

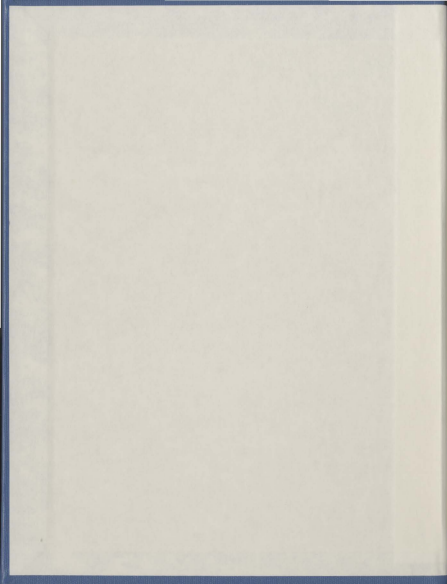
THE FAR EAST IN THE NORTHEAST:
AN ANALYSIS OF THE CHINESE EXPORT PORCELAIN
EXCAVATED AT FERRYLAND, NEWFOUNDLAND

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AARON MILLER



**The Far East in the Northeast: An Analysis of the Chinese Export
Porcelain Excavated at Ferryland, Newfoundland**

by

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A thesis submitted to the School of Graduate
Studies in partial fulfillment of the requirements
for the degree of Master of Arts

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May 2005



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Abstract

This thesis examines the collection of Chinese export porcelain excavated at Ferryland, Newfoundland, which is comprised of 178 vessels dating from 1600 to 1760. This project seeks to demonstrate the great potential for archaeological porcelain to broaden the understanding of the life-ways of colonial North America through the analysis of ware form and function. Analysis focuses on the decorative themes of Chinese porcelain and discusses Chinese symbolism, as well as the meaning of these exotic wares in the Western world. The research has revealed a strict control over the manufacture of porcelain which resulted in specific patterns that can often be identified by archaeologists. In addition, this thesis examines the nature of the China trade to Newfoundland and the diverse networks involved in the export of wares to Ferryland. The analysis of these materials reflects the profound interaction taking place between China and the West, and the cultural manifestations of this exchange in Western society.

Acknowledgements

I would like to show my appreciation to my supervisor Dr. Jim Tuck who has facilitated and encouraged my research in every way possible. I would also like to thank Memorial University Archaeologists Barry Gaulton and Steve Mills who were always there to assist. In addition I need to acknowledge the Archaeological Conservator Cathy Mathias and Archaeological Curator Gillian Noseworthy were very helpful locating, and assisting with the analysis of the collection. I would like to thank the entire Archaeology Unit faculty and graduate students for suggestions and assistance. Also located at Memorial University I need to show my appreciation to the staff of the Maritime History Archives for facilitating my research.

Research grants were provided by the Joseph R. Smallwood Foundation and the Institute of Social and Economic Research which funded a research trip to Nova Scotia to examine extensive collections from the Fortress of Louisbourg, Grassy Island, and the Roma Settlement.

While at the Fortress of Louisbourg, I would like to thank Archaeological Collections Supervisor Jim Campbell and Archaeological Collections Specialist Heidi Moses who assisted me in analyzing the vast archaeological collection. At Parks Canada in Halifax, NS I would like to thank Rob Ferguson and Brigitta Wallace. While at Strawberry Banke in Portsmouth, NH I need to acknowledge the Curator of Decorative Arts Carolyn Parsons Roy and Staff Archaeologist Martha Pinello. Also in Portsmouth I need to thank Carl Crossman who took the time to share his extensive knowledge of porcelain. At Historic St Mary's City of Maryland

I wish to thank the entire Research staff who assisted in my research and initially suggested Memorial University. Additionally, I need to thank the staff of Historic Deerfield Inc. in Deerfield, MA (particularly Amanda Lange) as well as the staff of the Pocumtuck Valley Memorial Association.

For the use of images in my thesis I would like to thank the Philadelphia Museum of Art, The Percival David Foundation of Oriental Art, The National Museum of Vietnamese History, The Rijksmuseum, The Fortress of Louisbourg, Bly Straube and the APVA Preservation Virginia Historic Jamestown, The National Archives of Canada, and The Bowes Museum

Finally I must thank my uncle John who introduced me to the art of China, my mother and father who always encouraged me to follow my dreams, and my brother Ben who always challenges me to make archaeology as interesting as possible.

