne Tobacksdoſen, metallne Krahns, horne Tintenfäſſer mit Sanddoſen, ſilberne Hembdsknöpfe, Rohrſtöcke mit und ohne Beſchlag, ſortirte Stecknadeln, Engl. Bratenwender mit allem Zubehör, Engl. Kornſichten, **eine Parthey Chineſiſch Porcelain, darunter ganze Thee-Service mit Tuſch gezeichnet und goldenen Rande,**

O 2

**braune**

118 ✲ ) o ( ✲

**braune roth mit Gold gezeichnete Caffee-Thee-und Choccolade-Taſſen, Spühlkummen, Theetöpfe, Bierkrüſer, Butterdoſen mit und ohne Füſſe, groſſe Punſch-Bollen, Terrin mit Unterſatz, Potporis,** ein geſchildert Chineſiſch Papierner Stubenbeſchlag, fein Ziou Zioung Thee, Sago-Grütz; eine Parthey Engl. Irrdenzeug, Terrinen, runde und ovale Schüſſeln, tiefe und flache Teller, Butter- und Zuckerdoſen, Soucier, Salatier, Coffee-und Theezeug, 12 Stück Holländiſche Lehnſtühle und 2 Foutellien aus vollem Nußbaumenen Holz fein gearbeitet; einige hundert Schock ſchwarze Bouteillien, und noch viele andere Kauffmanns-Waaren mehr.

*Fig. 1. Press announcement about an auction during which new Chinese porcelain products were sold. WDA, 1769, no. 14, pp. 117-118, from the collection of the Polish Academy of Sciences, Gdańsk Library.*

| WDA, 1777, No. 45, S. 552 | WDA, 1777, no 45, p. 552 |
|---|---|
| 12 Paar Ostind[ischen] Tassen, nebst Tellern und Schüsseln | 12 pairs of East Indian cups, plus plates and bowls |
| WDA, 1778, No. 28, S. 331-332 | WDA, 1778, no. 28, pp. 331-332 |
| Chinesische Thee-Tassen | Chinese tea cups |
| WDA, 1779, No. 1, S. 4-5 | WDA, 1779, no. 1, pp. 4-5 |
| einige Dresdner und Ostind[ische] Coffe-Tassen | some Dresden and East Indian coffee cups |
| WDA, 1779, No. 13, S. 156 | WDA, 1779, no. 13, p. 156 |
| 1 Dutzt Ostindische Tassen | 1 dozen East Indian cups |
| WDA, 1779, No. 25, S. 306 | WDA, 1779, no. 25, p. 306 |
| ein fein Chinese Tafel-Service | a fine Chinese table service |
| WDA, 1779, No. 25, S. 306 | WDA, 1779, no. 25, p. 306 |
| Chinesische Tassen und Teller | Chinese cups and plates |

| WDA, 1779, No. 29, S. 364 | WDA, 1779, no. 29, p. 364 |
|---|---|
| Ostindisch Porcelaine Tassen | East Indian Porcelain Cups |
| WDA, 1779, No. 49, S. 625-626 | WDA, 1779, no. 49, pp. 625-626 |
| Ostind[ische] Tassen, Figuren, Teller und Schaalen | East Indian Cups, Figurines, Plates and Trays |
| WDA, 1780, No. 4, S. 36 | WDA, 1780, no. 4, p. 36 |
| Div[erse] Ostind[ische] Tassen | Assorted East Indian Cups |
| WDA, 1780, No. 9, S. 97 | WDA, 1780, no. 9, p. 97 |
| Div[erses] Chinesisches Porcelain | Various Chinese porcelain |
| WDA, 1780, No. 15, S. 177 | WDA, 1780, no. 15, p. 177[11] |
| 1 Ostind[ische] Caffe-und Thee-Service, weiß mit schwarzen Figuren, diverse Porcell[ain]Tassen | 1 East Indian coffee and tea set, white with black figures, assorted cups |

[11] See Fig. 3.

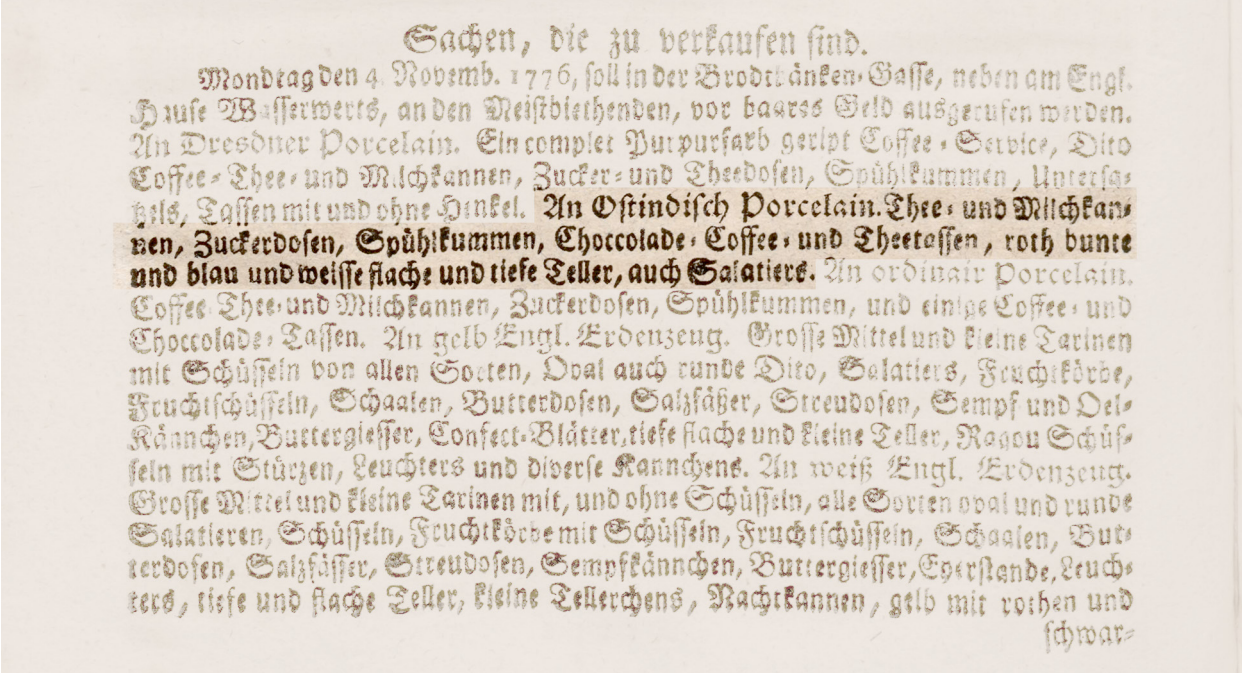
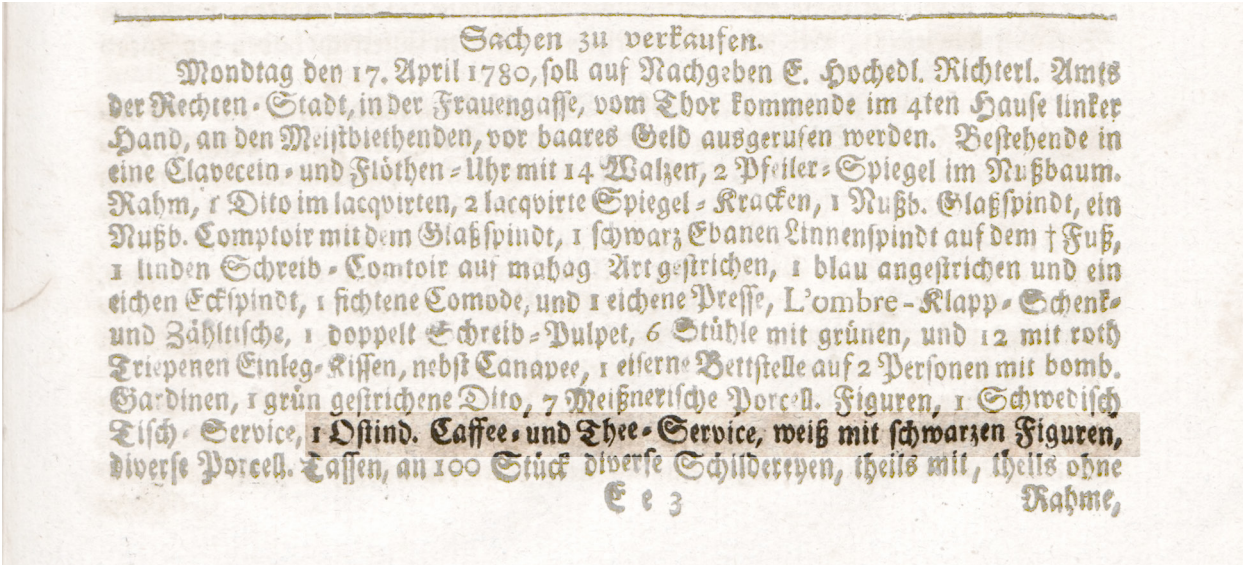

Sachen, die zu verkaufen sind.
Montag den 4 Novemb. 1776, soll in der Brodtbänken-Gasse, neben am Engl. Hause Wasserwerts, an den Meistbiethenden, vor baares Geld ausgerufen werden.
An Dresdner Porcelain. Ein complet Purpurfarb geript Coffee-Service, Dito Coffee- Thee- und Milchkannen, Zucker- und Theedosen, Spühlkummen, Untersätzels, Tassen mit und ohne Henkel. An Ostindisch Porcelain. Thee- und Milchkannen, Zuckerdosen, Spühlkummen, Choccolade- Coffee- und Theetassen, roth bunte und blau und weisse flache und tiefe Teller, auch Salatiere. An ordinair Porcelain. Coffee Thee- und Milchkannen, Zuckerdosen, Spühlkummen, und einige Coffee- und Choccolade-Tassen. An gelb Engl. Erdenzeug. Grosse Mittel und kleine Tarinen mit Schüssein von allen Sorten, Oval auch runde Dito, Salatiers, Fruchtkörbe, Fruchtschüsseln, Schaalen, Butterdosen, Salzfäßer, Streudosen, Sempf und Oel-Kännchen, Buttergiesser, Confect-Blätter, tiefe flache und kleine Teller, Ragou Schüsseln mit Stürzen, Leuchters und diverse Kannchens. An weiß Engl. Erdenzeug. Grosse Mittel und kleine Tarinen mit, und ohne Schüsseln, alle Sorten oval und runde Salatieren, Schüsseln, Fruchtkörbe mit Schüsseln, Fruchtschüsseln, Schaalen, Butterdosen, Salzfässer, Streudosen, Sempfkännchen, Buttergiesser, Eyerstande, Leuchters, tiefe und flache Teller, kleine Tellerchens, Nachtkannen, gelb mit rothen und schwar-

*Fig. 2. Fragment of a press advertisement announcing the sale of East Indian porcelain. WDA, 1776, no. 44, p. 620, from the collections of the Polish Academy of Sciences, Gdańsk Library.*

| WDA, 1780, No. 23, S. 277-278 | WDA, 1780, no. 23, pp. 277-278 |
|---|---|
| An Japan und Chinesische Sachen Coffe und Thee-Service, Tassen, und Tellern. | Japanese and Chinese things: coffee and tea service, cups, and plates. |
| WDA, 1780, No. 27, S. 337 | WDA, 1780, no. 27, p. 337 |
| 1 Chinesisch Thee-Service | 1 Chinese tea set |
| WDA, 1780, No. 40, S. 502 | WDA, 1780, no. 40, p. 502 |
| einige Chinesisch und Engl[ische] Coffe-Service | Several Chinese and English tea sets |
| WDA, 1781, No. 1, S. 5-6 | WDA, 1781, no. 1, pp. 5-6 |
| einige Dutzend Ostindische Coffe-Tassen | A few dozen East Indian coffee cups |
| WDA, 1781, No. 8, S. 85 | WDA, 1781, no. 8, p. 85 |
| An Porcelain: […] Chinesische Tassen mit Gold | Porcelain: […] Chinese cups with gold |
| WDA, 1781, No. 19, S. 215-216 | WDA, 1781, no. 19, pp. 215-216 |
| 1 Chinesisch Thee- und Choccolade Dito [Porcelain-Service], Tusch mit Gold, 12 porcell[aine] Teller, ein compl[etes] Tisch-Service | 1 of the same Chinese tea and chocolate [porcelain service], ink and gold, 12 porcelain plates, a complete table service |
| WDA, 1781, No. 23, S. 269 | WDA, 1781, no. 23, p. 269 |
| 1 gelb und 1 blau auch weiß chinesische Tassen | 1 yellow and 1 blue and white china cup |
| WDA, 1781, No. 29, S. 343-344 | WDA, 1781, no. 29, pp. 343-344 |
| Ostindische Coffetassen | East Indian Coffee Cups |

| WDA, 1781, No. 37, S. 453-454 | WDA, 1781, no. 37, pp. 453-454 |
|---|---|
| Div[erse] Ostind[ische] Tassen | various East Indian cups |
| WDA, 1781, No. 49, S. 596 | WDA, 1781, no. 49, p. 596 |
| An diverse Pottpoury in ganz neue Façon, und fein durchbrochne Deckel mit blauer Chinesischer Mahlerey | Various potpourris in new styles and delicately openwork covers with blue Chinese painting |
| WDA, 1790, No. 8, S. 75 | WDA, 1790, no. 8, p. 75 |
| 26 Japanische dito [Teller] mit Blumen und Gold | 26 identical Japanese [plates] with flowers and gold |
| DNA, 1796, No. 10, S. 88-89 | DNA, 1796, no. 10, pp. 88-89 |
| 1 chinesisch porcellain Koffeservice | 1 Chinese porcelain coffee set |
| DNA, 1796, 83. Stück, S. 733-734 | DNA, 1796, 83. Part, pp. 733-734 |
| 1 chin[esische] Porcell[an] Theeservice | 1 Chinese porcelain tea set |
| DNA, 1796, 97. Stück, S. 840-841 | DNA, 1796, 97. Part, pp. 840-841 |
| berliner, dresdner und chin[esische] porcell[ain] Caffee-, Thee- und Milchkannen, Tassen, flache und tiefe Teller, theils mit goldenen Rände | Berlin, Dresden and Chinese porcelain coffee, tea jugs and milk jugs, cups, flat and deep plates, partly with gilded rims |
| DNA, 1796, 49. Stück, S. 424-425 | DNA, 1796, 49. Part, pp. 424-425[12] |
| 1 ostindische porcellain klein Service mit Tusch gemahlt | 1 East Indian small porcelain set painted with ink |

[12] See Fig. 4.

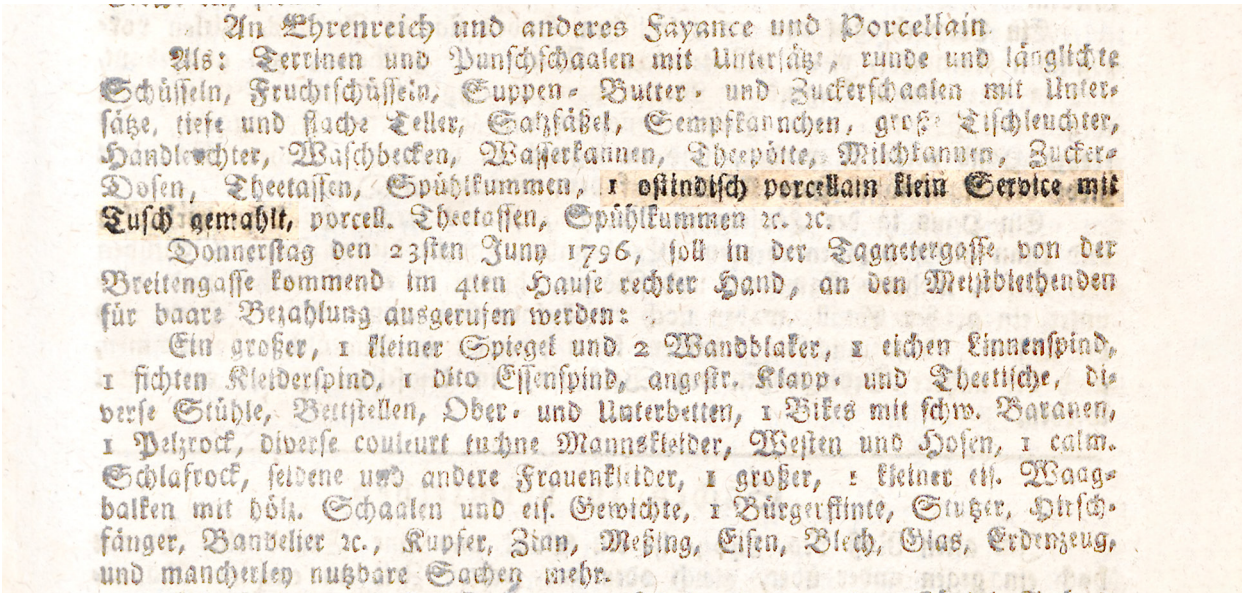


Sachen zu verkaufen.

Montag den 17. April 1780, soll auf Nachgeben E. Hochedl. Richterl. Amts der Rechten-Stadt, in der Frauengasse, vom Thor kommende im 4ten Hause linker Hand, an den Meistbiethenden, vor baares Geld ausgerufen werden. Bestehende in eine Clavecein- und Flöthen-Uhr mit 14 Walzen, 2 Pfeiler-Spiegel im Nußbaum. Rahm, 1 Dito im lacqvirten, 2 lacqvirte Spiegel-Kracken, 1 Nußb. Glaßspindt, ein Nußb. Comptoir mit dem Glaßspindt, 1 schwarz Ebanen Linnenspindt auf dem † Fuß, 1 linden Schreib-Comtoir auf mahag Art gestrichen, 1 blau angestrichen und ein eichen Eckspindt, 1 fichtene Comode, und 1 eichene Presse, L'ombre-Klapp-Schenk- und Zähltische, 1 doppelt Schreib-Pulpet, 6 Stühle mit grünen, und 12 mit roth Triepenen Einleg-Kissen, nebst Canapee, 1 eiserne Bettstelle auf 2 Personen mit bomb. Gardinen, 1 grün gestrichene Dito, 7 Meißnerische Porcell. Figuren, 1 Schwedisch Tisch-Service, 1 Ostind. Caffee- und Thee-Service, weiß mit schwarzen Figuren, diverse Porcell. Tassen, an 100 Stück diverse Schildereyen, theils mit, theils ohne

E e 3 Rahme,

*Fig. 3. Fragment of a press advertisement announcing the sale on the secondary market of an East Indian porcelain coffee and tea set. WDA, 1780, no. 15, p. 177, from the collections of the Polish Academy of Sciences, Gdańsk Library.*



An Ehrenreich und anderes Fayance und Porcellain

Als: Terrinen und Punschschaalen mit Untersätze, runde und längliche Schüssein, Fruchtschüssein, Suppen-, Butter- und Zuckerschaalen mit Untersätze, tiefe und flache Teller, Salzfäßel, Sempfkannchen, groß Tischleuchter, Handleuchter, Waschbecken, Wasserkannen, Theepötte, Milchkannen, Zucker-Dosen, Theetassen, Spühlkummen, 1 ostindisch porcellain klein Service mit Tusch gemahlt, porcell. Theetassen, Spühlkummen 2c. 2c.

Donnerstag den 23sten Juny 1796, soll in der Tagnetergasse von der Breitengasse kommend im 4ten Hause rechter Hand, an den Meistbiethenden für baare Bezahlung ausgerufen werden:

Ein großer, 1 kleiner Spiegel und 2 Wandblaker, 1 eichen Linnenspind, 1 fichten Kleiderspind, 1 dito Essenspind, angestr. Klapp- und Theetische, diverse Stühle, Bettstellen, Ober- und Unterbetten, 1 Bikes mit schw. Baranen, 1 Pelzrock, diverse couleurt tuchne Mannskleider, Westen und Hosen, 1 calm. Schlafrock, seidene und andere Frauenkleider, 1 großer, 1 kleiner eis. Waagbalken mit höls. Schaalen und eis. Gewichte, 1 Bürgerflinte, Stutzer, Hirschfänger, Bandelier 2c., Kupfer, Zinn, Meßing, Eisen, Blech, Glas, Erdenzeug, und mancherley nutzbare Sachen mehr.

*Fig. 4. Fragment of a press advertisement announcing the sale on the secondary market of shop fittings, including an East Indian porcelain set. DNA, 1796, 49. Part, p. 425, from the collections of the Polish Academy of Sciences, Gdańsk Library.*

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# Annex 2

# Characteristics of selected archaeological sites from the Gdańsk area with the highest number of Far Eastern porcelain artifacts

Maciej Szyszka

Thanks to the research conducted in MAG ceramic collection storage (mainly reviewing almost 700 storage containers with fragments of modern ceramic vessels), Dr. Maria Jaźwińska and Dr. Agnieszka Pudlis have isolated a large body of Far Eastern porcelain. It comes from 63 archaeological sites in the historic center of Gdańsk, located within the modern city fortifications. This article presents an in-depth archaeological commentary on six sites from which the most significant objects come. It was found that the main "reservoir" of porcelain discovered during archaeological excavations is the Main Town with the port, where the concentration of artefacts is the greatest.

In the first half of the 14th century, the emerging urban complex of Gdańsk consisted of four main parts: 1) the Main Town – on a trapezoidal plan measuring 600 x 500 m, located on the eastern side of the Motława River – surrounded by the floodwaters of the warehouse district of 2) Spichrze (later Granary Island), and 3) the Old Town – an irregular polygon with the extreme dimensions of 700 x 500 m – together with the neighbouring fishing settlement of 4) Osiek. One of the first fortified buildings was a castle built by the Teutonic Knights in the years following 1340 on the site of a former princely stronghold. The fortifications of the Main Town, defining the space of the chartered agglomeration, began to be built simultaneously with the granting of city rights in 1343. The walls surrounding the Old Town were built in 1482. To the south of the Main Town, at the turn of the 14th and 15th centuries, the Old Suburb was established, and to the north of the Old Town, the Young Town operated in the years 1380-1455. The quadrangular curtain of the Main Town walls was reinforced with numerous towers until the 15th century. The city gates, on a regular layout, were built at the exits of the streets. The Old Town and the Old Suburb did not have fortifications on the side of the Main Town, which emphasized its privileged position.[1] The Main Town, an urban conglomeration with a port, established on the left bank of the Motława River, consisted of two parts, with the division axis along ul. Szeroka. On its southern side was the Marian district, with the main church of the Blessed Virgin Mary; on the northern side was a younger district, called the "nova civitas" or "Świętojańska district," with the church of St. John. On the axis of ul. Szeroka from the side of the shore, a gate with a port crane called the Żuraw[2] was built. Along with the development of firearms, the defensive values of medieval fortifications degraded. A temporary remedy was the construction in the second half of the 16th century on the side of the western front of the city, most exposed to attacks, of bastion fortifications of the old Italian type. The problem of building modern fortifications became more apparent with the beginning of the Livonian War, catalyzed by the dynastic conflict of the Vasas over the Swedish crown after the death of John III, father of Sigismund III Vasa. The City Council first faced the issue in 1600. The fortress circuit was finally completed in 1636, according to the design of the Dutch engineer Cornelius van den Bosch.[3] This resulted in the incorporation into historical Gdańsk of the former settlements to the east and south of Granary Island and the Old Suburb – called the Lower Town. All the material subjected to analysis comes from the area of the above-mentioned historical districts of Gdańsk.