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Chapter One

INTRODUCTION

1.1 Introduction

Chinese export porcelain is one of the most intriguing ceramics discovered on 17th- and 18th-century colonial sites in North America. Porcelain was so important to the Western market that before 1800 more than seventy million pieces traveled across the world to meet the demand of the European consumers (Berg:2003:236). This number is staggering, but between the Dutch, English, French, and other East India Companies it is probably a rather low estimate of the porcelain wares that actually reached the Western marketplace. Starting with the first large scale importation of porcelain into Europe in the 16th century, this ceramic helped shape the Western pottery industry. Through competition and a back and forth imitation by both Europeans and Chinese ceramic manufacturers, porcelain dramatically affected the designs and forms of many of the traditional European wares.

Chinese porcelain in colonial contexts offers great insight into a number of aspects of life in the 17th and 18th century including trade, status, and society in general. Of interest are the elaborate trade networks that supplied porcelain to the remote outposts of the British Empire such as the 17th- and 18th-century community at Ferryland, Newfoundland. The documentation of these wares being shipped to Europe is fairly complete. However, the route of this cargo from Europe to the American colonies remains shrouded in the mists of the past. Ceramics are rarely listed with any regularity or accuracy in shipping manifests and invoices, so for this segment of the porcelain trade

to Newfoundland the researcher must examine the other contemporaneous forms of trafficking to identify the most likely trade routes. There is no doubt that these wares were present in the colonies from an early date, but the possible routes of exchange need to be examined in order to get a better picture of the North American trade of these luxury goods.

Although the luxury status of these wares changed as availability grew, throughout the importation of Chinese porcelain these ceramics were one of the most expensive wares available, and the ownership denoted an ability to spend on unnecessary products. Based on the dates of importation, the significance of porcelain to socio-economic status also changes and an understanding of this shift is important to getting at the meaning behind these objects.

The importance of Chinese porcelain is noteworthy regarding Western society as a whole in the 17th and 18th centuries. Related to the luxury status of these wares, what they represented to the owners and visitors who were the audience of the objects is an important aspect of the research. Luxury items in general were representations of the exotic, the refinement of those who owned them, and the wealth or prestige required to obtain or purchase these goods (Berg:2003:229). In addition, the imbibing of coffee, liquid chocolate and tea dramatically changed the social customs of the West, particularly in the 18th century (Roth:1961). Chinese goods, including porcelain were directly responsible for these new social institutions and the analysis of archaeological porcelain offers great insight into the affairs of those who owned and used the objects.

The collection of Chinese export wares from the archaeological excavations at Ferryland, Newfoundland is similar to nearly all archaeological collections of this material: it has not been examined. Before porcelain can offer any real potential to archaeological researchers, these collections must be studied. To date, there are but a handful of researchers familiar with this ceramic beyond the most basic of identifications. Within the field of archaeology there is such a lack of knowledge about this ceramic that the collections are often pushed aside during analysis. The belief that these materials cannot be accurately dated is incorrect and is directly related to the lack of knowledge in the field. In order to get at the more significant aspects of these artifacts to the context in which they were found, we must first develop a way of identifying and dating these wares.

The potential of studying porcelain for understanding everyday life in Ferryland is truly remarkable. When carrying out an examination of an artifact class, it is easy to forget the real motivation for archaeology, to get a glimpse of what life was like in another time. At risk of moving into the melodramatic, it is easy for archaeologists to lose touch of the great potential in artifacts for really getting at the past, especially in a study such as this one, with the monotonous task of searching through boxes and squinting at miniscule fragments for hours on end. This ceramic and the exchange between East and West changed the world. The very everyday customs of many Europeans was altered by the importation of tea and its equipage. Porcelain was a symbol of wealth and refinement and was one of the only representations of the Eastern

world that most Europeans came into contact with. The vessels from Ferryland were used, cared for, obtained and received as gifts, and fortunately for research, broken.

This thesis seeks to begin to shed light on one small community from Newfoundland based on the porcelain assemblage. Ferryland is remote today, and was even more so in the distant past. Regardless of the nature and location of the community, the inhabitants owned Chinese porcelain, even from the earliest settlement. In a landscape and lifestyle that for most was quite rugged, it was important for many of the households of Ferryland to purchase these foreign wares. This thesis seeks to illuminate why these objects were deemed so necessary.

1.2 Goals and Methodology

The focus of this work is primarily an artifact study. The materials analyzed were all in an existing collection and no archaeological excavations were carried out relating to this thesis. Although much of the Chinese porcelain collection from Ferryland was accurately identified as that ceramic, little else was known about this ware, especially regarding the dates of the various pieces.

The collection of porcelain from the Ferryland excavations consists of fragments from across the excavated areas of the site as well as dating from all the occupation periods of the settlement. Although past research at the site has done a great deal by focusing on the various ceramic assemblages from the excavation, Chinese porcelain has never been examined in any detail. This is unfortunately representative of a larger trend in the field of archaeology to neglect this important type of ceramic. The aims of this thesis are:

- 1) to examine the decoration of Chinese porcelain in order to understand the origins and nature of the symbolism
- 2) an assessment of the methods of the porcelain trade to Europe and the colonies
- 3) to identify the form, function, and date of manufacture of the Ferryland porcelain collection
- 4) and lastly, to examine the social aspects of porcelain in European and colonial society

1.3 Chapter Outline

Chapter two discusses the historical context of the Ferryland site, showing the original British colonization of the site up through the first half of the 18th century. It is important to understand the changes that took place in the Ferryland settlement throughout the studied period in order to understand the changing significance of the porcelain recovered through the archaeological investigations of the site. The chapter is divided into three sections discussing the original settlement under the leadership of Sir George Calvert, the period under the proprietorship of Sir David Kirke and his family, and the time in the settlement directly following the French raid of 1696 up until the 1760s.

Chapter three focuses on the archaeological context of the site, discussing the history and nature of the current excavations. In addition, this chapter examines the various portions of the site and the structures and activities that took place. An important aspect of understanding the significance of Chinese porcelain on archaeological sites is to be

aware of the association of these materials within the archaeological landscape in which they were discovered.

Chapter four focuses on the history of the Chinese porcelain trade. This background is not limited to Newfoundland or Europe but starts with the much earlier trade to Africa and the Middle East in the 12th century. It was this earlier exchange that developed the Chinese manufacture of porcelain for a large scale audience and facilitated the vast exportation to the West beginning later in the 15th century. In addition, this chapter looks at the earliest porcelain reaching Europe and the nature of the trade as it developed and was monopolized successively by the Portuguese, Dutch, and English. The trade of Chinese porcelain spanning the 16th to 18th century mirrors the struggle for world trade domination by the European superpowers. At different periods throughout this trade history, the nature of the exchange and its players is crucial for understanding where the archaeological supply may have been coming from and the possible trade networks represented.

This chapter is also devoted to the trade specifically to Newfoundland. Given the meager nature of the documentary record dealing with ceramics, there are a number of feasible possibilities discussed for porcelain reaching Ferryland in the 17th and 18th centuries. There are many trade connections between New England, the West Indies, Europe, and Newfoundland. It is likely that porcelain was reaching the Ferryland inhabitants by some or all these routes at various times.

In order to understand the importance of Chinese porcelain for the West, it is necessary to discuss the makeup and manufacture of these wares. Chapter five examines

the ingredients needed to fabricate porcelain, and the method of manufacture starting at the preparation of the clays and ending with the decoration and firing of these ceramic vessels. An understanding of the chemical properties and manufacturing techniques used in the making porcelain gives the researcher a better understanding of the archaeological materials encountered.

Chapter six is a detailed look at the decoration of porcelain focusing on specific design themes seen in the studied period. The symbolic meaning of these designs is an important key to understanding the decoration of the porcelain artifacts recovered. This chapter looks at some of the more popular decorations examining the origins and meaning to the Chinese. Also, an understanding of the Chinese designs can assist researchers in identifying archaeological porcelain. Often specific symbols and designs are found associated on vessels, knowledge of these connections can facilitate the identification of small portions of a design recovered archaeologically.