The first example of an archaeological site rich in Far Eastern porcelain is the Tandeta site (no. 255/99/04) (Fig. 1, 2), located on the border between the two oldest districts of the historic Main Town, the St. Mary's district, located at St. Mary's Church, and the younger St. John's district – New Town,

[1] Bukal 2006, pp. 20-22.

[2] Maciakowska 2011, pp. 40-52.

[3] Bukal 2006, pp. 35-42.



*Fig. 1. Excavations at ul. Tandeta (no. SAZ 255/99/04). View of the yard of plot Tandeta 7 with boarded cesspits of latrines. Photo by K. Kaczyńska.*



*Fig. 2. Excavations at ul. Tandeta (no. SAZ 255/99/04). General view of the northern frontage of ul. Szeroka. Photo by K. Kaczyńska.*

on the northern side of ul. Szeroka. The St. John's district began to develop in the mid-14th century after the Dominicans sold the land located east of St. Nicholas' Church to the western bank of the Motława River to the city council. Its central axis was ul. Świętojańska, where St. John's Church was built.[4] Excavations at this site was conducted in two stages: the first, covering the eastern part of the block marked by Tandeta, Grobla II, Świętojańska, and Szeroka streets, was carried out in November

[4] Maciakowska 2011, p. 57.



*Fig. 3. Excavations at ul. Grząska (no. SAZ 255/129/02). Relics of the plot after clearing the rubble. Photo by K. Dyrda.*

2006. The works included mechanical uncovering of the tops of the walls directly adjacent to the northern frontage of ul. Szeroka. They were aimed at preliminary reconnaissance of the area before further rescue excavations, provided for in the construction plan of the "Complex of residential buildings, with service functions on the ground floor." The excavations covered fragments of the plot of ul. Szeroka 88-96. On the area of the plot of ul. Szeroka 90-94, relics made of machine brick were uncovered; it was a building that had been the seat of the editorial office of the daily newspaper "*Danziger Neueste Nachrichten*" since 1894. During its construction, older buildings were demolished. On the other plots, no. 88, 89, 95, and 96, older brick buildings were still in use; the oldest dates back to the late Middle Ages and early modern period, built of hand-laid bricks.[5]

The second stage included comprehensive archaeological excavations on the investment site in 2007-2009.[6] The work began with the mechanical removal of rubble from the plot (from the ruins of the buildings destroyed in 1945) from the side of ul. Szeroka at their entire depth to the level of the basement floors. The relics of the discovered buildings were erected from the 15th to the 20th century. The possibility of examining the oldest brick buildings was prevented mainly by the deep foundations (below the level of the groundwater, narrowing the field of observation) and the basements of the editorial office and printing house of "*Danziger Neueste Nachrichten*," erected in the last decade of the 19th century. After documentation, the walls of the underground story were dismantled to enable further exploration of the layers. According to the historical numbering available on Buhse's plan (1866-1869), the following plots were examined, located at the following streets: Szeroka, numbers 88-95, Tandety 1-7, Świętojańska 18-20. After the demolition of the floors in the buildings, the basement was reached after exploration of 1 to 1.4 m of layers at a level of about 1 m above sea level. During the excavations, 30 cesspits of various designs were documented and explored. They were used from the 15th to the 18th century and were located mainly in courtyards and outbuildings. Most of the porcelain remains come from them, indicating they could have been vessels used within individual plots, which were thrown into latrines when damaged. The prestigious location of the estates near the main port gate and the numerous finds of valuable Far Eastern porcelain from them allow us to assume the considerable wealth of the townspeople who owned the tenement houses, their extensive international contacts, and their openness to new things.

The second selected site in the Main Town was ul. Grząska, site number 255/129/02 (Fig. 3). Rescue excavations was conducted from December 2006 to

[5] Krzywdziński 2006, pp. 1-2.

[6] Kaczyńska, Kwapiński 2010, pp. 1-11.

September 2007 and covered an area of 360 m².[7] The site is located in the Main Town (formerly the Right Town), in the development quarter marked by Mariacka, Grząska, Chlebnicka, and Klesza streets. It includes historical plots 1, 2, 3, and 4 on the western side of ul. Grząska and a fragment of the neighboring plot at ul. Chlebnicka 32. The area in question was not included in the reconstruction after the damage of the Second World War; in the 1950s, it was transformed into a square. The studied area was about 100 meters from the port quay behind the Mariacka Gate, translating into a high land value. In contrast to the site mentioned above, the historical plots at ul. Grząska had a smaller area, which limited the development of the buildings, leading to the area originally occupied by the yard being included in the building structure. The oldest building was located on the plot at ul. Grząska 3. It was a wooden building constructed using material obtained in the fourth decade of the 14th century. The first wooden house on the neighboring plot at ul. Grząska 1 came from the mid-14th century. This data corresponds to historical sources, where the date of granting city rights to the Main Town in 1343 also refers to the commencement of the construction of St. Mary's Church (Marienkirche), the Main Town church. The area of Grząska, Chlebnicka, and Piwna streets was associated with beer production from the second half of the 14th century. This activity can be linked to the discovery of a brick oven from the late 15th and early 16th century in the basement of the property at ul. Grząska 3, built in the shape of a letter T. It probably had a dual function – on the one hand, as a two-chamber hypocaust-type oven, it heated the hall above and the bedrooms above it with warm air; it could also have been used to dry malt necessary for beer production.[8]

From the second half of the 15th century, wooden buildings were systematically replaced by more durable brick ones. This involved the need to stabilize the foundations of the walls using rows of piles to prevent the walls from sinking into the marshy ground of the drained riverside areas. The shallow depth of the plot at ul. Grząska made it possible to build a brick tenement house with limited facilities. The small courtyards of the five original plots located at ul. Grząska were almost entirely built up with latrines. The oldest was built of pine wood in the second half of the 14th century; the shuttering of the cesspits was redone many times. The most popular was a post-frame construction on a square plan. The poles were placed in the corners and midway along the walls, shuttered with horizontal boards inserted into the posts' grooves. A total of 10 latrines from the end of the 14th to the 18th century were discovered at the site, from which a rich collection of artifacts was obtained, including porcelain. The finds of Far Eastern porcelain should be considered as the remains of tableware used by the residents of the tenement houses, which were disposed of by throwing them into the latrines. The quarter of Grząska, Mariacka, Chlebnicka, and Klesza streets was located in the oldest part of the Main Town, in the Mariacka district, halfway between the Church of the Blessed Virgin Mary and the port quays. This resulted in the high attractiveness of the area, which is why plots were expensive and small. The medieval division of land remained in force until the beginning of the 17th century, and it was disrupted only in its first half by combining four narrow plots into two larger ones. In the mid-19th century, due to the small area of the plots, parts of the yards were also built up and connected with the tenement house into one body. In 1927, the foundation wall of the tenement house Grząska 4 collapsed, which necessitated its demolition and the construction of a new building with concrete foundations in 1935. The entire block of buildings was destroyed in 1945, and a square was built in its place. It was built over at the turn of the first and second decade of the 21st century. The construction work was preceded by archaeological excavations, during which, among other things, fragments of Far Eastern porcelain were recovered.

The second group of porcelain artifacts was obtained at sites characterized by extensive leveling layers. The accumulated material came from the historical area of Gdańsk and was moved to the place of discovery for two main reasons. The necessary material for making leveling layers was obtained from foundation trenches for the buildings of the expanding city and the erected fortifications (moats and walls), and then transported to the place of deposit. Solid waste obtained during the cleaning of the surfaces of city communication routes from accumulated mud, garbage, and draught animal excrements was also used, which, unlike liquid waste flowing through the system of gutters and channels to the Motława, had to be removed manually. From the late Middle Ages, Granary Island became a place to store excess earth. This was due to the direct proximity of the Main Town, as it was enough to cross the Motława River via the Krowi Most (Cow Bridge, on the extension of ul. Ogarna) or the Zielony Most – Green Bridge, previously

[7] Kuczma, Dyrda 2008, pp. 1-7.

[8] Kuczma, Dyrda 2008, pp. 6-7; Karst 2002, p. 23.

Cog Bridge (on the extension of ul. Długi Targ) to dump the removed waste or soil on the planned leveled, low-lying and marshy grounds. The need to raise the ground level for a granary and warehouse development was the primary reason for the leveling of Granary Island. An example of such activity is the sites at Jaglana and Toruńska streets. A similar function was also fulfilled by the Lower Town area, where leveling works were undertaken mainly in the modern period from the 17th century. This was due to this area's location behind the Granary Island, towards the east and south, which resulted in at least twice the length of transport of earth mass.

Due to the uniqueness of the porcelain collection identified by Dr. Agnieszka Pudlis[9] during her research, two sites from the southern part of Granary Island were selected for a broader discussion. The first, located at ul. Jaglana 3/5 (no. SAZ 255/020/46), was examined in 2006-2008. The work carried out by the Archaeological Museum in Gdańsk covered an area of 9,800 m$^2$, revealing layers and structures from the 15th-19th centuries.[10] The site covers a plot in the eastern part of the southern frontage of ul. Jaglana 3/5. The site was explored within 124 trenches to the construction elevation at 0.0 m above sea level, reaching a calcareous layer made of argillaceous silts and peats (1.0-1.5 m below sea level) within the exploratory trenches. The elevation at the level of the calcareous layer was dug within separate studies (no. SAZ 255/020/60) in 2012. Like the entire southern part of Granary Island, the excavated area had been used for storing, processing, and trading timber since the late Middle Ages. The excavated area was mentioned as early as 1385 and 1410; transverse roads running through the site area are mentioned, including the later ul. Jaglana. The oldest layers were systematized into chronological ranges from phase 1, the 14th to 15th century, and phase 2, the 16th century to 1633. In the second half of the 15th century, granary buildings were mentioned in the southern section of ul. Chmielna, located west of the site. The layers discovered in the test trenches were of the nature of extensive, not very thick levelings, interbedded with accumulative layers of wood shavings and sawdust, raising the terrain by 0.5-1.5 m above the level of the bottom soil. Ceramic materials from the surveys, containing significant amounts (40-60%) of local glazed pottery from the beginning and a noticeable share (5-10%) of thin-walled white-gray pottery, may indicate the use of the area as a timber yard in the second half of the 15th century. During phase 2 (16th century to 1633), the area under investigation continued to function as a timber yard. Along the city moat marking the site's eastern boundary, a defensive rampart (Psi Wał) was built in 1517-1519 and dismantled in 1633 after the early modern fortress perimeter had been closed. Remains of the wooden and earthen rampart structures were discovered in the south-eastern part of the site. As in the earlier period, the sequence of layers from phase 2 over the entire site area is formed by not very thick leveling layers, separated by levels of wood shavings accumulation. The discussed time horizon includes the wooden foundations of a frame building at the site's southern border, a single wooden drainage channel, and a series of fence posts perpendicular to ul. Jaglana, which was captured in the survey, marking the boundary between the plots. After the demolition of Psie Wał in the first half of the 17th century, two twin granaries were built in its vicinity, with their gables facing the Nowa Motława River, preserved in rows of foundation piles connected by transverse joists. Far Eastern ceramics found at the site came from the leveling layers.

The transported material probably came from the Main Town, as evidenced by the location, which allowed for minimizing transport costs. This was possible thanks to the island's connection with the Main Town by the Krowi Most on the extension of ul. Ogarna. It seems less likely that the material used for leveling was obtained from the areas of the Old Town or the Old Suburb. Excess earth from the Old Town was used to level the Osiek area. In the case of the Old Suburb, the flood terrace on the left bank of the Motława required leveling. This situation was observed during excavations at ul. Lastadia, where ceramic material from the 17th and 18th centuries decomposed in the riverside strip, previously unused for settlement.[11] The use of the flood terrace was possible after the course of the Motława was regulated using the Kamienna Grodza and the construction of modern fortifications of the Dutch type.

A similar site covers the plot at ul. Toruńska 10 A (Fig. 4, 5).[12] It is situated in the southern part of Granary Island. The Archaeological Museum in Gdańsk conducted excavations from June 2007 to April 2008. An area of 8,000 m$^2$ was excavated. The work was carried out within the ordinates of 3.5 m above sea level – the contemporary ground level to the building ordinate of 0 m above sea level, in places going down to the level

[9] Pudlis 2021.

[10] Muntowski, Jagusiak 2009, pp. 2-8.

[11] Kościński 2020, pp. 38-44.

[12] Jagusiak 2008, pp. 2-14.

of 1.5 m below sea level. As a result of the excavations, it was found that the area had been used since the 16th century. Unlike the area located near ul. Chmielna, it was exploited extensively. This was primarily due to the traditional use of this part of the island as a timber yard associated with the nearby (on the other side of the Motława) Gdańsk shipyard – Łasztownia.

The timber yards were located near the widest part of the Motława riverbed and allowed ships to launch and freely turn and moor broadside to the quay. The oldest object recorded at the site was the Psi Wał, an element of the earth fortifications running along the bank of the Nowa Motława canal, dismantled in 1633. The embankment forming it was discovered at a distance of approx. 16 m from the modern shoreline of the canal. Its leveled ceiling was recorded at approximately 0.60m above sea level. The width of the embankment at the base is approximately 10m. The layers of the embankment forming the structure lie on the leveling of wood cuttings, hides, and reeds, isolating the embankment from the river silts constituting the whole. On top of the subsoil were a few fragments of ceramics dating back to the beginning of the 16th century.

In the surveys conducted along the New Motława River, the remains of cut piles were discovered at a height (depending on the terrain) of approximately 0.58 m to 0.30 m above sea level and placed at a depth of approximately 0.30 m to 0.80 m below sea level. These piles were driven into the rampart and constituted a palisade of the fortifications. The rampart was reinforced with a palisade in 1561. Near the rampart in the 18th century, a water supply system was built, made of wooden pipes connected with lead connectors, ending with a wooden sump, enabling the drawing of water. One of the wooden pipes was reused for drainage in the area where the oldest building was built in the 18th century. It was initially wooden, then rebuilt into a yellow "holenderski" (Dutch) brick building. The turn of the 18th and 19th centuries is the date of numerous registered wooden structures running along the east-west line, which comprised elements creating an outflow and drainage system. These structures marked the divisions between plots. The foundations of the building discovered at the western part of the site should be dated to the 19th century. Its remains were uncovered under the machine-brick floor of an industrial building dating back to the turn of the 19th and 20th centuries. Factory buildings are marked on the Freie Stadt Danzig Geländeplan city plan from April 1927[13] on the plot of Toruńska 10 (Thorngasse). Their foundations were uncovered during the removal of rubble from the site.

Based on the analysis of the stratification system of the layers, we can assume that this part of Granary Island, after the leveling of the terrain, was used from the beginning of the 16th century as storage yards. It was not until the turn of the 17th and 18th centuries that granary-type buildings were erected, accompanied by further terrain leveling. They have survived only in the form of rows of piles intended to stabilize the foundations of grain warehouses. After the mid-19th century, the use of the area changed. It was used for industrial development. The launch of the railway connection with Tczew in 1851 as a branch of the Berlin-Königsberg route[14] and the construction of the Gdańsk Brama Nizinna station (later Kłodno station) had a significant impact on the industrial development of this area. This was possible only after the city fortifications in the area of the Żubr bastion were breached and the railway gate was built. Further development of industrial infrastructure in ul. Toruńska resulted from transforming the Brama Nizinna station into a freight station in operation until 1995. The development of the railway network made it necessary to move the passenger station to the Nowe Ogrody area, where the Hauptbahnof (Gdańsk Główny) was built. The new station served passengers in three directions: to the Tczew transfer station, a local line to Sopot and then Słupsk, and Nowy Port. As a result of changing the profile to a freight station, the building intended for passenger traffic was demolished, while the surrounding area was subjected to intensive industrialization. The concrete and rubble foundations of industrial and warehouse facilities, discovered during the site's clearance in 2007, were associated with this period. The nature of the layers discovered during the excavations indicates that the porcelain collection was a secondary deposit, removed from an unspecified area of the Main Town.

Another rich collection of Far Eastern porcelain comes from the Lower Town, from the ul. Łąkowa 39/44 site (no. SAZ 255/86/10), excavated in 2015-2017 by the team of the Archaeological and Conservation Workshop of Maria Karolina Kocińska.[15] The Lower Town covers the southeastern part of historical Gdańsk, located between

[13] Geländeplan 1927.

[14] Gedanopedia 1.

[15] Kocińska, Muntowski, Kij, Murawski 2018, pp. 2-69.




*Fig. 4. Excavations at ul. Toruńska 10 A (no. SAZ 255/20/50). Fortifications of the southern shore of Wyspy Spichrzów (Granary Island), earth embankment of the "Psi Wał." Photo by M. Jagusiak.*




*Fig. 5. Excavations at ul. Toruńska 10 A (no. SAZ 255/20/50). Foundations of 20th-century factory buildings. Photo by M. Jagusiak.*

the Nowa Motława and the Motława River, with a line of fortifications and the Szkocka Grobla (Scottish Causeway) to the north (Figs. 6-8). This area was urbanized late. In the Middle Ages and the modern period, it belonged to the representatives of the butchers' guild. There were meadows where the residents of Długie Ogrody grazed cattle and pigs. In the space between the pastures and the rampart and moat, there was a small forest from which wood was obtained. As a result of the Swedish threat around 1636, the area of the Lower Town was drawn into a system of modern fortifications with the Kamienna Śluza (Stone Lock), while the area of the so-called Świńskie Łąki (Pig Meadows) was intersected by a network of orderly canals with a pasture for animals going to pastures in the axis of ul. Toruńska. The oldest brick building was a house for infectious diseases from the mid-17th century, at Pestilenzegasse (Zakaźna), currently ul. Radna. The axis of the Lower Town was ul. Łąkowa (Weidengasse). However, the first paved street was ul. Kamienna Grobla (Steindamm), leading to the



*Fig. 6. Excavations at ul. Łąkowa 35-37 (no. SAZ 255/86/10). Pillar-arch foundation of the industrial hall. Photo by P. Muntowski.*



*Fig. 7. Excavations at ul. Łąkowa 35-37 (no. SAZ 255/86/10). Site under exploration. Photo by P. Muntowski.*

Kamienna Śluza, thanks to which the water level in the Motława River was regulated. Until the end of the 18th century, most of the area was gardens or storage yards with small, single or multi-story buildings. In 1711, a free school was established by the foundation of pastor Joachim Weickhamann, and in 1777, a Masonic lodge at Herrengarten 1 (now Sadowa). Intensive development of the area took place after 1815 when Gdańsk obtained the status of a fortress. In 1816, artillery workshops were established for the needs of the garrison, and in 1839, a rifle factory and, in its vicinity, in the purchased and rebuilt Uphagen manor in 1853, a Catholic hospital with a chapel began operating. In 1841, at ul. Łąkowa 34, a foundry and agricultural machinery factory of the Steimmigs were established. In 1869-1871, the canals were filled in and were replaced by an underground sewage system. Between 1892 and 1893, a railway siding was built from the side of the Brama Nizinna station



*Fig. 8. Excavations at ul. Łąkowa 35-37 (no. SAZ 255/86/10). Wooden foundations of the building. Photo by P. Muntowski.*

to the slaughterhouse at ul. Angielska Grobla. At the end of the 19th century, the Steimmig factory went bankrupt, its land was divided into plots, and tenement houses for the employees of the rifle factory were built on it, while on ul. Łąkowa, impressive tenement houses were built, creating a compact frontage. After the end of World War I, Gdańsk was demilitarized, and the rifle production line was taken to Radom. At the same time, a sheet metal packaging factory was established in the artillery workshop buildings. In 1945, the north-western part of the Lower Town was destroyed, while the southern part was flooded. In 1959, the W-Z route cut through the district, contributing to the degradation of the part disconnected from the City Center.[16]

Archaeological excavations at ul. Łąkowa 35-38 preceded the construction of the LPP SA office buildings and covered an area of 12,808 m². During the excavations, five stratification phases of the historical development of the studied area were determined. The oldest, until the 1630s, covered the period of use of this area as a pasture and small forestation; the ceiling of the natural layer corresponds to it. The next phase concerned the rapid development of fortifications from the 1630s to the end of the 17th century. It was also associated with the beginning of urbanization of the marshy area. Vast masses of soil were brought in to stabilize the peat substrate, and the area was cut through with a network of drainage channels with banks reinforced with wooden formwork. No relics of buildings were associated with this period, and the land was probably used as a garden. The leveling material was probably brought from an unspecified area of the Main Town or the Old Suburb. The third phase of land use covers the period from the beginning of the 18th century to the mid-19th century, with an apparent abandonment of urbanization plans in favor of ruralization. Wooden buildings were erected in the depths or at the back of the plot in a dispersed manner; they were made in a post-and-beam construction, and wooden foundations of two brick buildings with walls made of holenderski were also discovered. They were accompanied by sanitary facilities: wells and latrines at the back of the property. The latrine pits were boarded with connecting boards on a miter, with expansion posts in the middle of the walls. Two wells were located at the back of the plot by the internal moat of the fortifications. One was made of vertically placed boards, while the other was boarded with horizontal boards stabilized by posts, and at the bottom were fragments of a wooden pump. A pipeline with a preserved outlet well, dated to the mid-18th century, also came from this phase. Poorly preserved relics of the foundations of a sugar refinery from 1767 were discovered at ul. Łąkowa. Its construction was associated with a sudden increase in the consumption of coffee and tea in Gdańsk. The refinery went bankrupt after the first partition of Poland in 1775.

The fourth phase covers the entire 19th century until 1945. The beginning of this period is associated with the collapse of the shipping and grain trade. This was caused by the interruption of supply routes across the borders of the individual partitions and the redirection of grain to the needs

[16] Gedanopedia 2.

of their internal markets. The poor economic situation was reflected in the further development of the Lower Town. No new investments were made, gardens were still cultivated south of ul. Łąkowa, and the low, scattered, rural-type buildings persisted. The only exception was the construction in 1800 of the manor house of the patrician Uphagen family and the relatively continuous development along ul. Łąkowa. This state of affairs lasted until the mid-19th century, which is also reflected in the stratigraphic situation at the studied site. The foundations of the buildings exposed along the southern side of ul. Łąkowa were built of bricks laid on joists supported by piles. After the mid-19th century, increased industrialization began – the catalyst was the launch of the railway line. At the same time, the site's immediate surroundings recorded dynamic development since the transfer of the rifle factory from Osiek. The site of a former sugar refinery was selected as its location, and a steam engine was launched on its premises in 1846. Due to the garrison's needs, it was nationalized in 1853, becoming the Royal Rifle Factory. The development of the factory was multi-stage. A significant part of the underground substance survived until 2016 when the beginning of rescue archaeological excavations began. The buildings were erected on stone foundations made of broken erratics in narrow trenches, placed on wooden sills and joists, and reinforced at points with driven piles, which protected the walls from settling. At the back of the plot were two latrines boarded with wood. The buildings erected in the 1880s were erected using segmental foundations connected into a uniform course using arcades. A turntable was also discovered in the excavated area, connected to a siding built in 1893, leading towards the slaughterhouse. Industrial development peaked in 1916-1918 when practically the entire plot was built, reaching Miś Bastion. At that time, large halls were built with two rows of pillars supporting the roof truss. In addition to the production facilities, an engine room was also built, and the individual buildings were connected. For the needs of the steam engines, a large well with a brick casing and an internal diameter of 5.7 m was dug on the plant's premises. Water was supplied to it from a nearby moat. The last investment on the factory premises before 1945 was the erection of a radio mast on a T-shaped concrete foundation. Only two production halls survived the war; the rest were destroyed during air raids.