Chapter seven focuses on the color schemes and decorative themes on porcelain that is often temporally specific. Building on the previous chapter, here we look at the overall themes of the designs and decorations, rather than the specific symbols. From 1600-1800 there are specific decorative changes that appear on many of the export wares that can be very helpful when attempting to date porcelain.

The subject of chapter eight is the great influence that trade with China had on European material culture. Here is an examination of the profound affect the importation of porcelain had on the European ceramic industry. In addition, this chapter observes the

Eastern influence on textiles, furniture, etc. in Europe and the colonies in the 17th and 18th century.

Chapter nine takes a look at the various sources of comparative material on porcelain available to archaeologists and used for this study. Including various shipwrecks and terrestrial sites, this database of porcelain assisted in this research and offers great potential for understanding the changes in porcelain decoration and form throughout the period of study.

Chapter ten examines the Chinese porcelain recovered from the archaeological excavations at Ferryland. This portion discusses the contextual associations of the various artifacts recovered and examines the use and significance of these vessels based on the context in which they were disposed.

Chapter eleven is an analysis of the various forms of porcelain recovered at the Ferryland excavations examining the characteristics of each type and what the wares were used for. The different forms of porcelain recovered archaeologically can often assist in the dating of the wares and understanding their role in the colonial household.

Chapter twelve examines the social factors related to Chinese porcelain on colonial sites. The low availability and relatively high price of porcelain in the early years of the Ferryland settlement is representative of the elite status of those who owned these wares. As the centuries progressed the significance and uses of porcelain changed. This section discusses the changing social function porcelain served, and what these objects represented about the owner. In addition, an examination of the cost of porcelain reveals

the changing taste of the market and is important to understanding the socioeconomic status that porcelain can indicate.

Lastly, chapter thirteen discusses the project, and the future potential for porcelain research in archaeology. These objects are rich in the cultural history of two distinct societies: the Chinese and Europeans. As more researchers examine these materials from archaeological sites, the potential of Chinese porcelain studies for reaching a greater understanding of life in Europe and the colonies will escalate.

Chapter Two

HISTORY OF FERRYLAND

2.1 Ferryland History

Ferryland, Newfoundland is located approximately eighty kilometers by road southeast of the city of St. John's, approximately in the center of the east coast of the Avalon Peninsula. Within the protected Ferryland Harbor is the even more sheltered area



Fig. 2.1 map of eastern Newfoundland



Fig. 2.2 map of Ferryland Harbor framing The Pool

closed to the north and east by a spit of land known as The Pool. This is the location so suited for the settlement known as the Province of Avalon.

The archaeological excavations at the site have unearthed a prehistoric component to the site. Excavations have revealed stone tools and cultural features associated with the Beothuk utilization of the location. This component of the site was likely used as seasonal access to the rich coastal resources and was possibly contemporaneous with the first European utilization of the site.

2.2 Seasonal European Fishery

There is a long history of Europeans taking advantage of the rich fishery just off the shores of Newfoundland. From the 16th century, and possibly earlier, European fishermen had traveled to Newfoundland for the seasonal fishing catch. These fishing fleets would commonly center on a specific cove or protected harbor and launch fishing excursions from that base. Ferryland saw this very occupation throughout the 16th century and the material remains of this temporary activity have been unearthed in the excavations at the site.

2.3 Calvert's Province of Avalon

Some time around 1617 Sir William Vaughan founded and settled two British colonies not far from the present location of Ferryland. These two small settlements met with little success and Vaughan was forced to sell off much of his remaining grant of land of the Avalon Peninsula in Newfoundland. George Calvert, the first Lord Baltimore, had been a classmate of Vaughan's at Oxford and purchased a portion of the latter's land (Prowse:1895:111).

Calvert, a Roman Catholic during the Protestant reign of Charles I, sought to build a settlement on his newly acquired property. Based on the current knowledge of the area, the small partially enclosed quay in the interior of Ferryland Harbor was deemed the logical location. The Pool, protected from the sea on the northern and eastern sides by land was the perfect location to anchor and launch watercraft. Calvert's proposed settlement sought to take advantage of the rich fishery, only seasonally accessed by the

European fleet. Additionally, the settlement could benefit from the developing inter-Atlantic trade taking place among Europe, the American colonies and the West Indies offering another node for supplies, repairs, and exchange. Also, not to be ignored was the religious potential for converting the Native population in Newfoundland.

In 1621 Calvert dispatched twelve men led by Captain Edward Wynne to begin construction of the site. Fortunately, a number of Wynne's personal communications have survived and from these we can see the early colony emerge. One of the first structures constructed at the settlement (in 1622) was a frame house, a stone kitchen and parlor that would be the eventual home of Calvert upon his arrival (Wynne:7/28/1622). Also in the first years of Wynne's governorship, a wharf was constructed, a large garden sowed, and a well for the colony was excavated. Additionally, a tenement house and forge were constructed all in a line to form the southern side of a central street (Wynne:7/28/1622). Wynne's letters don't list additional construction at the site, but the archaeology discussed in the following chapter shows that there were in fact other projects that took place during this period at Ferryland.

Calvert first reached Ferryland in 1627, in response to pressures of the colonies failure because of a lack of leadership (Cell:1969:93). After a brief visit to the settlement, Calvert returned the following year with his family and forty other settlers. Although the majority of the new settlers of Ferryland primarily brought with them the fundamentals for survival in the new landscape, Calvert and his family surely brought an entirely different assemblage of goods. The Calvert family was among the elite of Great Britain and upon settling in the "mansion house" constructed by Wynne, they no doubt furnished

themselves with the finery that they were accustomed to back in Europe. The material culture excavated from Ferryland and Tidewater Virginia shows that the elite brought many items that were in no way necessary (or helpful) for survival in the new environments they came into contact with. The Calvert residence at Ferryland has not been excavated, but will surely produce artifacts associated with the high status of that family.

The Newfoundland climate proved too much for Calvert, after a particularly harsh winter he and his family moved back to England. Calvert's eyes turned south to the Tidewater region of Maryland, and began preparation for the establishment of a new colony based on tobacco revenue. Regardless of the new design of the Calvert family (St. Mary's City in Maryland was established in 1634), they remained in control of the colony with acting representatives present in Ferryland.

2.4 Kirke's Pool Plantation

In 1638 the acting representative of the Calvert claim in Ferryland was removed by Sir David Kirke. After a victorious campaign against Quebec, Kirke received the favor of Charles I and a syndicate headed by Kirke was granted Newfoundland in its entirety (Prowse:1895:155-156). Using Ferryland as a base of operations, Kirke was quick to establish himself as the proprietor of the settlement renaming it the Pool Plantation. Not long after Kirke's arrival to Ferryland a lengthy court battle between he and the Calverts over control of the settlement ensued. In 1642 Civil war broke out in England, with the resulting execution of Charles I. David Kirke was a Royalist, and his support of the

overthrown king resulted in his standing trial in England where in 1654 he died in prison (Prowse:1895:158).

In David Kirke's absence, his wife the Lady Sara Kirke took control of the leadership of the colony. In 1660 the Calvert family was once again restored the formal control of the colony. However, throughout this period Sara Kirke continued as the acting proprietor of the settlement (Gaulton:1997:4).

2.5 Period of Unrest

The period 1673-1696 saw two foreign attacks on the settlement by Dutch and French forces. The 1673 Dutch attack destroyed a number of the Ferryland structures but was relatively tame opposed to what was to come. In 1694 many of the Ferryland settlers took part in an attack on the French Newfoundland settlement of Placentia. Two years later the French, seeking retribution for the English attack sacked the community of Ferryland, destroying nearly all the structures and killing or capturing the inhabitants. The prisoners worth ransoming were brought to Placentia, where the two Kirke sons would later die in imprisonment, and the rest were shipped back to England

2.6 Ferryland in the Eighteenth Century

Following the 1696 French raid on the Ferryland settlement, the site saw its only brief period of abandonment. Following the brief hiatus, the community was once again rebuilt in 1697. Although the area surrounding The Pool was again settled, the central

focus of the town had shifted to the mainland of the west, away from the narrow spit of land where the former settlement had been.