The collection of Far Eastern ceramics from the ul. Łąkowa 35/39 site came from the second and third phases of land use (from the 1630s to the mid-19th century). It was associated with the period of fortification construction, during which the marshy terrain was also intensively leveled, fertilizing material from the Main Town and the Old Suburb, while at the same time, the area was drained using ditches, as well as during the construction of low-rise rural buildings in the 18th century when masses of earth were also moved. The appearance of impressive tenement buildings and houses only at the turn of the 19th and 20th centuries excludes fine porcelain in gardens and warehouses.

The findings from site no. 255/16/02 differed from the above group of sites. They were obtained during the dredging and reinforcement of the banks of the Radunia Canal in the Old Town section in 1983 and 1984. The works conducted by the Archaeological Museum in Gdańsk were supervisory during hydrotechnical works on the section between ul. Wały Jagiellońskie and the Great Mill (Wielki Młyn). The hydrotechnical works were monitored for the possible occurrence of historical structures reinforcing the banks. The regulation works required deepening the bed. The reduction in the canal flow, requiring intervention, was caused by the erosion of its banks and the deposition of material carried by the current during high water levels. The excavated material was stored in heaps at the canal bank and was inspected by the supervising archaeologist. The porcelain fragments were a bright and distinctive element against the gray-brown sludge in the above conditions. The above method of conducting the works made it impossible to determine the period in which the artifacts were deposited. The archaeological material obtained during the supervision is a loose collection; the ceramics could have ended up on the bottom of the canal as a result of the artificially made banks and embankments of the canal being washed away, which is why the time of their deposit is practically impossible to determine.

To sum up, at the sites described above, due to their characteristics, three types of deposits could be distinguished: porcelain debris found in the latrine fills, fragments from leveling layers, and material from the watercourse which was mixed and unassignable to a specific archaeological context.

The archaeological sites from the historical area of Gdańsk, defined by the modern fortress perimeter, were investigated in systematic pre-emptive and rescue works related to planned construction investments. In the case of the Main Town and Granary Island, residential and service buildings

were built at the excavated site after examining the area to the soil level, while in the Lower Town, office and industrial buildings of a clothing company were built. The excavations was conducted using invasive methods. In the first phase, heavy equipment (excavators) was used to clear the rubble from the plots, and then the preserved underground architectural relics – foundations, basements, and cellars – were documented. The next step was the exploration of stratigraphic layers. The exploration was carried out manually within the framework of natural layers, from which mass material (ceramics, tiles, fragments of leather objects, etc.) and isolated relics (coins, metal relics, objects preserved in good condition, unique elements, etc.) were obtained. The acquired artifacts were assigned to locations (plots) and stratification units (layers, objects). Individual stratigraphic units were documented descriptively, photographically, and geodetically. The site exploration was conducted according to the principles of archaeological stratigraphy; layers and objects were removed following their natural range in a sequence opposite to the natural process of their sedimentation.[17] After the excavations was completed, the excavated site underwent conservation approval by the Pomeranian Voivodeship Conservator of Monuments and was transferred to the planned investment process. A different process occurred in the case of the material obtained from the Radunia Canal. Archaeological excavations took the form of supervision. The work consisted of dredging a section of the Radunia Canal running through the area of the Old Town. The silt extracted by the excavator from the bottom of the stream was placed on the bank, where the supervising archaeologist inspected it; due to this process, the archaeological material obtained was a collection of loose artifacts devoid of archaeological context.

The presence of Far Eastern porcelain in the collection of modern ceramics, obtained during archaeological excavations, is evidence of the financial status of the merchants and burghers of Gdańsk, their wide contacts, and their susceptibility to fashions and novelties implemented from Western Europe thanks to sea transport.

[17] Harris 1992, pp. 22-37.

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# Annex 3a

# Measurement of the elemental composition of samples of Far Eastern porcelain using a scanning electron microscope (SEM), with an analysis of the chemical composition in micro-areas (EDS)

Paulina Tymowicz-Grzyb, Arkadiusz Gąsiński

## Purpose and Subject of the Tests

Tests were performed on fragments of 17th-18th-century vessels from Far Eastern porcelain originating from archaeological research in the old city of Gdańsk, belonging to the collections of the Archaeological Museum in Gdańsk. The present report is an effect of work commissioned by the Archaeological Museum in Gdańsk as a part of the project "Development of the Corpus of Far Eastern Porcelain from the Collection of the Archaeological Museum in Gdańsk" co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund.

Dr. Agnieszka Pudlis, project head, defined the purpose of the tests as a determination of the chemical composition of glazes and overglaze pigments and enamels used in the manufacture of historical porcelain. The generated results were to help recreate the original colors of the decoration of the porcelain vessels, which were damaged while being buried in cultural layers, including burgher latrine fills.

Tests were carried out on 7 out of 15 provided samples of Far Eastern porcelain (Figs. 1-7) with the following numbers consistent with the list provided by the Client:

2 – inv. no. MAG/GD/255/20/44/712
3 – inv. no. MAG/GD/255/20/44/20319
5 – inv. no. MAG/GD/255/30/11/168
6 – inv. no. MAG/GD/255/39/3/19557
9 – inv. no. MAG/GD/255/99/4/2035
12 – inv. no. MAG/GD/255/108/2/2327
13 – inv. no. MAG/GD/255/129/2/657

The samples had the form of single fragments of porcelain vessels; only sample 5 consisted of two fragments of different vessels.

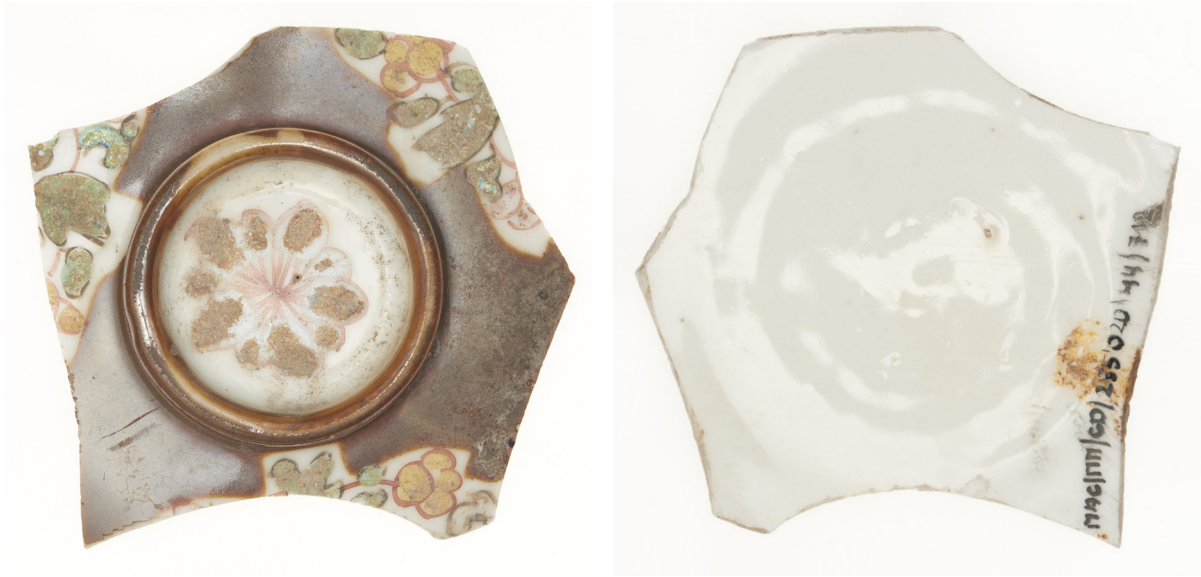


*Fig. 1. Sample 2 – fragment of a bowl cover, inv. no. MAG/GD/255/20/44/712.*



*Fig. 2. Sample 3 – fragment of a large plate, inv. no. MAG/GD/255/20/44/20319.*



*Fig. 3. Samples 5a-b – fragments of two tea bowls, inv. no. MAG/GD/255/30/11/168.*



*Fig. 4. Sample 6 – fragment of a small plate, inv. no. MAG/GD/255/39/3/19557.*




*Fig. 5. Sample 9 – fragment of a small plate, inv. no. MAG/GD/255/99/4/2035.*



*Fig. 6. Sample 12 – fragment of a bowl, inv. no. MAG/GD/255/108/2/2327.*




*Fig. 7. Sample 13 – fragment of a small plate, inv. no. MAG/GD/255/129/2/657.*

## Scope and Location

The scope of the tests included imaging and analysis of the chemical composition of micro-areas using a scanning electron microscope (SEM), with an analysis of the chemical composition in micro-areas (EDS). The tests were carried out on seven historical samples of Far Eastern porcelain provided by the Client.

They were performed in the Instytut Ceramiki i Materiałów Budowlanych operating as a part of Sieć Badawcza Łukasiewicz, Oddział Ceramiki i Betonów, ul. Kupiecka 4 in Warsaw (order no. 0L0000P3, test no. WP.5212.248.2023). The scope of tests, selection of the samples and location of measuring points were based on the guidelines provided by the project head, Dr. Agnieszka Pudlis, who did not participate in the testing process itself.

## Methods

The samples were subjected to an analysis of their chemical composition in micro-areas using an EDAX EDS Octane Elect energy dispersive x-ray spectroscope coupled with an FEI Nova Nano SEM 200 scanning electron microscope.

Microstructure imaging was performed using a vCD detector (imaging with backscattered electrons – BSE – providing information on the diversity of the chemical composition: the heavier an element, the stronger it "shines" in images).

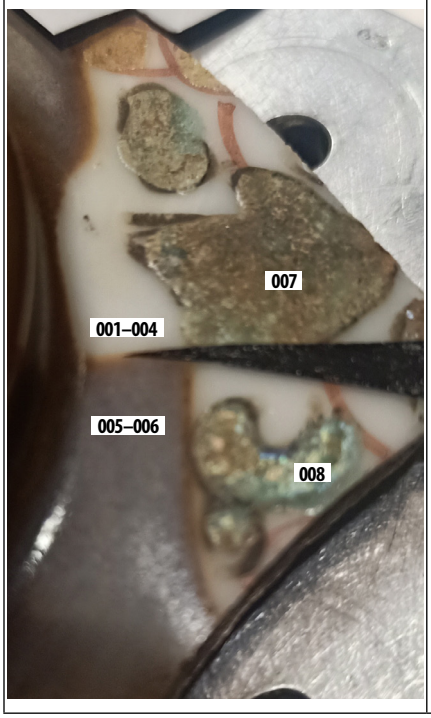
Tests were carried out in identical measurement conditions for all samples: in a low vacuum mode, at an accelerating voltage of 15 kV. The EDS measurement time was 25 seconds per point. The EDS spectra show the qualitative (elemental) composition of the sample.

## Results

The composition of the samples includes elements typical for ceramics (oxygen, silicon, calcium, sodium, magnesium, potassium, as well as lead and iron).

Since the vessel fragments were found in a latrine (information from the Client), some EDS spectra show elements which can be ingredients of glazes/pigments or contaminations (mainly carbon, nitrogen and phosphorus). This applies for instance to carbon from lead carbonate (identified in XRD tests) and organic carbon from contaminations.

**Sample 2 (inv. no. MAG/GD/255/20/44/712)**




8 images of areas were taken, and 10 EDS analyses in total were carried out on four selected areas. Differences in the microstructure and chemical composition of white (area 003) and brown glazes (006) were identified. Electron imaging shows that the white glaze is uniform, and the brown glaze contains crystals (images from Tab. 1 and Tab. 2).

**Areas 003–004** – on white glaze (Tab. 1).

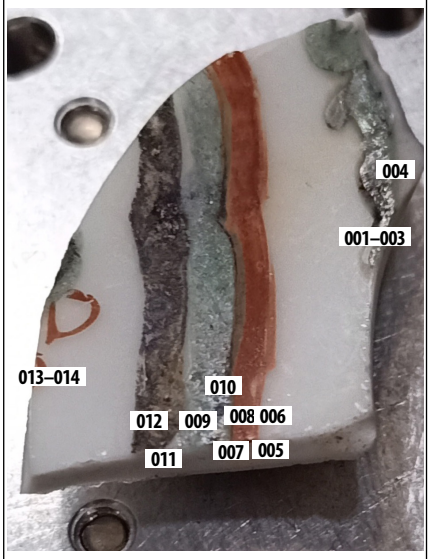
**Areas 005–006** – on brown glaze. The brown color analysed in area 006 results from the presence of iron oxides (possibly $Fe_2O_3$). The visible crystals probably belong to the group of feldspar. Analyses revealed the presence of elements Si, Al, Na, Ca, and K which are characteristic of glaze and of the visible microcrystals (Tab. 2).

Pigments from the painted decoration were also analysed.

**Area 007** – on golden decoration. EDS analysis revealed the presence of dysprosium, probably in the form of dysprosium phosphate (Tab. 3).

**Area 008** – on rainbow-bluish ornament. Analysis revealed the presence of manganese (Tab. 4).

**Sample 3 (inv. no. MAG/GD/255/20/44/20319)**




Images were taken of 14 areas, and 31 EDS analyses in total were carried out on the selected nine areas.

**Area 002** – analyses showed that at the border between the white glaze and contour, the color of the pigment results from the presence of iron and manganese (Fig. 9, Tab. 5).

**Area 003** – behind the contour, deeper in the silvery color, iron, tin, manganese and quartz grains were identified (Fig. 9, Tab. 6).

**Area 004** – black contour of the decoration contains sulfur, iron and copper (Tab. 7).

**Area 006** – at the border between the red-rusty contour and white glaze. In the red contour, the peak was more intense for iron (Fig. 10, Tab. 8).

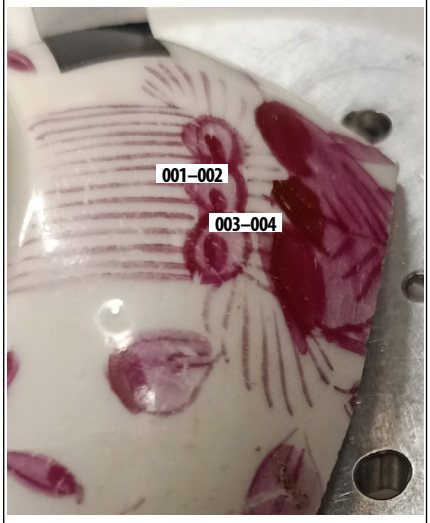
**Areas 008–009** – in the silvery zone the presence of antimony, tin and arsenic shows, as well as copper and iron (only 009) (Fig. 11, Tabs. 9 and 10).

**Area 010** – in the silvery zone shows the presence of arsenic and phosphorus peaks (organic contaminants?) (Tab. 11).

**Area 014** – presence of metallic gold was revealed on the pattern of the flower petal (Fig. 13, Tab. 13).

**Sample 5 (inv. no. MAG/GD/255/30/11/168)**

**Sample 5a**




Tests were carried out on two elements of the sample.

For the first element (sample 5a), images were taken of 4 areas, and 8 EDS analyses in total were carried out on two selected areas.

**Areas 002–003** – in claret red places, EDS tests revealed the presence of tin and gold (Fig. 14, Tab. 14 and 15).

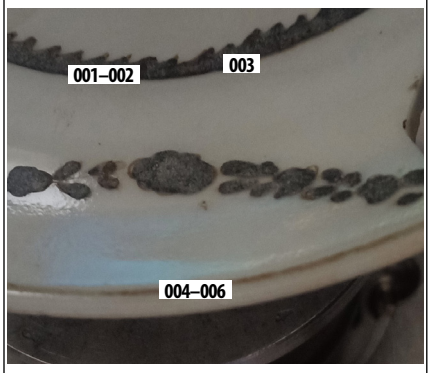
**Sample 5b**




For the second element (sample 5b), images were taken of 2 areas, and 4 EDS analyses in total were carried out on one selected area.

**Area 006** – the presence of arsenic, tin, sulfur and copper was revealed in the painted decoration (Fig. 16, Tab. 16).

**Sample 6 (inv. no. MAG/GD/255/39/3/19557)**



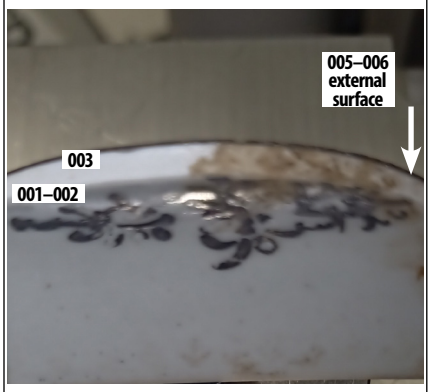

Images were taken of 6 areas, and 9 EDS analyses in total were carried out on the three selected areas.

**Areas 001–002** – At the border between the white glaze and black pattern, the pigment composition includes sulfur, iron, arsenic, copper and lead. For the lead, more intense peaks were recorded in the colored places (points 1 and 2), than in the white glaze (point 3) (Fig. 17, Tab. 17).

**Area 003** – the color black results from the presence of lead (Tab. 18).

**Area 006** – within the delicate pattern on the edge of the vessel, manganese was revealed, whereas gold was not recorded (Fig. 18, Tab. 19).

**Sample 9 (inv. no. MAG/GD/255/99/4/2035)**




Sample 9 was analysed at the fracture (in the place where the vessel broke) and on the external brown surface.

5 images of areas were taken, and 11 EDS analyses in total were carried out on two selected areas.

To show changes in the microstructure in the cross section of the sample, a series of images were taken (3x14), and subsequently combined with the help of ImageJ software to make a single fused image presenting the complete profile of the thickness of the wall of the vessel (Fig. 19).

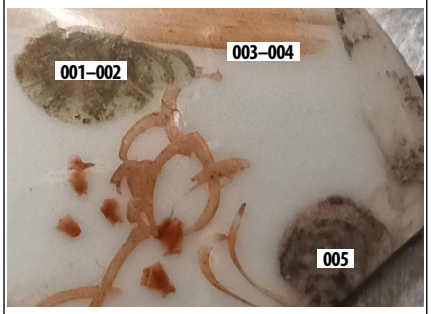
The thickness of layers for areas 001 (white glaze side) and 003 (brown glaze side) was measured – in both cases, it amounted to about 200 µm (Fig. 20).

**Area 002** – in cross section, on the side of the white glaze, lead was not revealed in the EDS (Tab. 20).

**Area 003** – in cross section, on the side of the brown glaze, lead was revealed in the EDS (Tab. 21).

**Area 004** – on the brown surface of the plate, analyses similar to those applied to the cross section (EDS) revealed the presence of lead (Fig. 21, Tab. 22).

**Sample 12 (inv. no. MAG/GD/255/108/2/2327)**




5 images of areas were taken, and 12 EDS analyses in total were carried out on three selected areas.

**Areas 001–002** – on the greenish decoration, the pigment composition includes sulfur, iron, copper and lead (Fig. 22, Tab. 23).

**Areas 003–004** – in the place in which orange decoration begins on white glaze, the glaze composition includes lead (point 1), and a more intense peak was recorded for iron on the decoration (points 2 and 3) (Fig. 23, Tab. 24).

**Area 005** – on the dark greenish decoration, intense peaks were recorded for lead (metallic lead possibly) and phosphorus (which may have organic origin) (Tab. 25).

**Sample 13 (inv. no. MAG/GD/255/129/2/657)**




10 images of areas were taken, and 21 EDS analyses in total were carried out on five selected areas.

**Area 003** – in the middle petal of the flower, iron, lead and gold, possibly in metallic form, were detected (Fig. 24, Tab. 26).

**Area 005** – in the second petal, there is no gold, but metallic (?) lead was identified– points 3 and 4 (Fig. 25, Tab. 27).

**Area 007** – in the third petal, there is no gold, but metallic (?) lead was identified – points 1 and 2; quartz crystals were detected in point 6 (Fig. 28).

**Area 009** – in the petal of the second flower, there is metallic lead, but also sulfur, iron and copper; there is quartz in point 5 (Fig. 26, Tab. 29).