Little is currently known about the nature of the settlement in the early years of the 18th century. The archaeology at the site has focused primarily on the 17th century component of the site, but in the course of excavations a number of later structures have been located. Through the archaeology, we know there was at least one tavern in operation during the first half of the 18th century and there were no doubt domestic sites in the area as well.

Maps of the 18th century community are relatively accurate, and reveal the nature of The Pool community at that time. Evident from Figure 2.3 below, at the middle of the

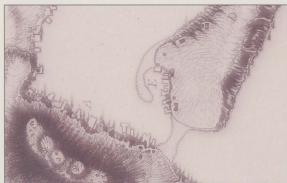


Fig. 2.3 detail of 1762 map of Ferryland Harbor. Library and Archives Canada/Credit: J.F.W. Desbarres/NMC 35

18th century the Ferryland Pool contained a number of fishing stages, cultivated land, and a multitude of other structures. From the turn of the century, Ferryland experienced the rapid growth that was occurring elsewhere in Newfoundland and the British colonies in general. The 18th century saw increased trade with the New England colonies and greater access to a large range of material objects.

The establishment and growth of new communities surrounding Ferryland created a growing workforce and a larger market for the hospitality business of shops, taverns, and other establishments to suit the growing populace. The material culture from the 18th century shows a steady increase in the types and quantities of wares available in the Newfoundland market.

Chapter 3

HISTORY OF THE EXCAVATION

3.1 Excavations at Ferryland

The site was first examined archaeologically as far back as the 1930s by a visiting entomologist from the Carnegie Institute in Pittsburgh. In 1960, the Historic Sites and Monument Board of Canada sent J.R. Harper to test the site in search of 17th-century materials. Later in the 1960s and 70s other exploratory excavations were carried out at the site sponsored by Memorial University of Newfoundland, and 17th-century artifacts and structural remains were uncovered.

It was not until the middle of the 1980s that any large scale testing of the site was carried out. This fieldwork, led by Dr. James A. Tuck of Memorial University tested a much larger area of the site. Over three years the site was divided into different Areas A-D with each being tested and revealing various 17th-century components. At that point it became clear to the Memorial University archaeologists that the colony of Avalon had been located, and much more had survived undisturbed than had been expected (Tuck:1996:24). In addition, Tuck realized that in order to investigate the site properly, substantial time and resources would be necessary.

It was not until 1991 that the necessary funding for the project fell into place with the signing of the Canada-Newfoundland Tourism and Historic Resources Cooperation Agreement which ensured a multiyear investigation of the Ferryland site (Tuck:1996:29). From 1991 to the present archaeological fieldwork has been carried out at the site of the

Colony of Avalon in Ferryland. The following section will examine the various Areas of the site included in this analysis, (see Fig.3.1) discussing the nature of the archaeological remains uncovered in each.

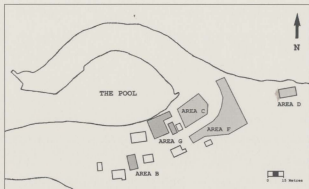


Fig. 3.1 Ferryland site map showing excavation Areas

3.2 Area B

Area B was the first portion of the site investigated by Memorial University archaeologists in 1984. This site is likely the same area that Harper excavated the test pits in the late 1950s (Tuck:1996). Area B revealed rich deposits of artifacts from all periods. In addition to the 17th- and 18th-century material, excavations revealed artifacts from the 16th-century seasonal European fishery and native components of the site. The Beothuk Indians probably utilized The Pool area before European use, and remains of

hearths and lithic tools were recovered. Also, both European and Beothuk materials were found in the same strata, suggesting some kind of interaction (Tuck:1996:28).

Located in Area B was a smithy or forge completed in 1622 and mentioned by Wynne's letter to George Calvert in that same year (Wynne 7/28/1622). The forge represented the first 17th-century structure located at the site in Ferryland. Nearby, archaeologists exposed the cobbled street also mentioned in Wynne's letters to Calvert (Wynne 7/28/1622).