**Area 010** – in the petal of the second flower, there is metallic lead, but also iron and copper (Tab. 30).

## Figures, Tables and Analytical Diagrams

### Sample 2

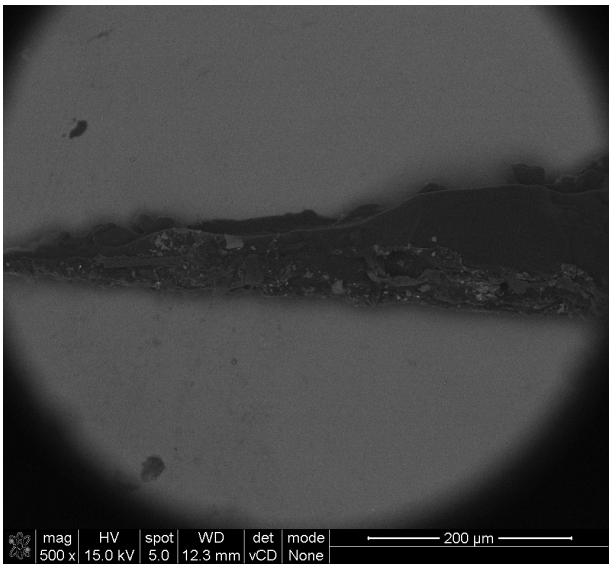
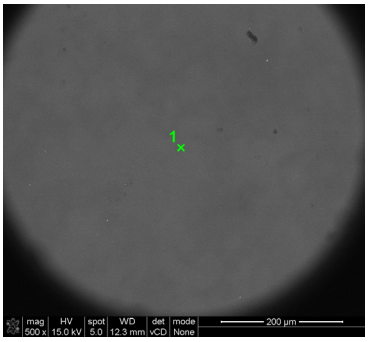



*Fig. 8. Enlargement of areas 001-002 at the border between the white and the brown glaze, separated by a carbon ribbon glued on the sample.*

*Table 1. Sample 2. Close-up of area 003 (uniform white glaze) with the EDS analysis results for the elemental composition*



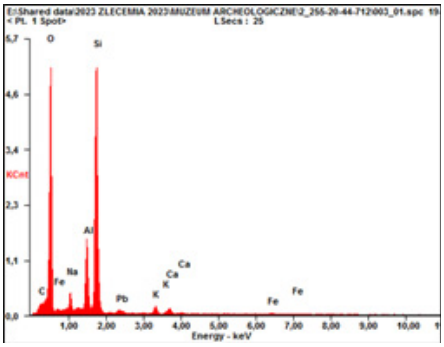
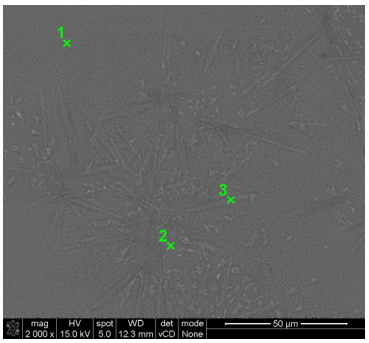
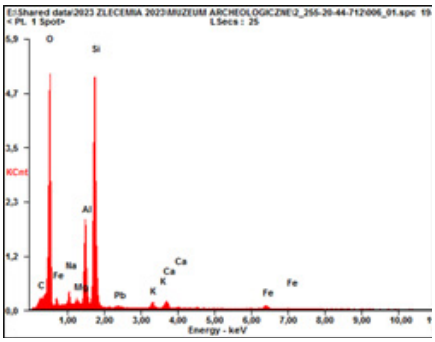
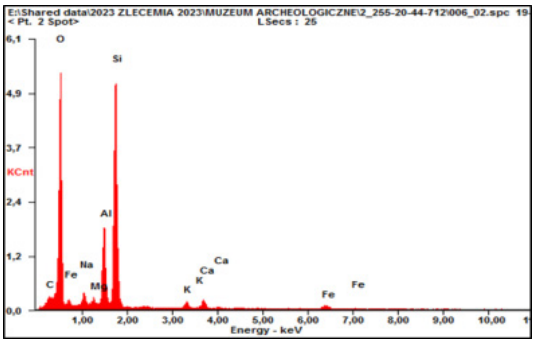




*Table 2. Sample 2. Close-up of area 006 (brown glaze with visible crystals) with the EDS analysis results for the elemental composition*





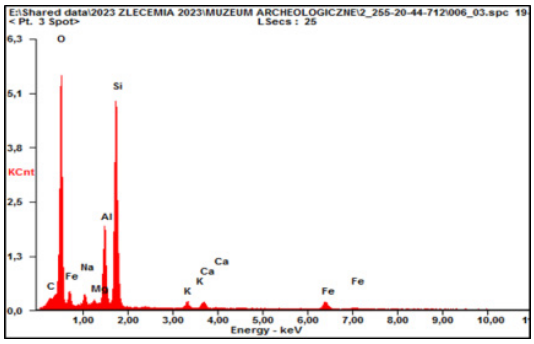
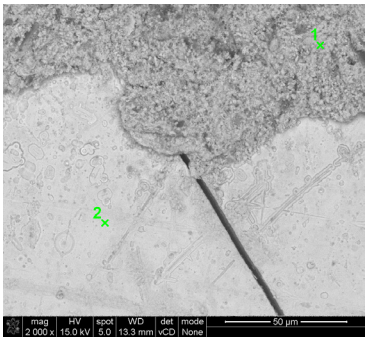
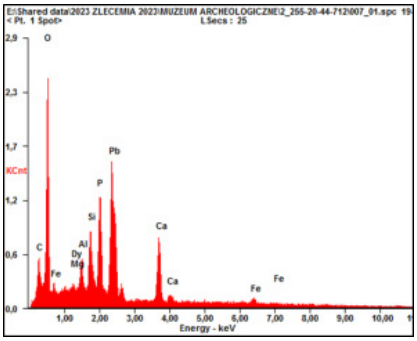




*Table 3. Sample 2. Close-up of area 007 (golden decoration) with the EDS analysis results for the elemental composition*



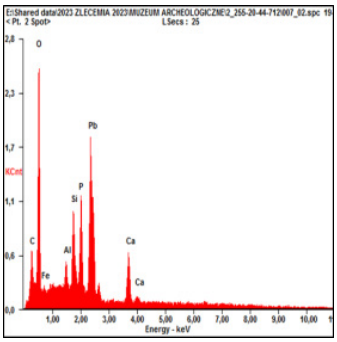
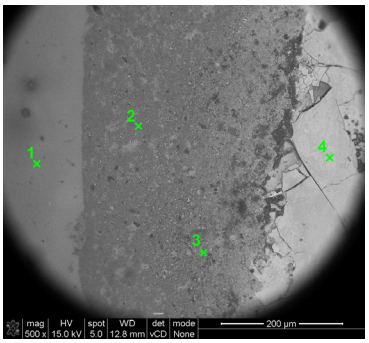
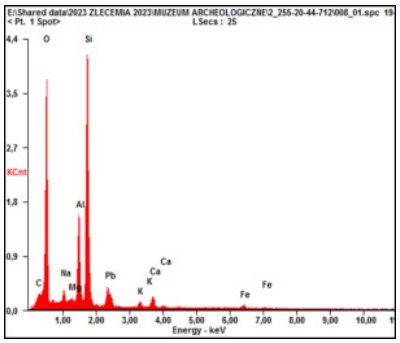
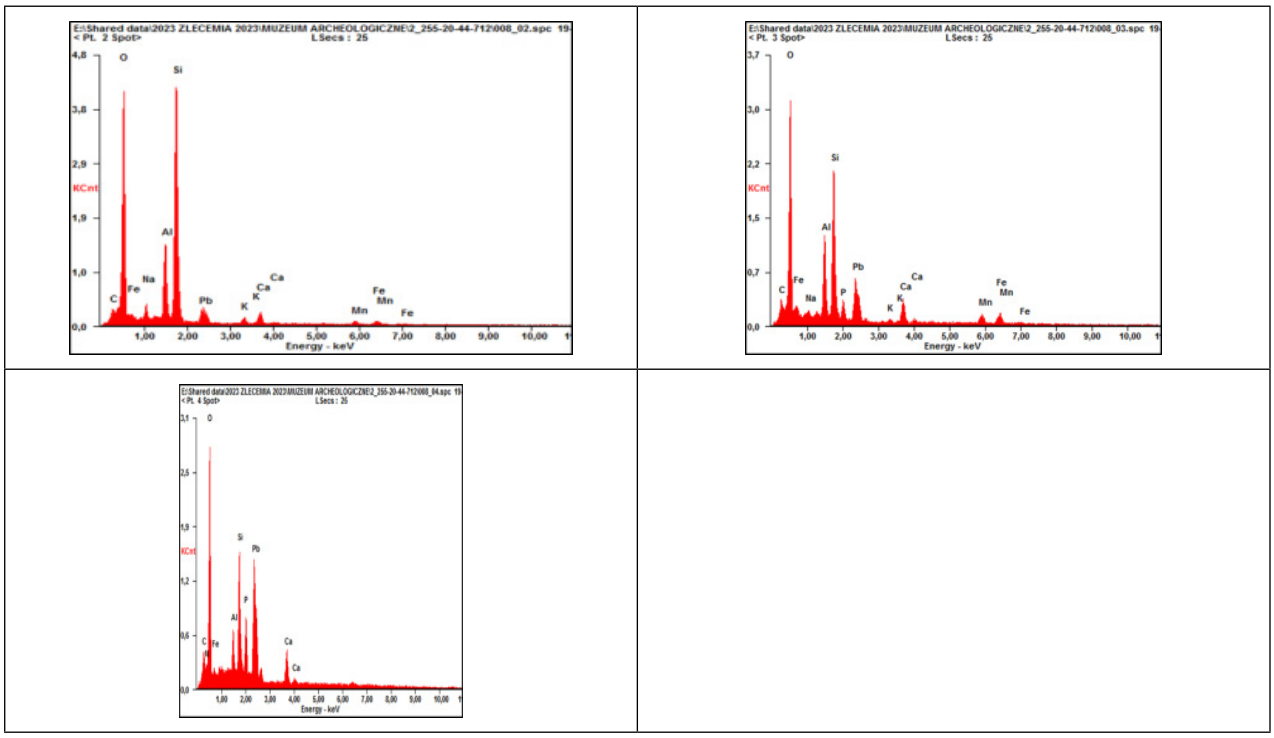




*Table 4. Sample 2. Close-up of area 008 (rainbow-bluish decoration) with the EDS analysis results for the elemental composition*






## Sample 3

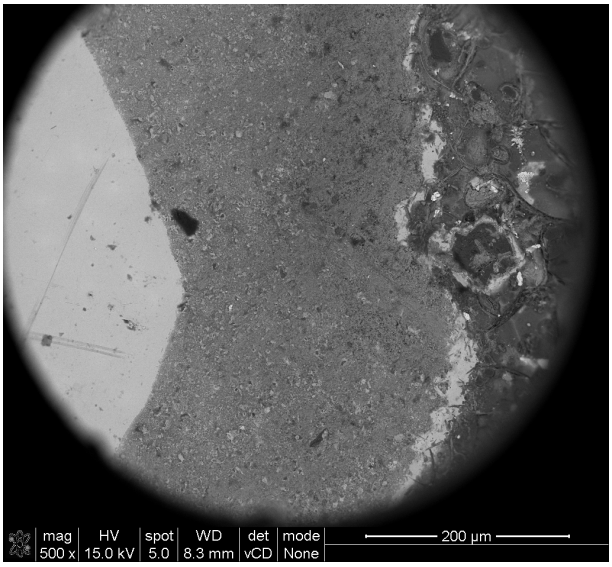
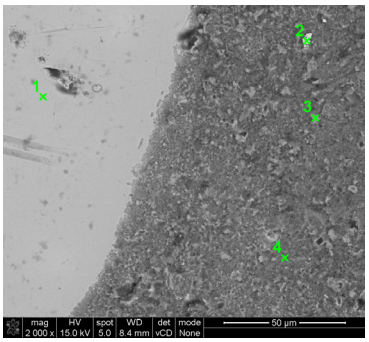
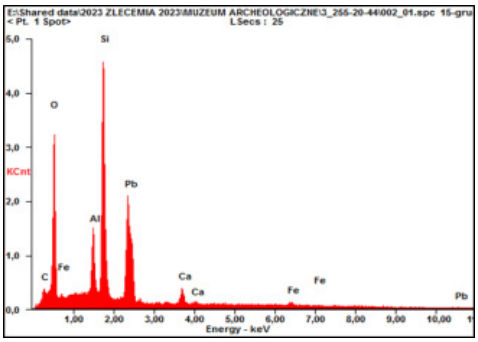
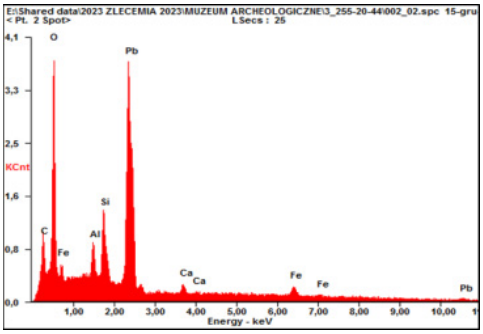


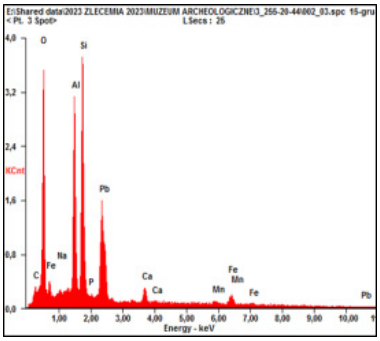

*Fig. 9. Sample 3. Enlargement of areas 001-003 at the border between the white glaze and silvery decoration.*

*Table 5. Sample 3. Close-up of area 002 (border between the white glaze and contour) with the EDS analysis results for the elemental composition*



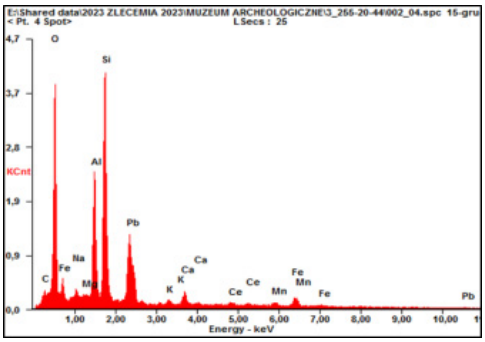
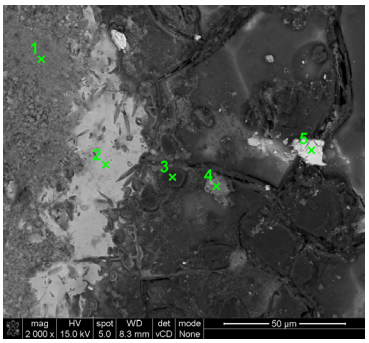
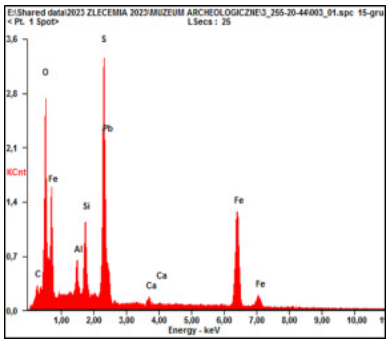




*Table 6. Sample 3. Close-up of area 003 (behind the contour, within the silvery decoration) with the EDS analysis results for the elemental composition*



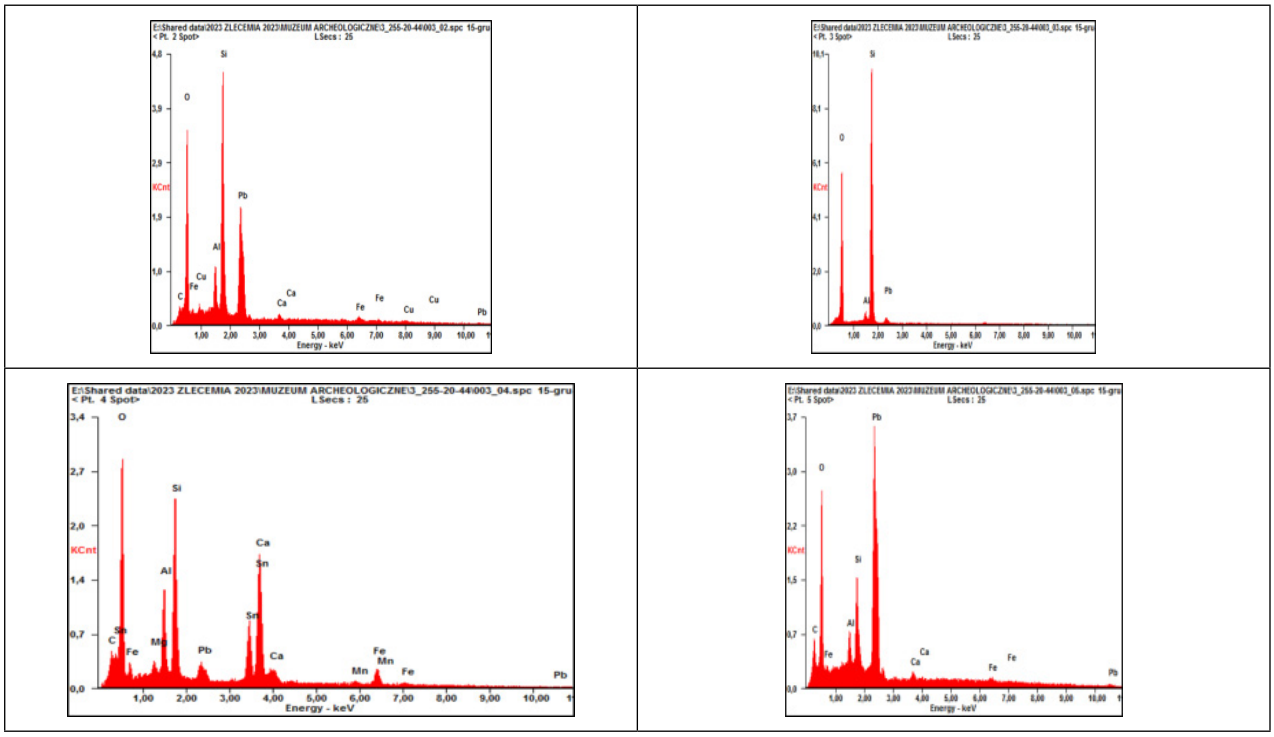
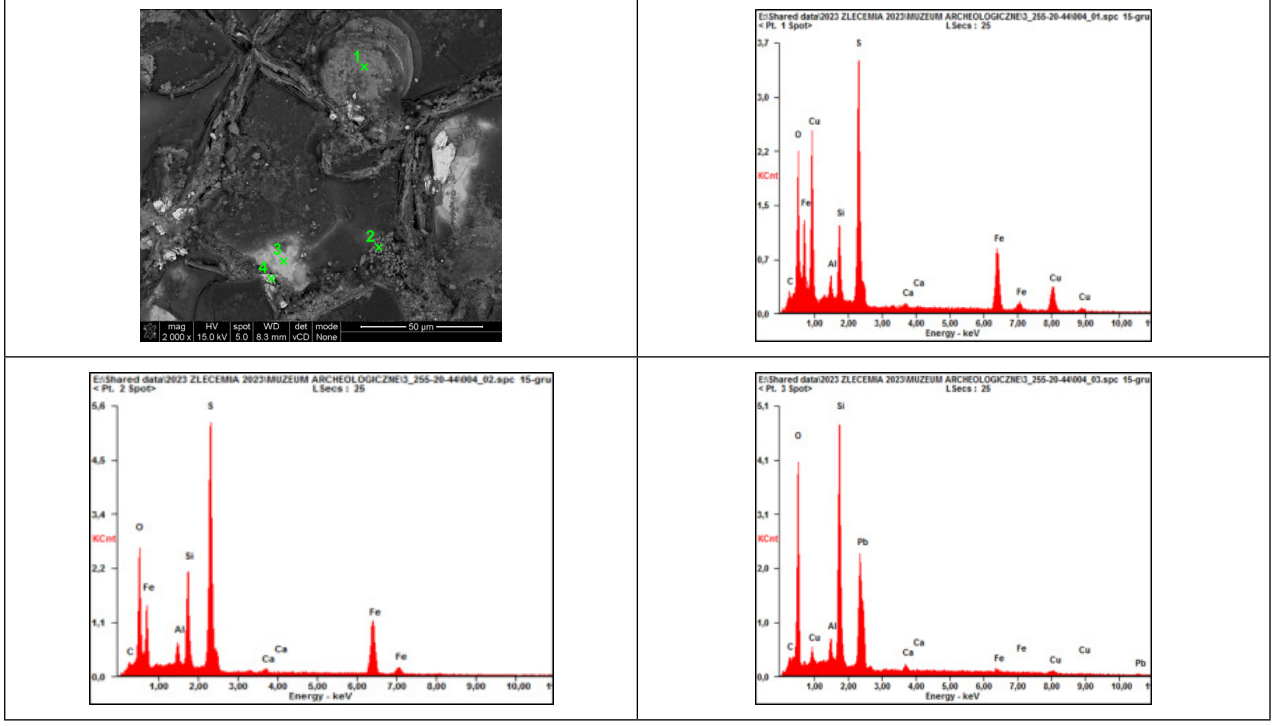
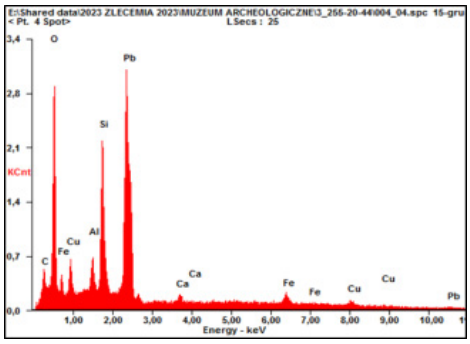



*Table 7. Sample 3. Close-up of area 0004 (black contour of the decoration) with the EDS analysis results for the elemental composition*





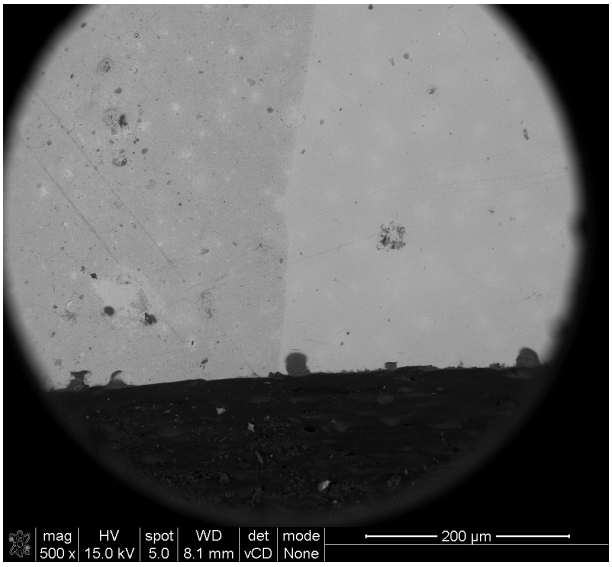
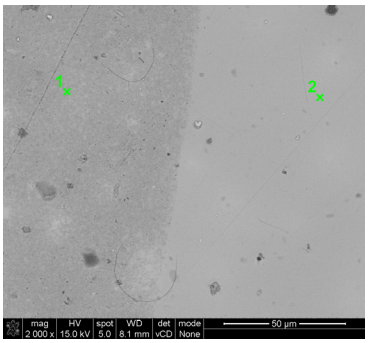
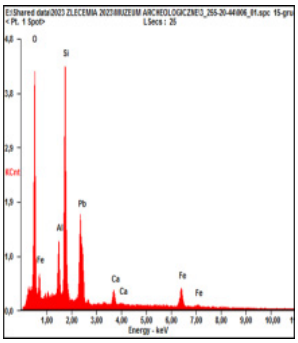
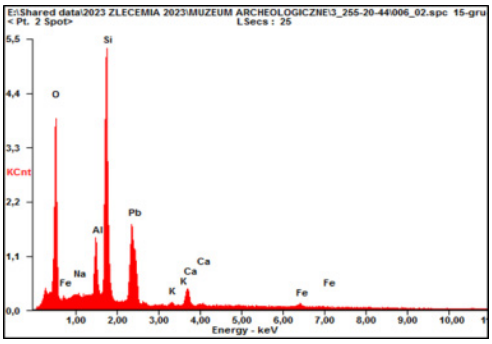




*Fig. 10. Sample 3. Enlargement of areas 005-006 with the visible edge of the sample and border between the red-rusty contour and white glaze.*

*Table 8. Sample 3. Close-up of area 006 (border between the red-rusty contour and white glaze) with the EDS analysis results for the elemental composition*