3.3 Area C

Area C is directly adjacent to the present shore of The Pool and revealed a number of 17th-century structures. Included in the excavated features was a large stone constructed sea wall that runs east-west along the early 17th-century edge of the harbor. Also in Area C, built on the eastern edge of the seawall was the foundation of a multifunction structure that served as a storehouse, cow house, and probably work areas for various activities (Gaulton:1997). At the western edge of the structure was discovered a stone-lined privy that was "flushed" by the incoming water at high tide. Due to excellent preservation, the privy proved a trove of information relating to the diet, health, and hygiene of the residents of Ferryland in the 17th century.

3.4 Area D

Area D revealed the first domestic site uncovered during the excavations at Ferryland (Tuck:1996). Here a 17th-century dwelling was located with a large single fireplace. The

construction of this residence took place some time near the mid-17th century but was clearly destroyed in the 1696 French raid of Ferryland (Crompton:2000:16). Nearby a stone-lined well was located, and based on the artifacts recovered within, likely is associated with this dwelling. Additionally, late 17th-century and early 18th-century materials were located in Area D. Future excavations will reveal how this portion of the site was reused after the 1696 French raid.

3.5 Area E

Area E is located due south of The Pool on the rising slope of the Ferryland Downs. In addition to the natural rise of the hill, there were a number of manmade mounds present before excavation. An 18th-century structure was located in Area E and the artifact assemblage consisted primarily of bottles, drinking vessels, and pipes dating from the first half of the 18th century. These artifacts, in addition to a number of porcelain vessels, led to the interpretation of the structure as a tavern.

Further excavation revealed a structure that may be associated with the 17th-century defense of the community. The documentary evidence suggests this was the site of Holman's fort, although there have currently been no military artifacts recovered from the location (Tuck:1996). In addition, excavations in this area may eventually reveal the original defensive structures associated with the initial colonization of Ferryland.

3.6 Area F

Area F revealed many interesting aspects of life at Ferryland throughout the 17th century. The northeastern leg of the area revealed the original defensive ditch and rampart of the early colony. Located at the base of the ditch were refuse deposits associated with the earliest period of settlement. Excavations perpendicular to the defensive structure unearthed a cobbled street that continued under the modern paved road to the portion located in Area B. Adjacent to the cobbled street were a number of structures that have been identified including the brew house and the Kirke residence. Artifacts such as tobacco pipe bowls incised "DK," a lead token with the same initials, and a luxurious artifact assemblage clearly point to this structure belonging to David Kirke and his family. To the West of the Kirke house is another foundation with large amounts of associated faunal material, possibly representing the kitchen of an older structure.

Excavations in 2004 revealed more of this structure and tested the surrounding area producing two additional foundations that represent three separate structures through the reuse of existing walls. Currently, two of these buildings appear to date from the early period of settlement at Ferryland. The third structure was actually built using two of the existing walls for construction, and probably dates to the period after the 1696 French raid at Ferryland.

3.7 Area G

Area G is located directly south of The Pool and to the west of Area C. Here more of the seawall first discovered in Area C was unearthed, including an older seawall contained in fill consisting of preserved wooden barrels forming the northern wall. Much of Area G is composed of beach surface consisting of cobble and a slipway probably dating from the 18th century. Here a small rectangular structure was located dating from the first half of the 18th century. The function of this building is not clear. There is no evidence of a fireplace but the artifact assemblage suggests the area was possibly used for the imbibing of alcoholic and caffeinated beverages.

Also located at the southernmost portion of Area G was a structure dating from the early 1700s. The small excavated portion of this building revealed a large, tile-lined fireplace but unfortunately the structure extends under the modern road and excavation ceased.

3.8 Disturbed Contexts

Much of the area surrounding The Pool has been backfilled at various times to reclaim land from the encroaching waterline. Many of the structures across the site are located below these mixed context features, and there are thousands of artifacts that have been recovered from these disturbed layers. Although these materials have no archaeological context, there have been many interesting finds that have assisted in the interpretation of the site as a whole.

Chapter 4

PORCELAIN TRADE

4.1 History of the China Trade

In no way is the exportation of Chinese porcelain synonymous with the Western market. In order to understand the trade of porcelain with the West, we must examine the much older origins of the exchange. When the first Portuguese adventurers reached Chinese soil, there was already a deeply rooted system of trade in effect. It was this established system that blossomed into the vast Chinese exportation to the West which was to follow.