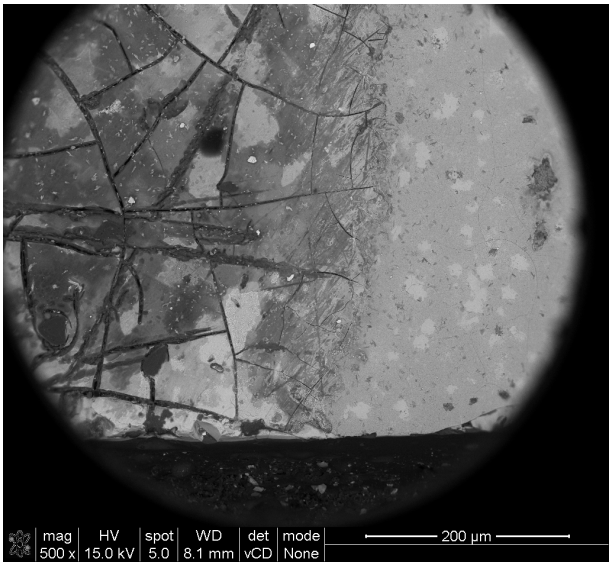
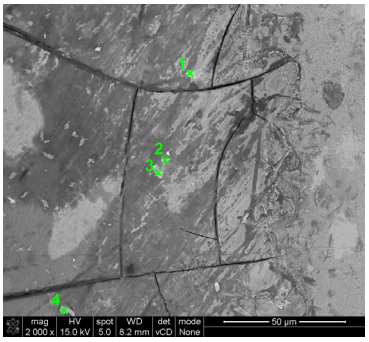
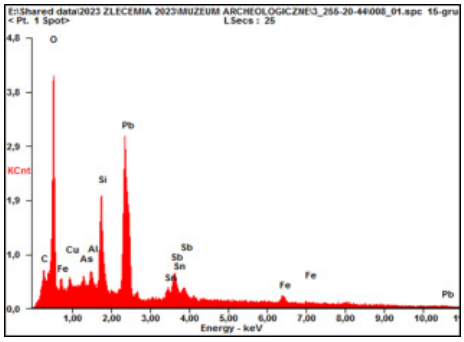
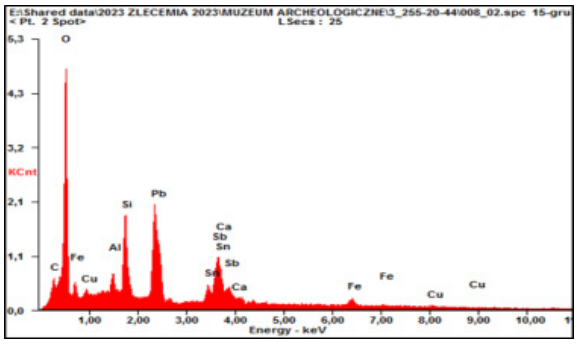



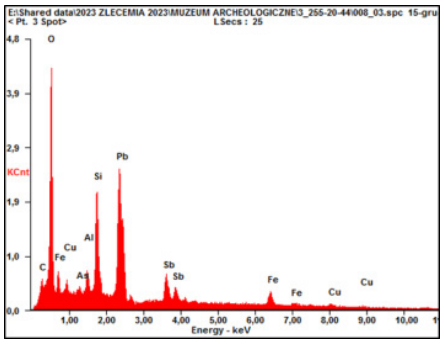

*Fig. 11. Sample 3. Enlargement of areas 007-008 with the visible edge of the sample and border between the silvery and the red-rusty decoration.*

*Table 9. Sample 3. Close-up of area 008 (silvery zone) with the EDS analysis results for the elemental composition*





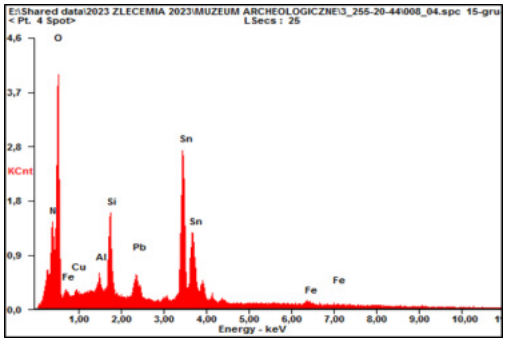
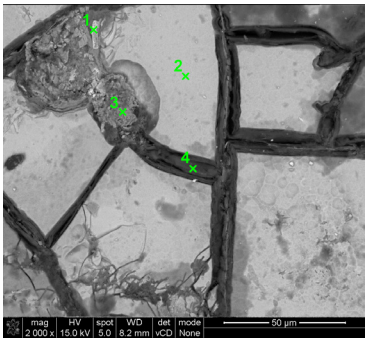
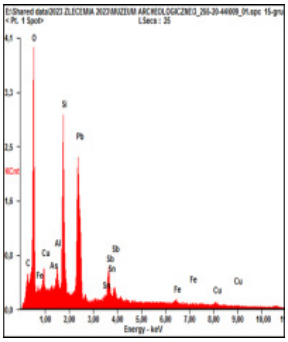
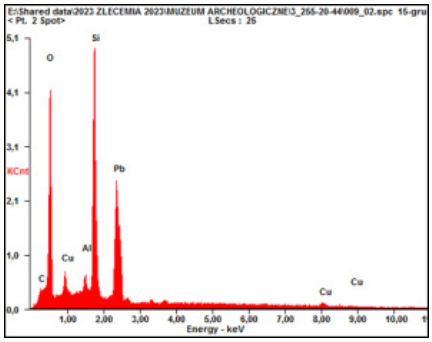
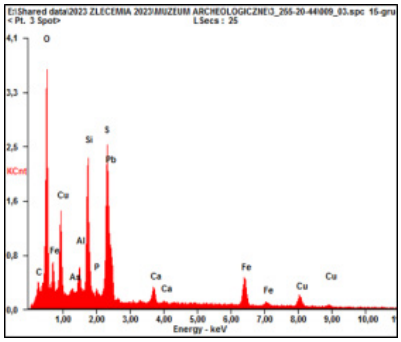




*Table 10. Sample 3. Close-up of area 009 (silvery zone) with the EDS analysis results for the elemental composition*



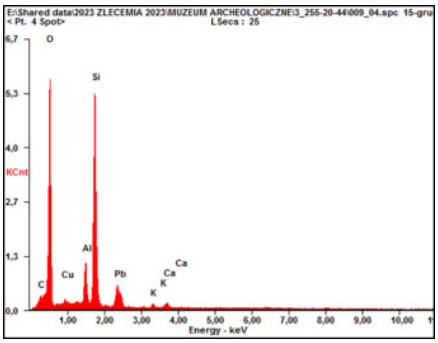
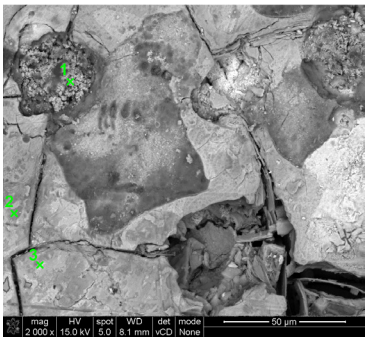
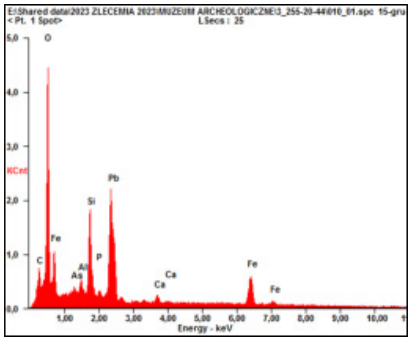
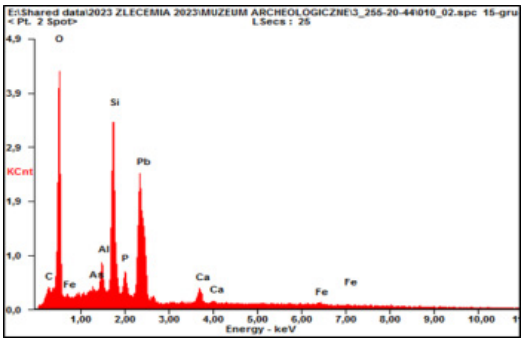
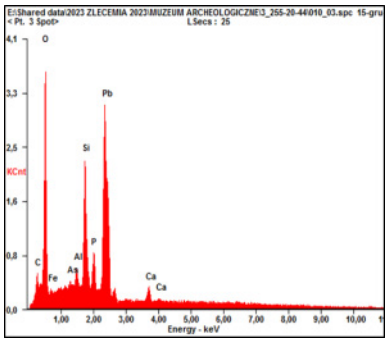



*Table 11. Sample 3. Close-up of area 010 (silvery zone) with the EDS analysis results for the elemental composition*



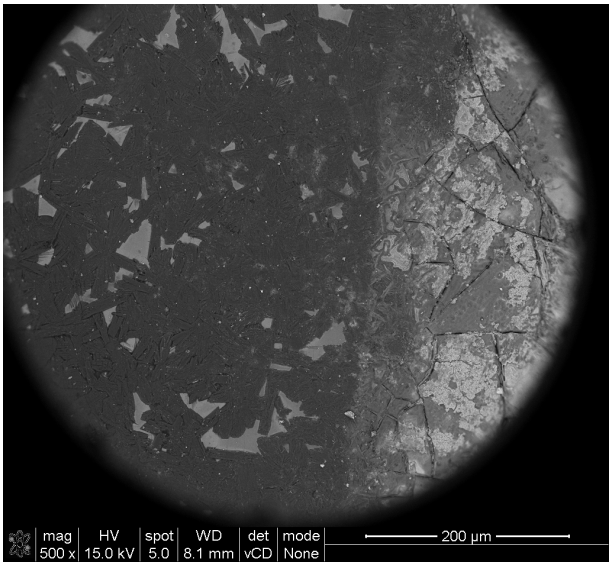
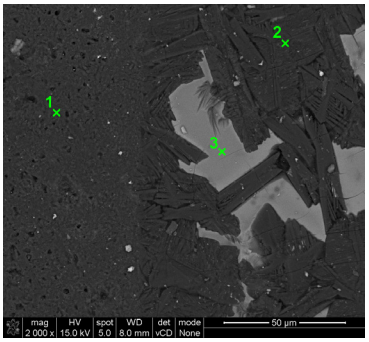
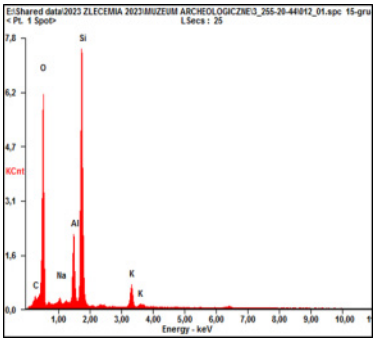
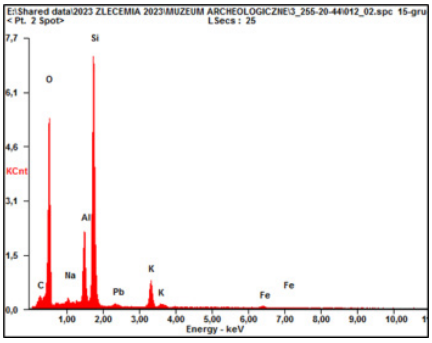


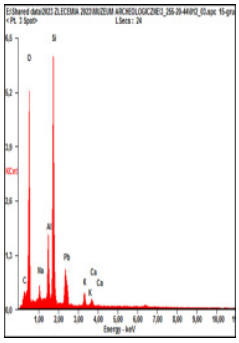

*Fig. 12. Sample 3. Close-up of area 011 with the visible border between the dark and the silvery decoration.*

*Table 12. Sample 3. Close-up of area 012 (dark decoration) with the EDS analysis results for the elemental composition*



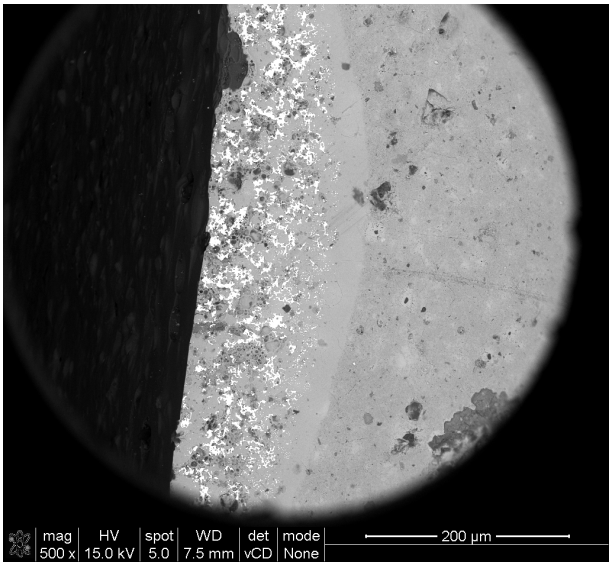
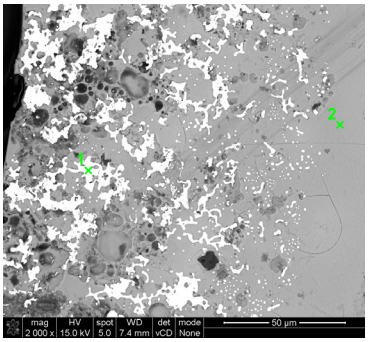
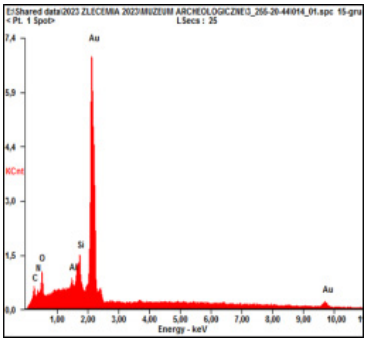
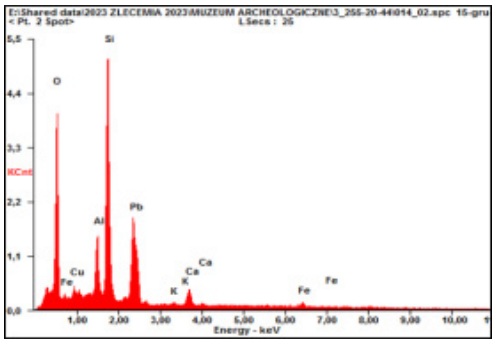



*Fig. 13. Sample 3. Enlargement of areas 013-014 with the visible sample edge and fragment of ornament (petal of a small flower).*

*Table 13. Sample 3. Close-up of area 014 (ornament – petal of a small flower) with the EDS analysis results for the elemental composition*



## Sample 5a

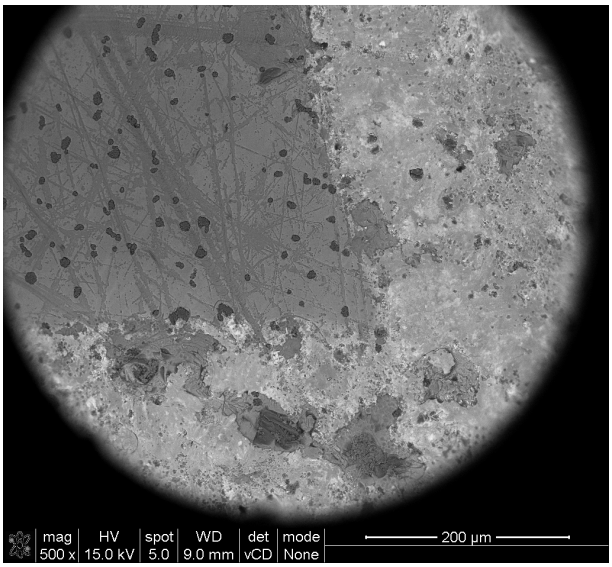
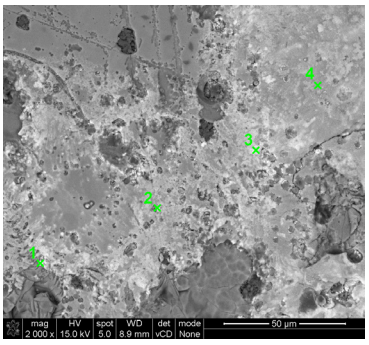
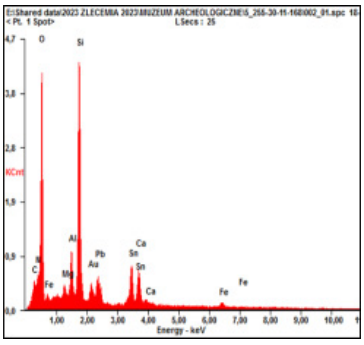
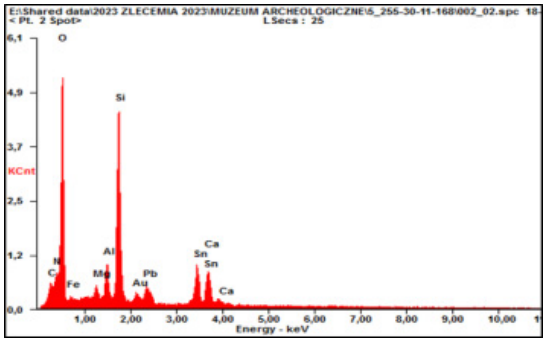


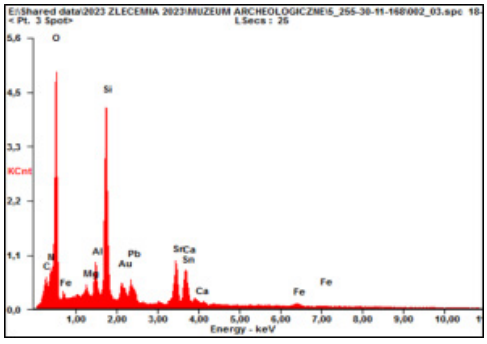

*Fig. 14. Sample 5a. Enlargement of areas 001-002 on the claret red decoration.*

*Table 14. Sample 5a. Close-up of area 002 (claret red decoration) with the EDS analysis results for the elemental composition*



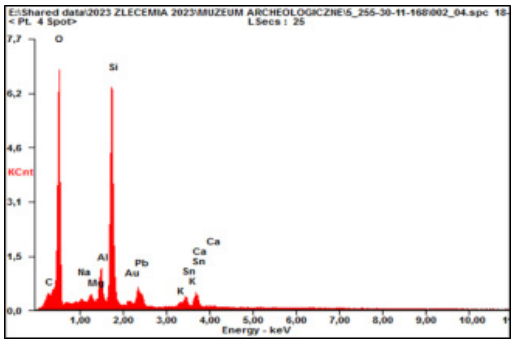
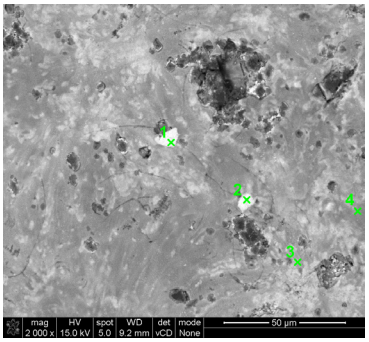
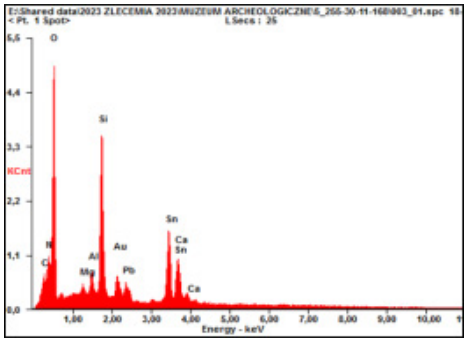
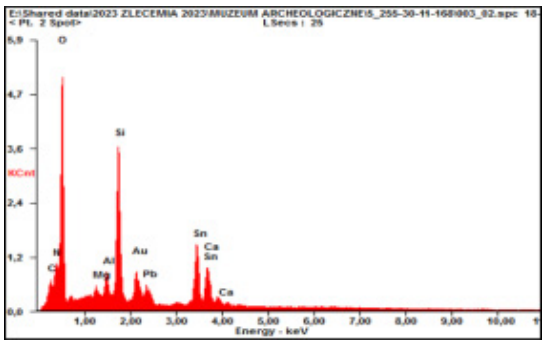
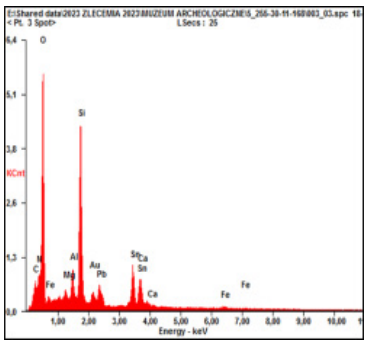


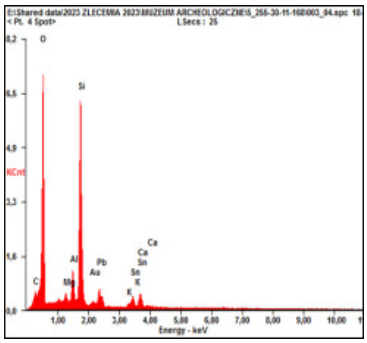

*Table 15. Sample 5a. Close-up of area 003 (claret red decoration) with the EDS analysis results for the elemental composition*



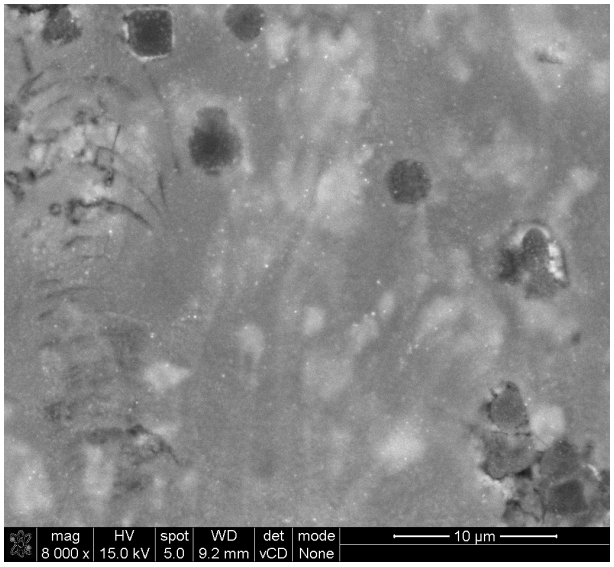



*Fig. 15. Sample 5a. 8000x close-up of area 004.*

## Sample 5b

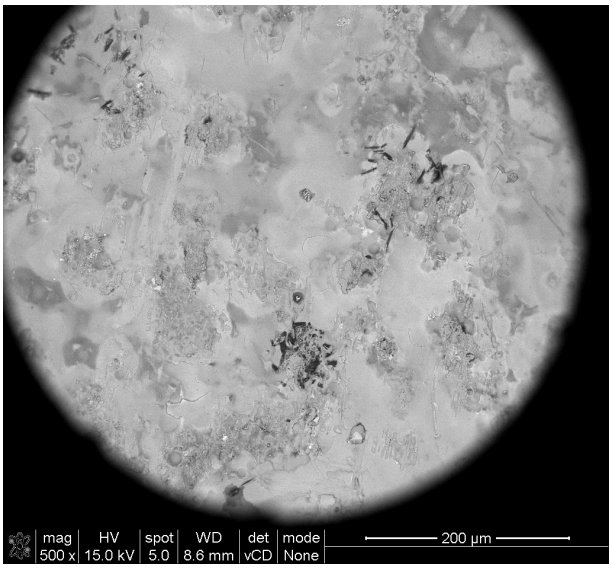
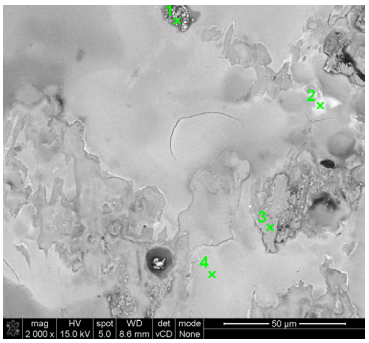
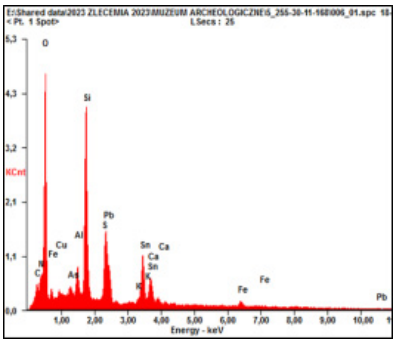
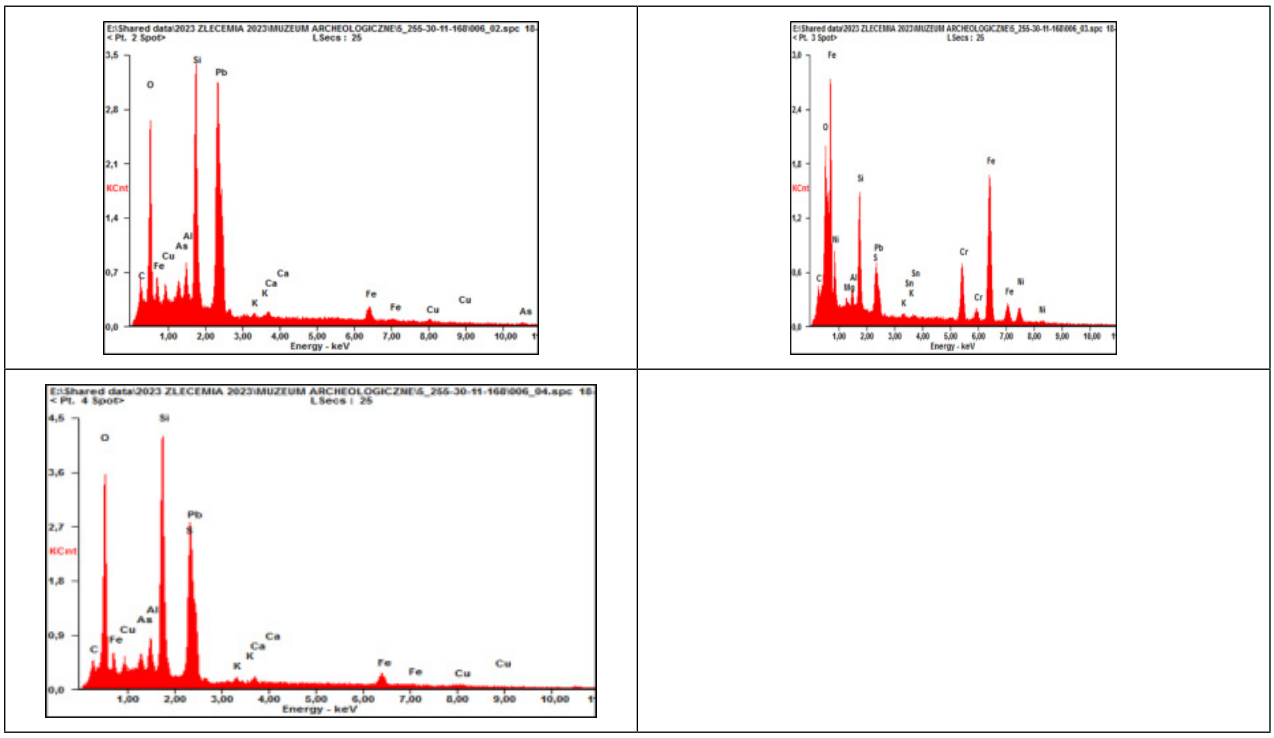



*Fig. 16. Sample 5b. Enlargement of areas 005-006 on the floral element of the decoration.*

*Table 16. Sample 5b. Close-up of area 006 (element of decoration) with the EDS analysis results for the elemental composition. In point 3, analysis revealed chromium, iron and nickel, but these may be traces left by a tool (e.g. a spade or a hammer)*

| | |
|---|---|
|  |  |




## Sample 6

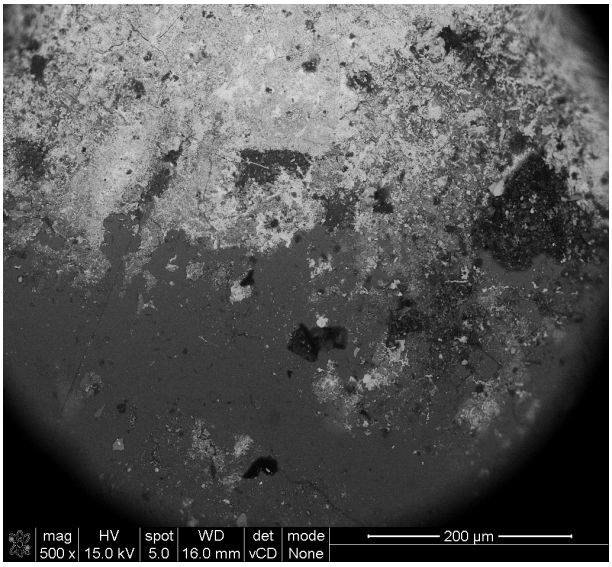
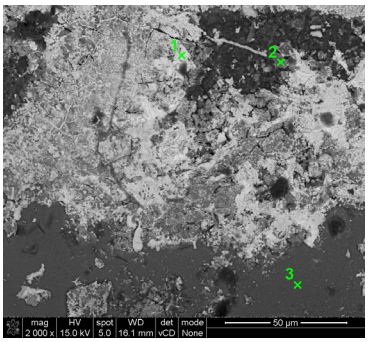
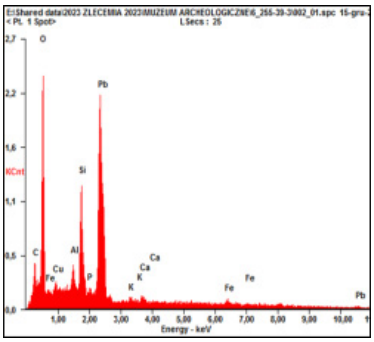
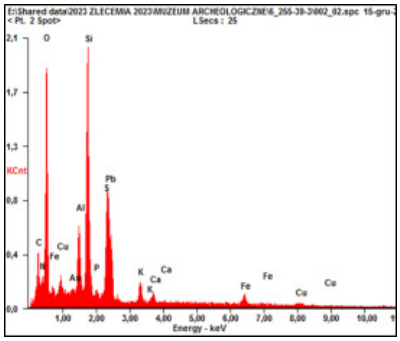



*Fig. 17. Sample 6. Close-up of areas 001-002 at the border between the white glaze (bottom of the image) and black pattern (upper part of the image).*

*Table 17. Sample 6. Close-up of areas 001-002 (border between the white glaze and pattern) with the EDS analysis results for the elemental composition*



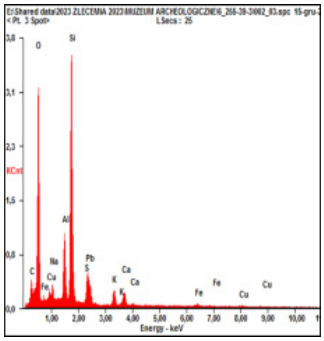
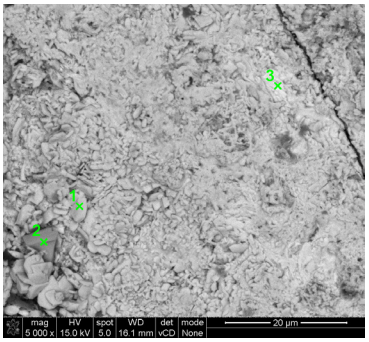
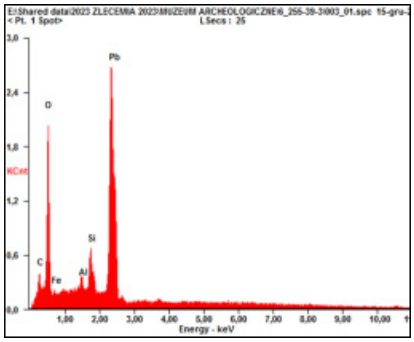
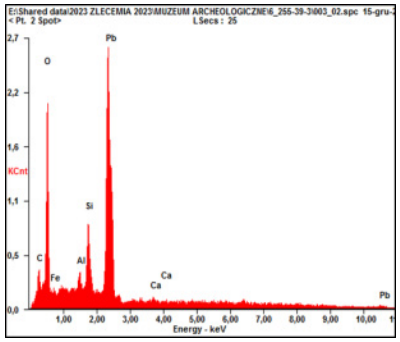
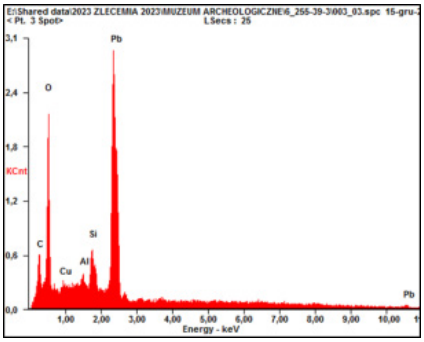




*Table 18. Sample 6. Close-up of area 003 (within the black decoration) with the EDS analysis results for the elemental composition*



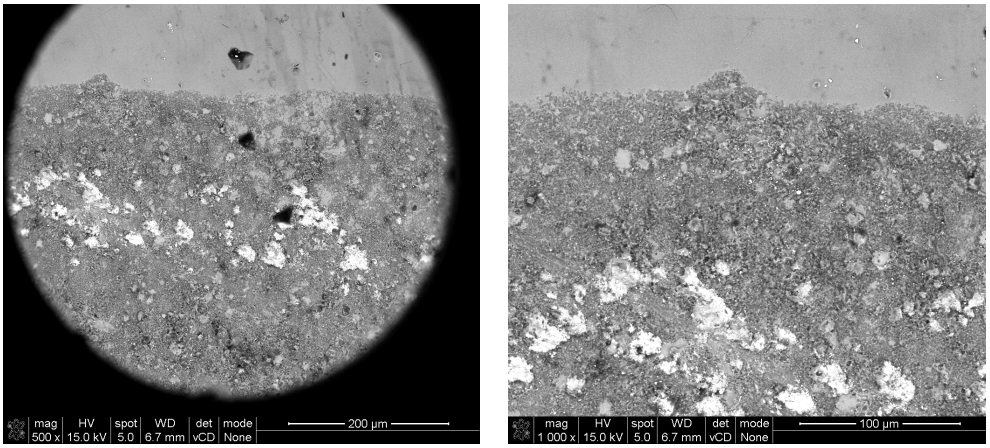
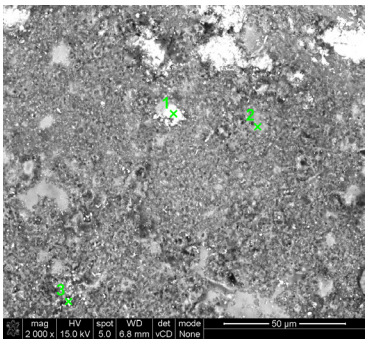
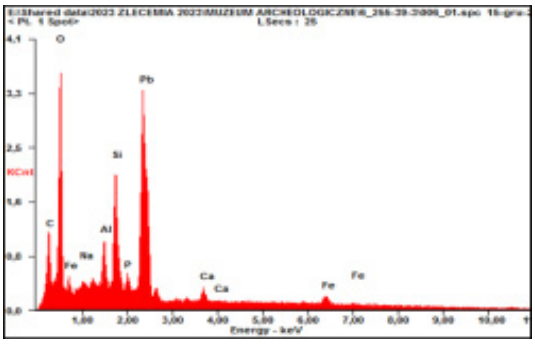
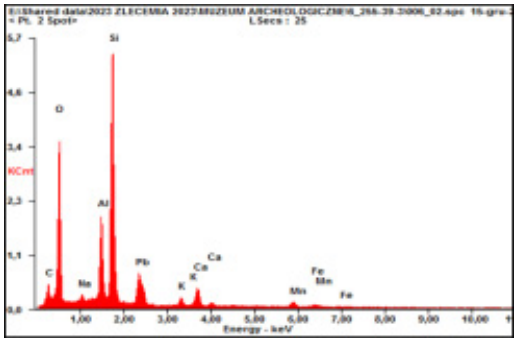


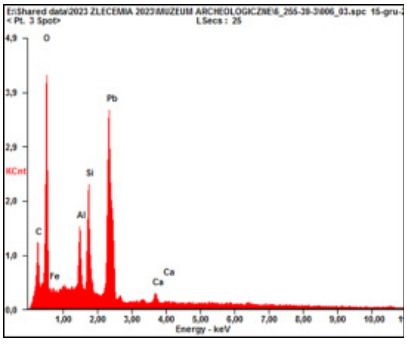

*Fig. 18. Sample 6. Enlargement of areas 004-006 at the border between the delicate pattern and white glaze at the edge of the vessel.*

*Table 19. Sample 6. Close-up of area 006 (within the delicate pattern) with the EDS analysis results for the elemental composition*



**Sample 9**

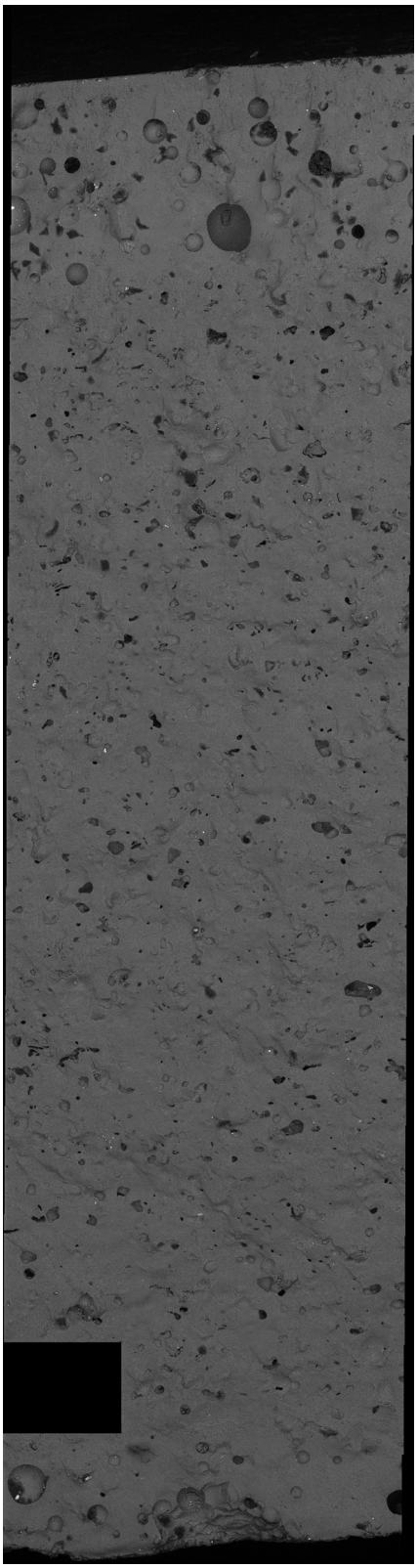
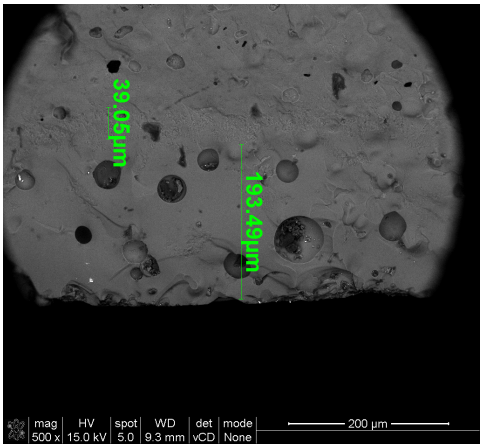


*Fig. 19. Sample 9. Enlargement of the fracture of the wall in the area of point 001. A series of images was taken to show changes in the microstructure in the cross-section, and they were combined to make a single image with the help of the software ImageJ.*

001–002 

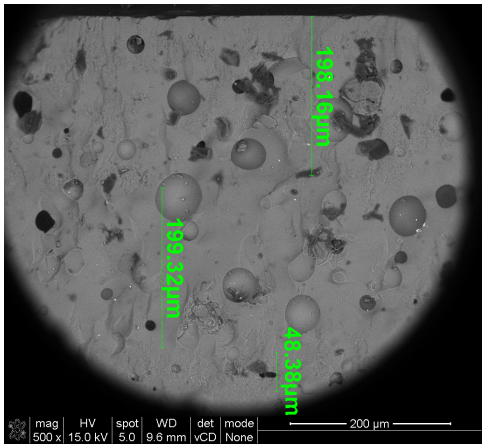
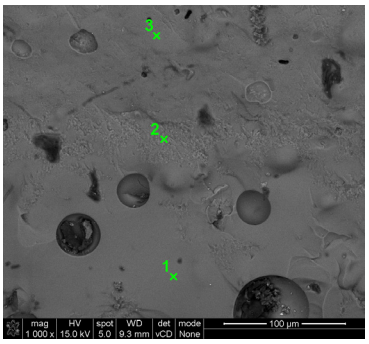
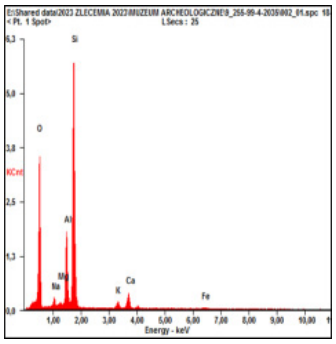
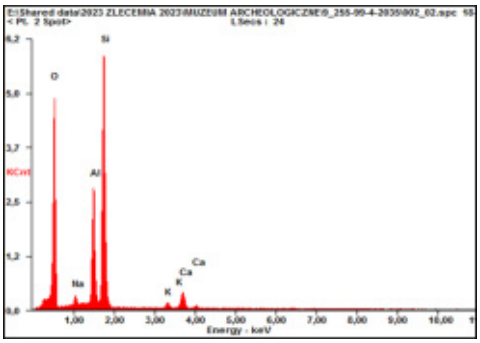

003 


*Fig. 20. Sample 9. Enlargement of areas 001-002 (side of the white glaze) and 003 (side of the brown glaze) with results of measurement of the thickness of glazing layers at the edges of the cross sections of the sample.*

*Table 20. Sample 9. Close-up of area 002 (in cross section, from the side of white glaze) with the EDS analysis results for the elemental composition*



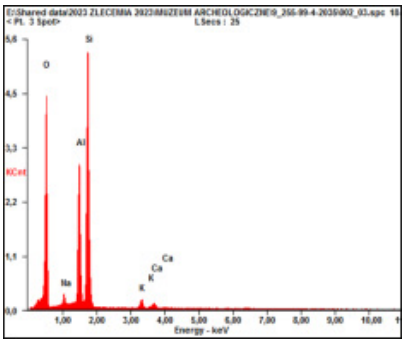
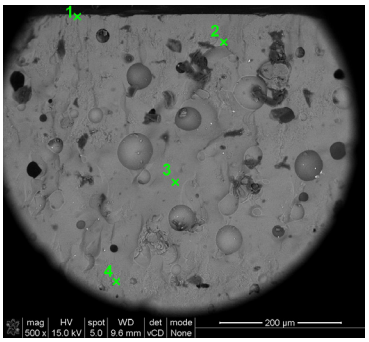
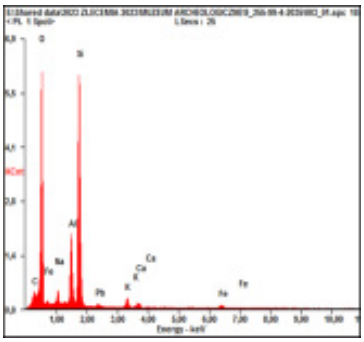
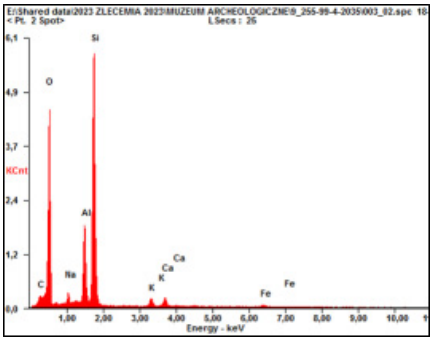
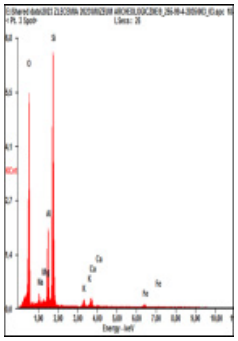



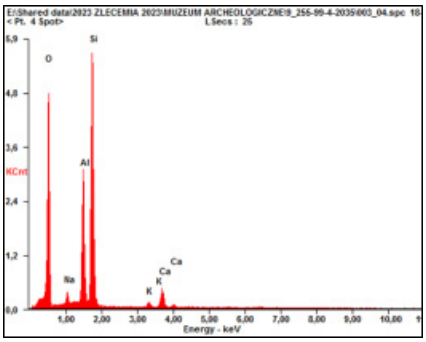
*Table 21. Sample 9. Close-up of area 003 (in cross section, from the side of the brown glaze) with the EDS analysis results for the elemental composition*





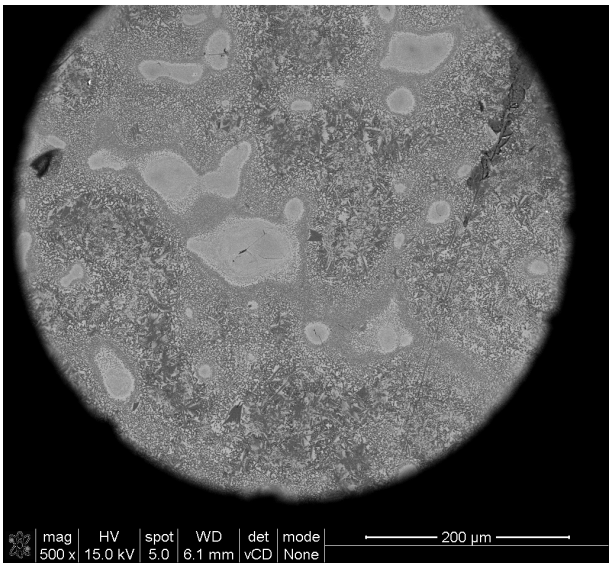
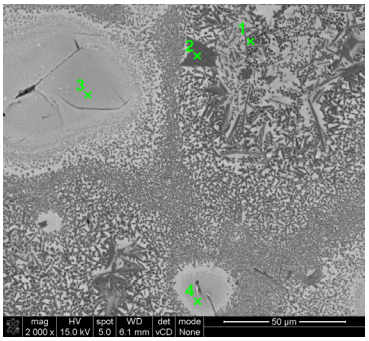
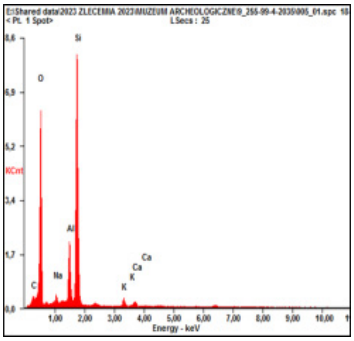
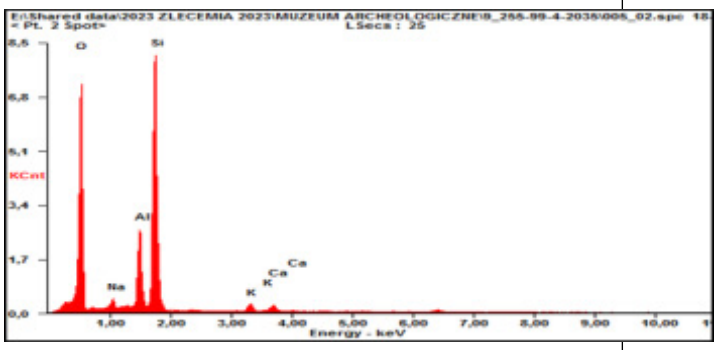



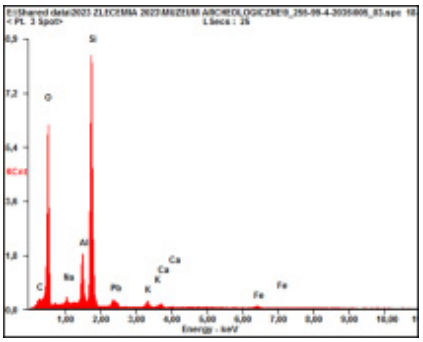

*Fig. 21. Sample 9. Enlargement of areas 004-005 on the outer surface covered with brown glaze.*

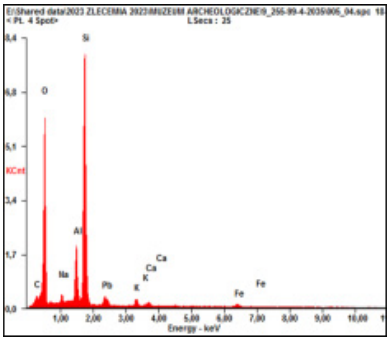
*Table 22. Sample 9. Close-up of area 004 (brown glaze) with the EDS analysis results for the elemental composition*



## Sample 12

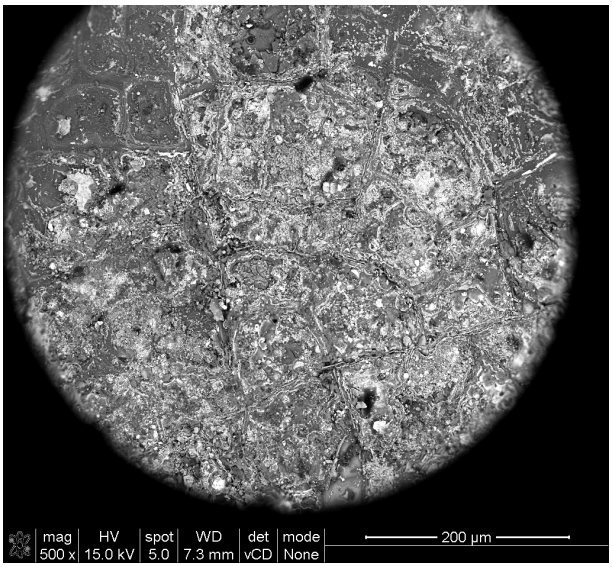
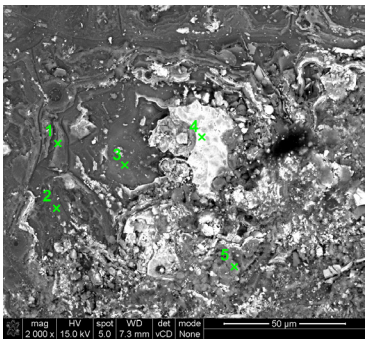
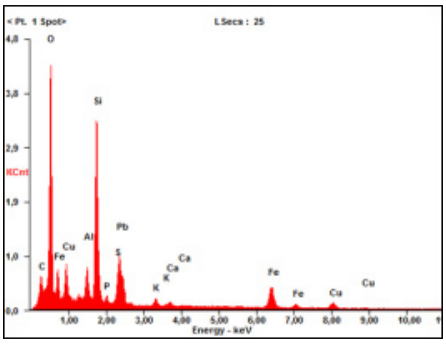
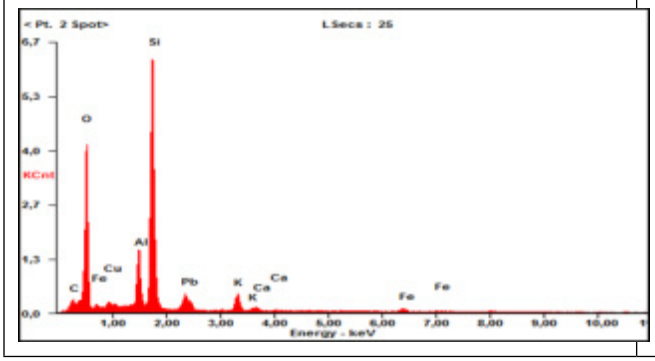


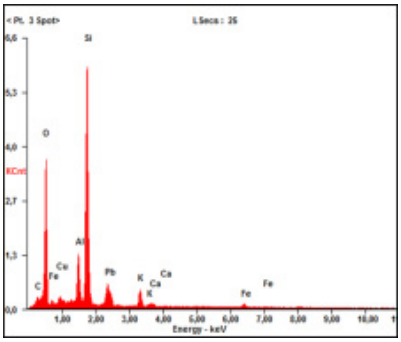

*Fig. 22. Sample 12. Close-up of areas 001-002 on the greenish decoration.*

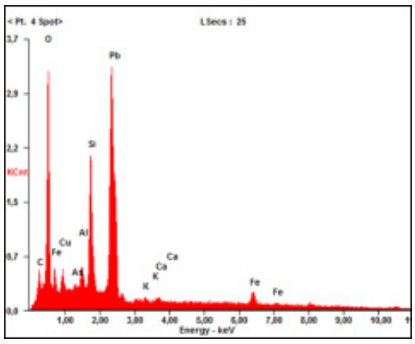
*Table 23. Sample 12. Close-up of areas 001-002 (greenish decoration) with the EDS analysis results for the elemental composition*

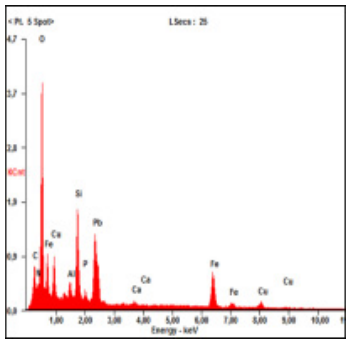




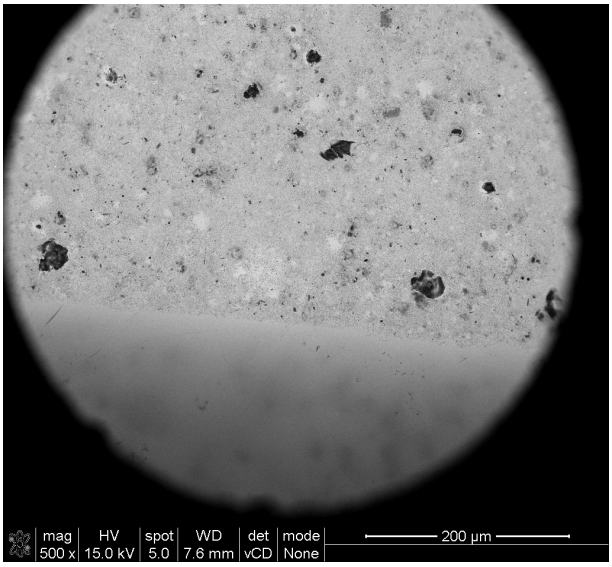
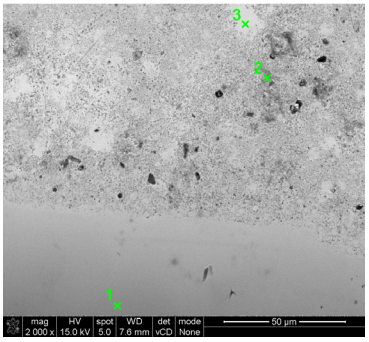
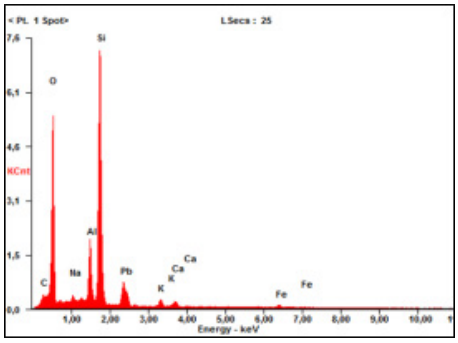
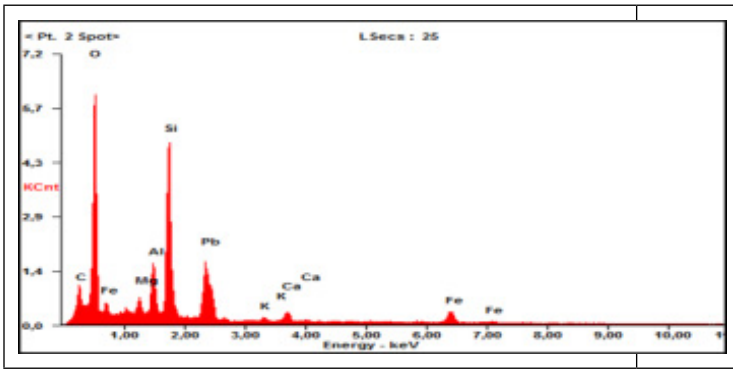




*Fig. 23. Sample 12. Enlargement of areas 003-004 at the border between the white glaze and orange decoration.*

*Table 24. Sample 12. Close-up of area 004 at the border with the white glaze (1) and orange decoration (2, 3) with the EDS analysis results for the elemental composition*





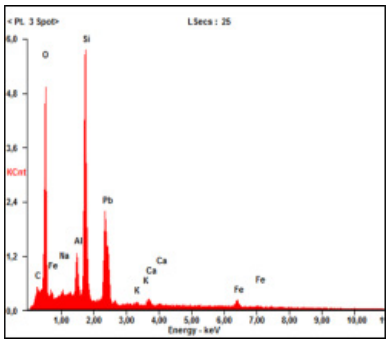
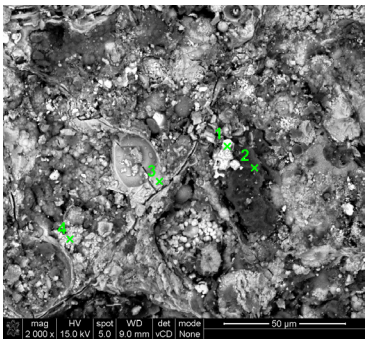
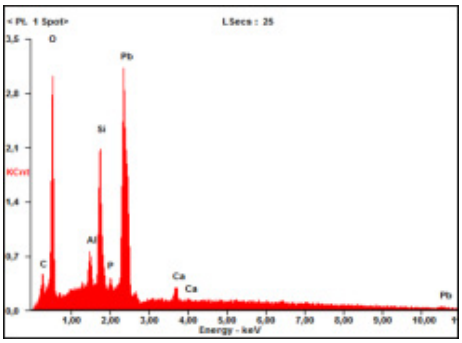
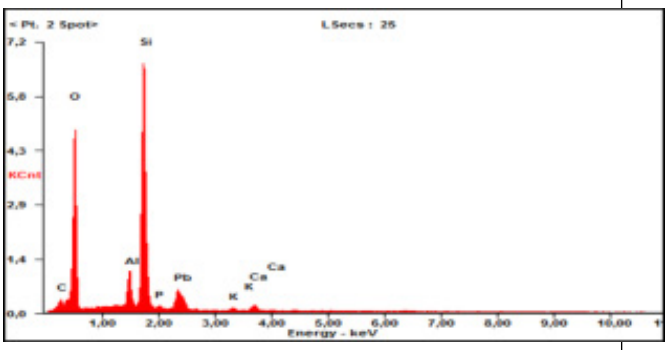
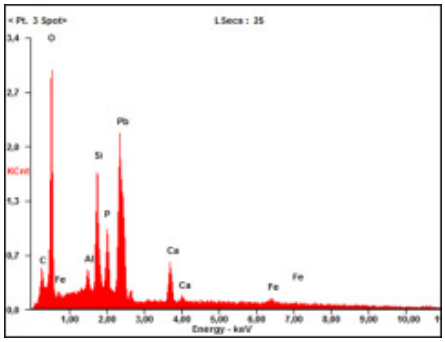



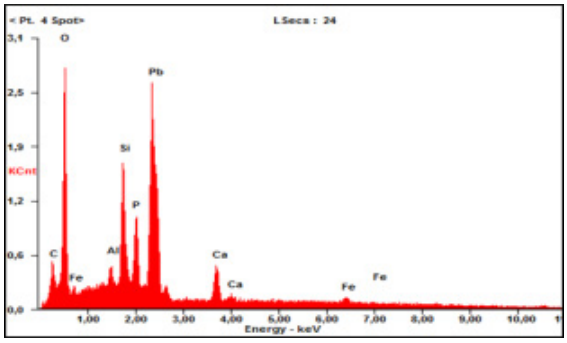

*Table 25. Sample 12. Close-up of area 005 on the dark greenish decoration with the EDS analysis results for the elemental composition*



## Sample 13

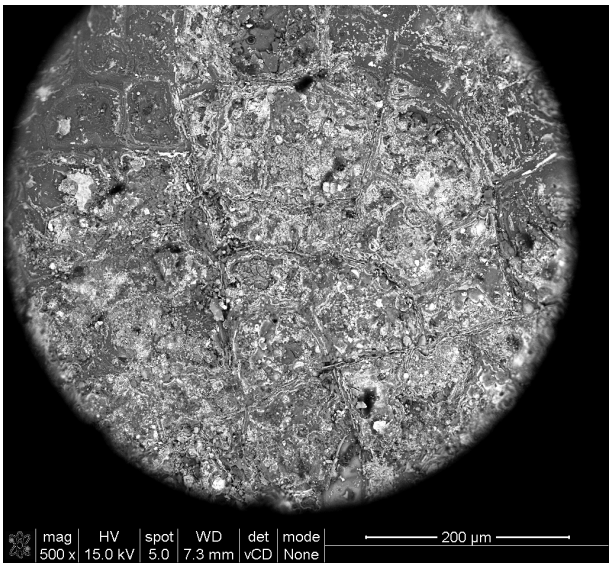
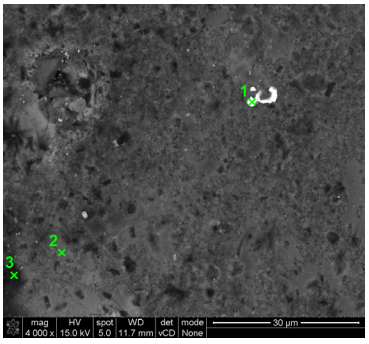
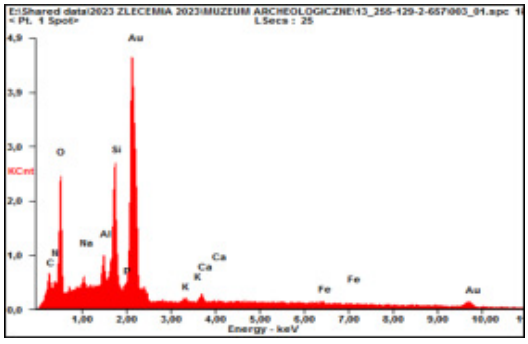
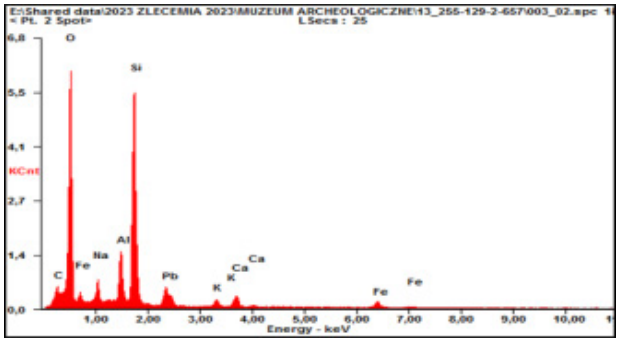


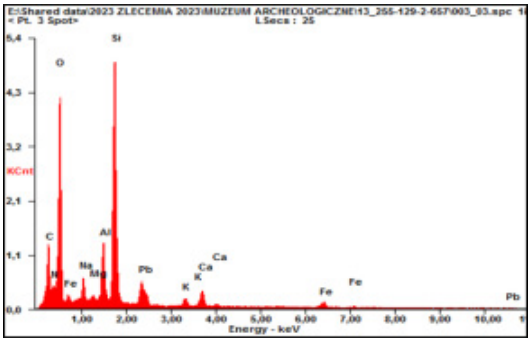

*Fig. 24. Sample 13. Close-up of areas 001-003 inside the painted flower (middle petal).*

*Table 26. Sample 13. Close-up of area 003 (decoration of the middle petal) with the EDS analysis results for the elemental composition. Point 1, possibly metallic form of gold*



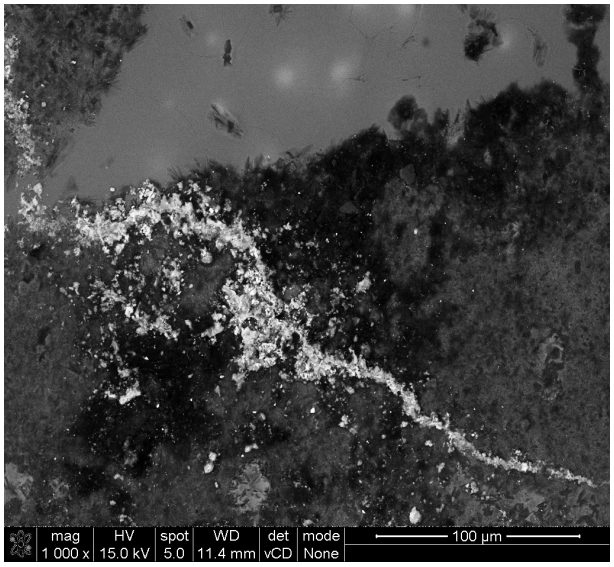
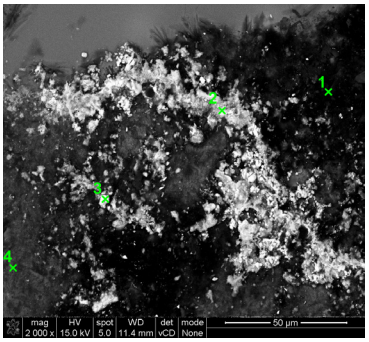
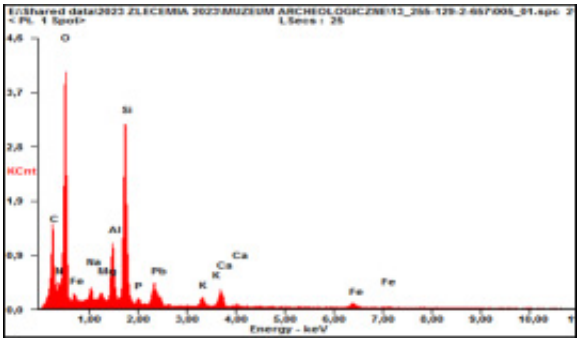
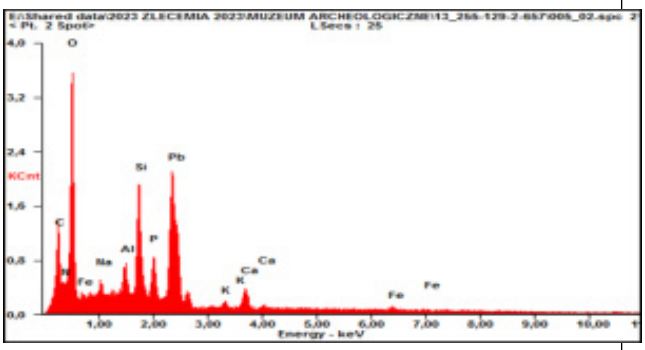


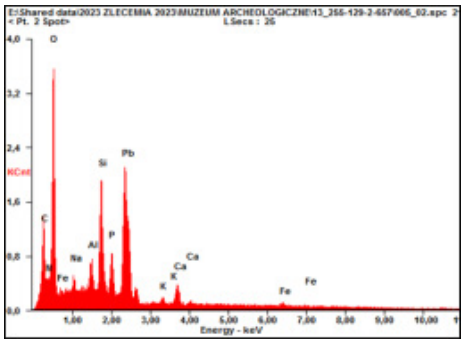

*Fig. 25. Sample 13. Enlargement of areas 004-005 located on the second petal of the painted flower.*

*Table 27. Sample 13. Close-up of area 005 (decoration of the second petal) with the EDS analysis results for the elemental composition*



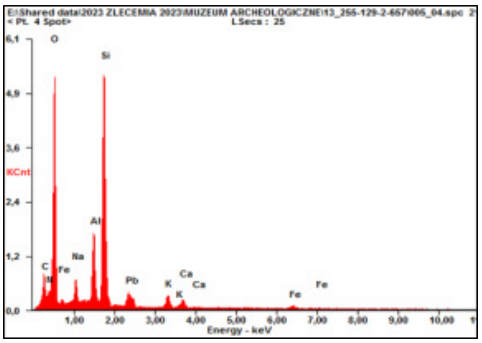
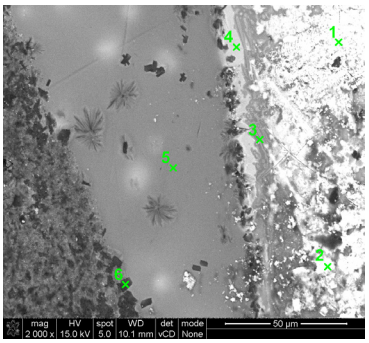
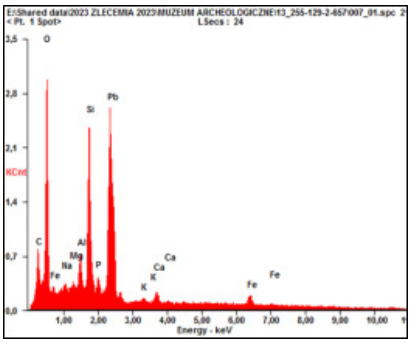
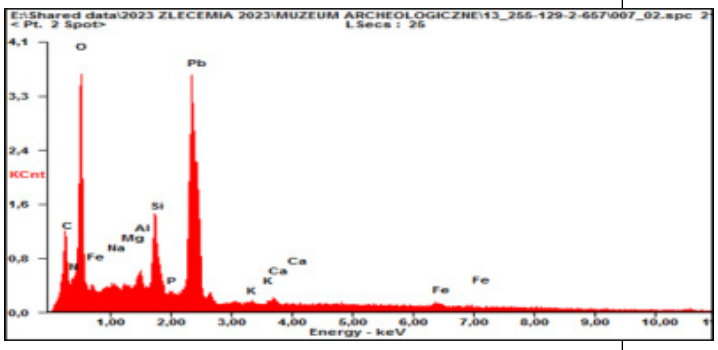
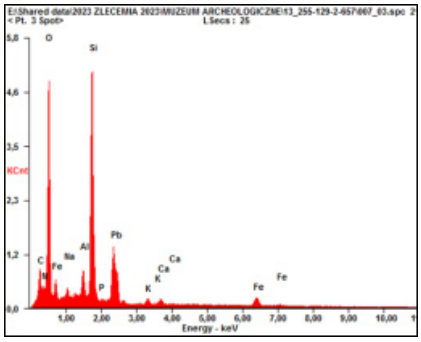



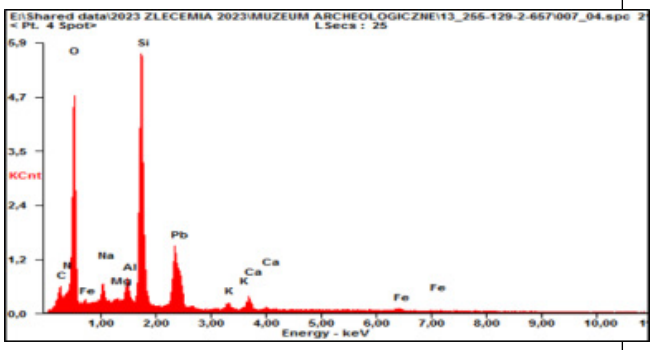
*Table 28. Sample 13. Close-up of area 007 (decoration of the third petal) with the EDS analysis results for the elemental composition*

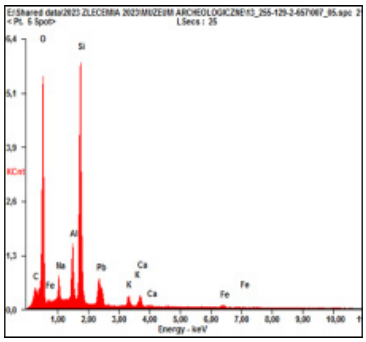


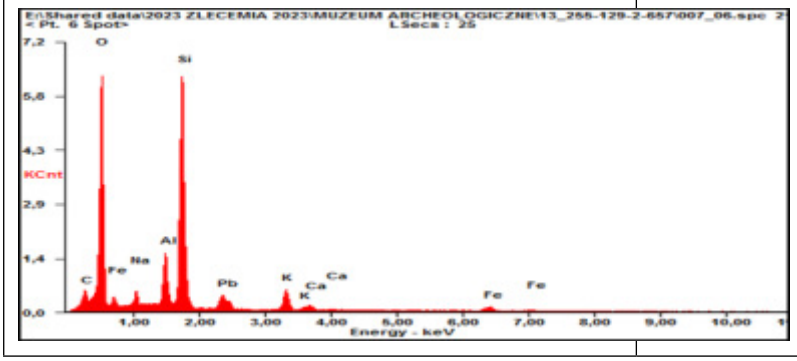
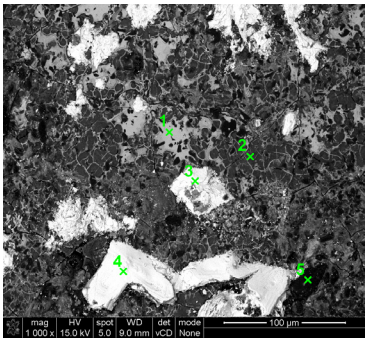
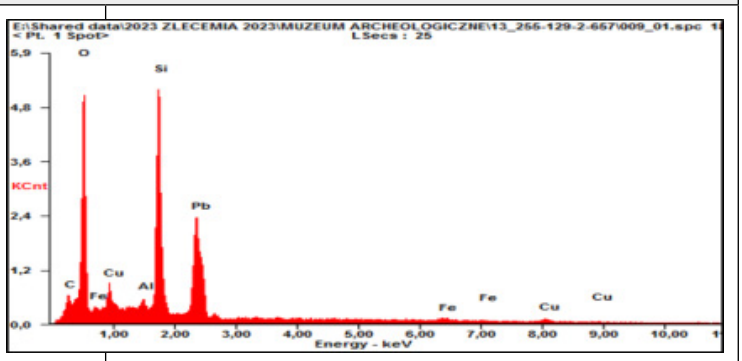



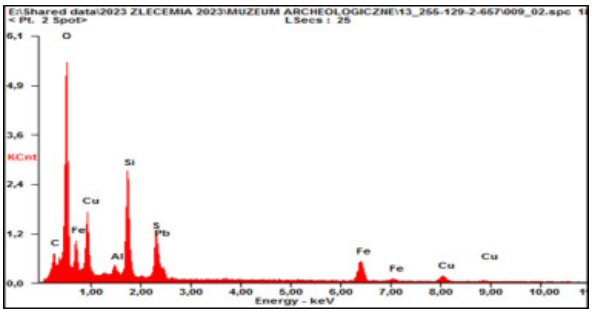


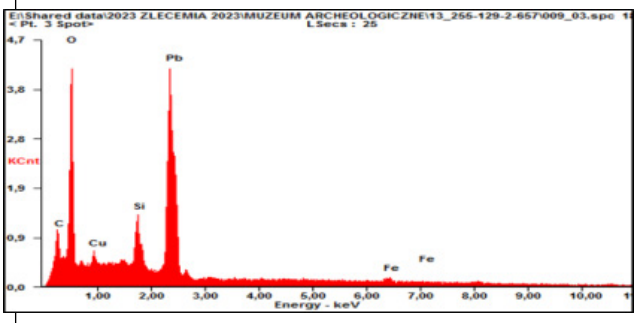

*Fig. 26. Sample 13. Enlargement of areas 008-010 on the surface of the painted decoration of the second flower.*

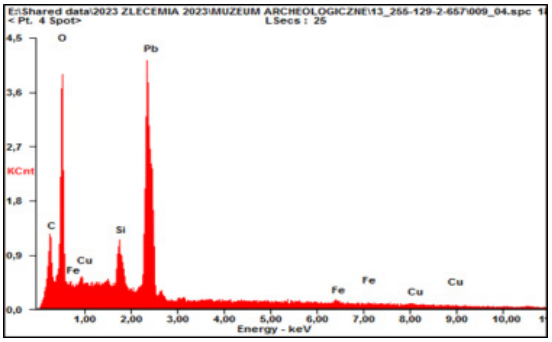
*Table 29. Sample 13. Close-up of area 009 (second flower) with the EDS analysis results for the elemental composition*



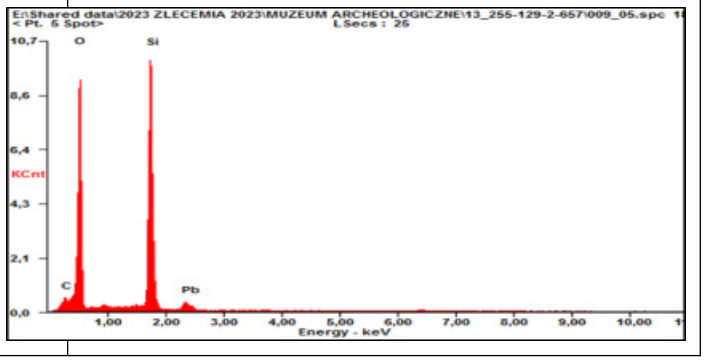
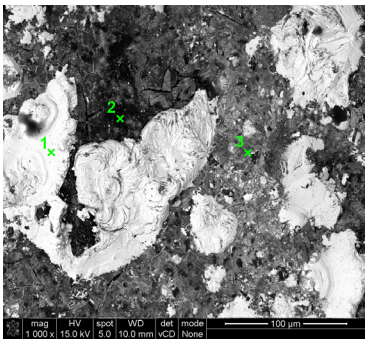
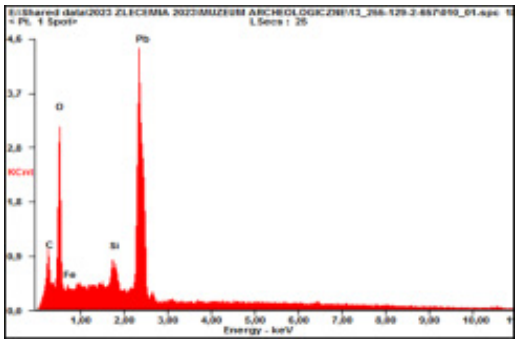
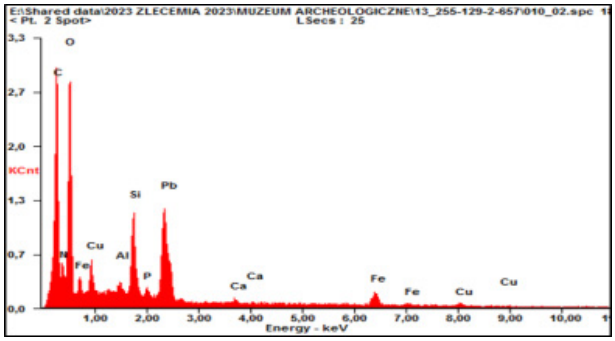
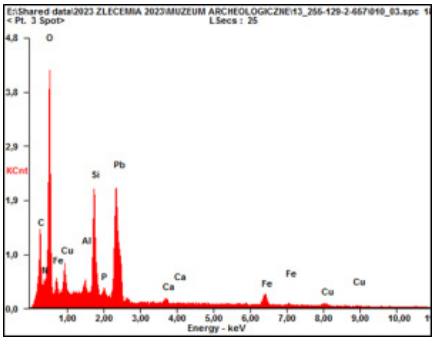



*Table 30. Sample 13. Close-up of area 010 (second flower) with the EDS analysis results for the elemental composition*




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# Annex 3b

# Results of analysis of the Far Eastern porcelain from the collection of the Archaeological Museum in Gdańsk with the help of X-ray diffraction (XRD)

Arkadiusz Gąsiński, Agnieszka Antosik

## Subject

The present report is an effect of work commissioned to Grupa Badawcza Ceramika by the Archaeological Museum in Gdańsk as a part of the project "Development of the Corpus of Far Eastern Porcelain from the Collection of the Archaeological Museum in Gdańsk" carried out in the period 2003-2024 and co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund.

Tests were performed on 5 out of 15 samples of Far Eastern porcelain (Figs. 1-5) originating from excavations in the historical centre of Gdańsk, belonging to the collection of the Archaeological Museum in Gdańsk. The selection of samples for tests was based on the suitability of their size and shape for non-invasive procedures.

Tests were carried out on the following samples:

1 – inv. no. MAG/MM/GD/255/01/25/207
3 – inv. no. MAG/MM/GD/255/20/46/20319
7 – inv. no. MAG/MM/GD/255/39/4/1401
12 – inv. no. MAG/MM/GD/255/108/2/2327
13 – inv. no. MAG/MM/GD/255/129/2/657



*Fig. 1. Sample 1 – fragments of a small plate, inv. no. MAG/MM/GD/255/01/25/207.*



*Fig. 2. Sample 3 – fragment of a large plate, inv. no. MAG/GD/255/20/44/20319.*




*Fig. 3. Sample 7 – fragments of a tea bowl, inv. no. MAG/MM/GD/255/39/04/1401.*



*Fig. 4. Sample 12 – fragment of a bowl, inv. no. MAG/GD/255/108/2/2327.*




*Fig. 5. Sample 13 – fragment of a small plate, inv. no. MAG/GD/255/129/2/657.*

## Scope and Location

The scope of tests included the identification of the crystalline phases of pigments in the porcelain samples using X-ray diffraction (XRD).

The tests were performed in the laboratory of Grupa Badawcza Ceramika CCiB in Warsaw, ul. Postępu 9. The scope of tests, selection of the samples and location of measurement points were based on the guidelines provided by the project head, Dr. Agnieszka Pudlis, who did not participate in the testing process itself.

## Methods

### Analysis of phase composition

Analysis of the mineral composition of the samples was performed using X-ray diffraction (XRD) with Bragg-Brentano geometry with the help of a Bruker-AXS D8 DAVINCI diffractometer equipped with a copper anode X-ray source. Diffractograms were recorded in the angle range from 10 to 70° 2θ (Cu Kα), with a measurement interval of 0.02° and a measurement time of 4 s/intervals. The optical system of the diffractometer consists of a 0.3° divergence slit, 1.5° anti-scatter slit, two 2.5° Soller slits, an Ni filter and a LynxEye strip detector with a field of view of 2.94°. The phase identification involved a comparison of the recorded diffractograms with the models available in the COD database using the DIFFRACplus EVA-SEARCH software.

## Results

The tests revealed that the dominant phase in most samples is the glassy phase. The following additional components were identified in the particular samples:

**Sample 1:**

crystals of quartz (possibly from the glaze) and gold, which served as a pigment (Fig. 6).

**Sample 3:**

cerussite (lead carbonate) and anglesite (lead sulfate) – possibly products of the weathering of lead glaze (Fig. 7). A broad range of coloring compounds was identified, including:

- magnesium ferrite (iron and magnesium compounds with a spinel structure), giving samples a black/dark grey color;
- claudetite (arsenic oxide), giving the samples a yellow color;
- clinocervantite (antimony oxide) – giving the samples a grey color;
- $As_2Cu_2O_7$ clinocervantite (antimony oxide) – giving the samples a grey color.

Oxides of tin, quartz and feldspar have also been identified in the glaze.

**Sample 7:**

This sample is mainly composed of glaze. Quartz and feldspar (of the plagioclase type) were identified among the crystalline phases (Fig. 8).

**Sample 12:**

Typically glassy material with no crystalline phases. The color possibly results from compounds dissolved in the glaze which do not form crystals (Fig. 9).

**Sample 13:**

quartz, feldspar (plagioclases) and tridymite, which indicates firing at a temperature above 1000°C. Cobalt and copper compounds give the sample a dark blue color (Fig. 10).

## Conclusions

The XRD tests enabled a detailed identification of the phase components of the porcelain samples. The generated results indicate the diversity of the tested samples in terms of their technology and materials, which may result from differences in the production processes and sources of materials. The presence of pigment compounds and different crystalline phases provides valuable information on the decorating techniques and firing temperatures. Samples 3 and 13 are marked by their particular diversity of phases, which can be subject to further research in the context of their origin and manufacturing technology.

# Analytical diagrams

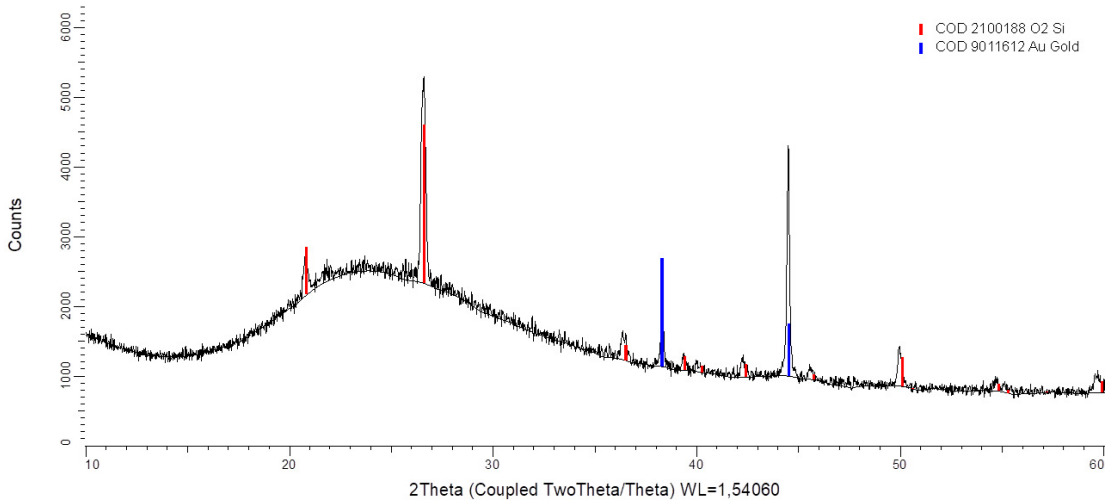



*Fig. 6. Diffractogram of sample 1.*

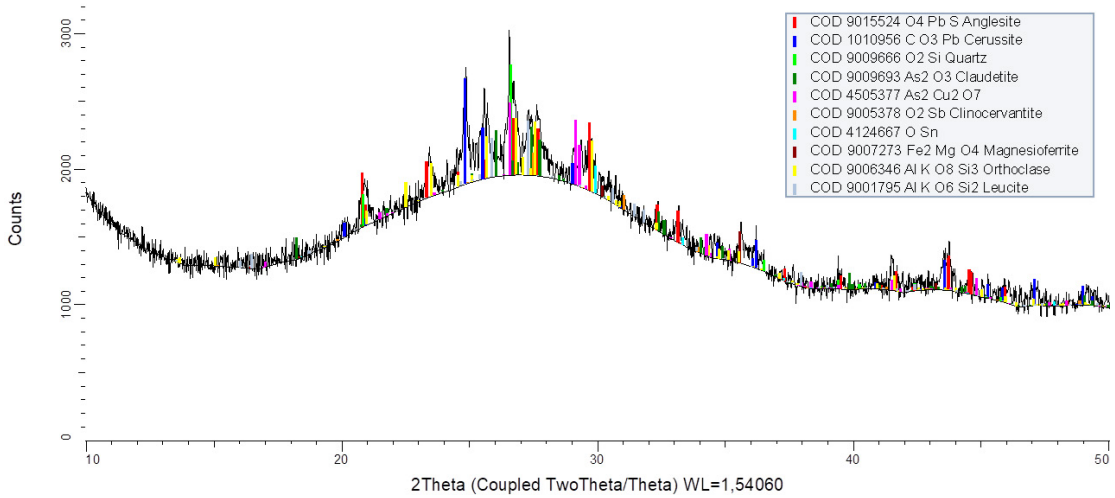



*Fig. 7. Diffractogram of sample 3.*

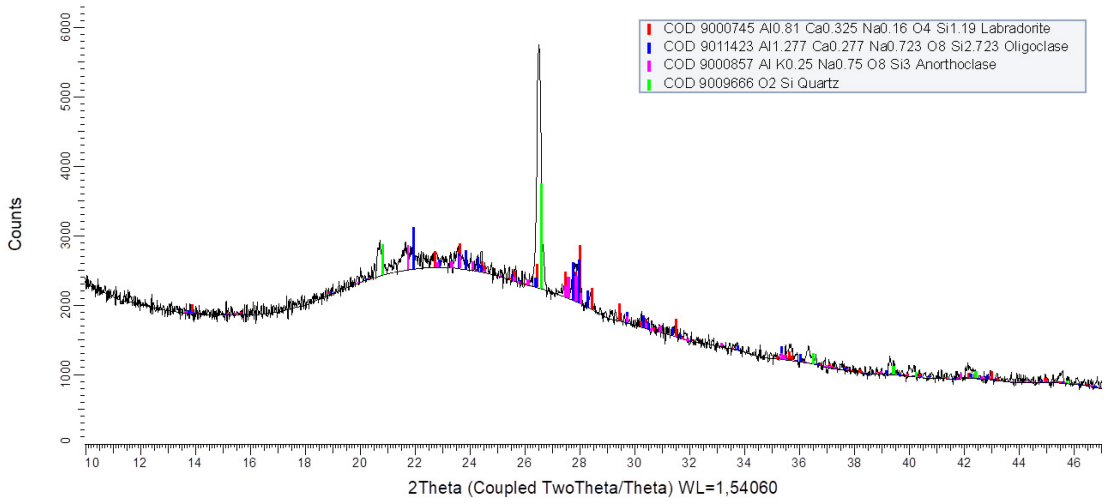



*Fig. 8. Diffractogram of sample 7.*

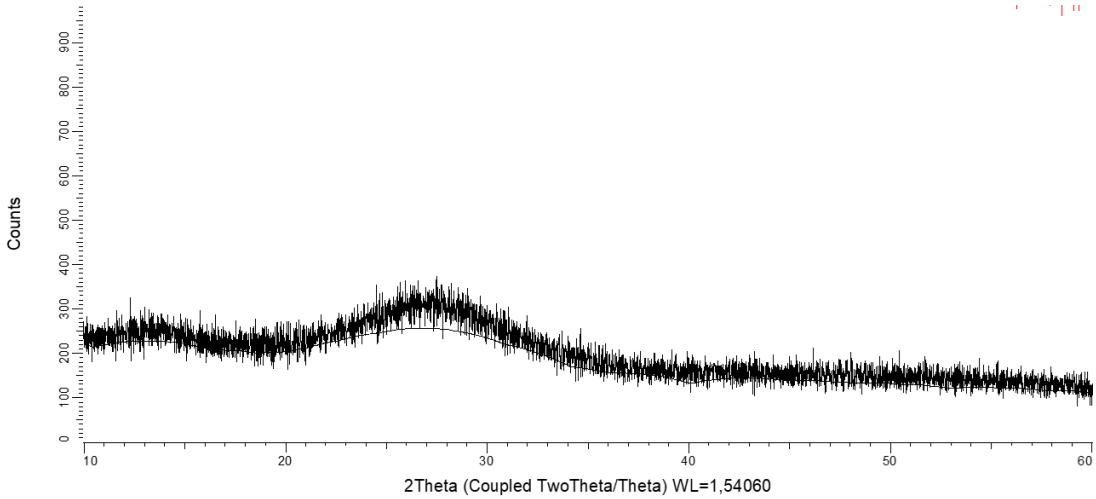



*Fig. 9. Diffractogram of sample 12.*

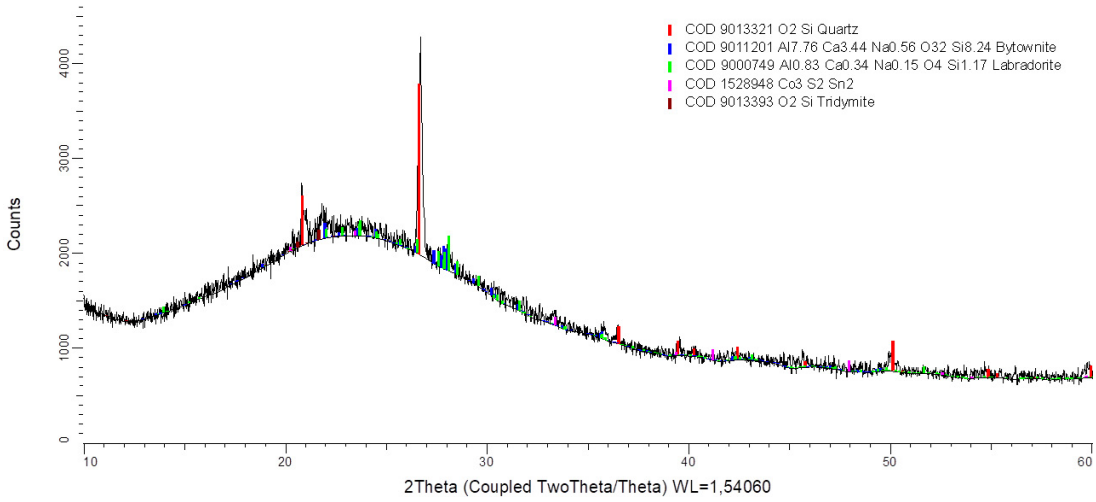



*Fig. 10. Diffractogram of sample 13.*

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