A surviving myth of the colonization of the world by European nations is the idea that the Western powers spread across the globe to "uncivilized" locals, absorbing commodities and subjugating the native populations. This insular view is particularly preposterous when examining the Chinese context. Prior to the 12th century, China was already a dominant player in the world economy, perhaps not directly the Western world, but in Asia, Africa, and the Middle-East. When Western Europe was drudging through the dark ages, China was shaping the world through art, science, and technology.

4.1.1 Asia Minor and Africa

The history of the Chinese Trade with the West is intimately tied with the long-time tradition of manufacture and trade which developed for an entirely different market, that of Asia Minor and Africa. The early China trade was carried out in two primary modes.

Trade with the Middle East was primarily a land based exchange following the famous Silk Road across China and India. The other method of trade was extensive oversea shipping across the Indian Ocean to various ports in Africa and Asia.

It was during this period that the Chinese manufacturers of porcelain established the necessary methods of large scale production and distribution. The Chinese were quick to realize the business necessity when supplying foreign markets, to design and decorate the wares according to the tastes of that aforementioned populace. Many of the ceramics exported were decorated with Sanskrit characters for the Indian market and Arabic for the Middle East and African (Carswell:1985). It was this willingness to change production and design forms that made the Chinese ceramic industry so suited for the various export markets; consumers could have these wares that were at the same time exotic and familiar.

In many ways, it was this earlier export relationship that set the stage for the opening of the European market centuries later. In contrast to other locales in the 17th or 18th centuries, that saw a sudden dramatic increase in demand for local commodities, and required time to produce or obtain enough for the Western demand, China had been producing vast quantities of export material for centuries, and was quickly able to satisfy the Western traders.

4.1.2 Medieval Trade to Europe

There was in fact porcelain making its way to Europe much earlier than is generally acknowledged. It is likely that upon his return from the East, Marco Polo brought some

of the earliest porcelain into Europe. But even before Polo's historic voyage, in the early 13th century there were isolated pieces of Chinese wares reaching the top elite of the budding Western world. These pieces, extremely few in number, reached Europe via the Silk Road or as diplomatic gifts from the Middle East and Africa (Whitehouse:1972). There have been a few firmly documented or excavated wares from 13th-15th century sites across Europe (Whitehouse:1972).

4.1.3 Portuguese Trade

The Portuguese were the first European nation to import large quantities of Chinese wares to the West. In 1517, direct trade between China and Europe was established with the posting of a Portuguese embassy in Peking (Palmer:1976:10). However, it was not until the late 1570s that a permanent operation in Macao was established. During the Ming Dynasty, Europeans were denied trade access to the Chinese mainland partially because of the behavior of the Portuguese in the early 16th century (Mudge:1986:22). The nature of the Portuguese trade of Chinese goods was more focused on inter-Asian trade, often carrying out affairs in a clandestine manner (Palmer:1976:10). The wares that were being shipped back entered by way of the port of Lisbon, and this was the source for nearly all the European porcelain in the 16th century (Palmer:1976:10). Unfortunately for the other European countries, Lisbon was closed to foreign vessels in 1595. This loss of access was really one of the crucial events that pushed other European nations to seek a foothold of their own in the East (Palmer:1976:10).

4.1.4 Dutch East India Company

The Dutch East India Company (VOC) was formed at the beginning of the 17th century, partially in response to the lost Portuguese connection. The Dutch, focusing mainly on trade to Europe rather than within Asia were quick to exceed the scope of the Portuguese and Spanish importation of Chinese wares. According to Palmer (1976:10), by 1657 the Dutch had imported more than three million pieces of porcelain to Europe. By 1800 the VOC had supplied as many as 43 million pieces (Berg:2003:236). These are staggering numbers especially considering the Dutch were primarily purchasing Asian spices. The Dutch trade was focused at the city of Batavia on the island of Java until the 18th century. Typically, Dutch vessels would begin the voyage to China in the winter months, taking advantage of the easterly winds around Africa. Arriving in Batavia, the cargo of spices, porcelain, and other goods would be delivered by Chinese vessels sailing from the mainland.

4.1.5 English East India Company

Initially, the English were apprehensive about foreign trade in the East. A 1621 discourse on trade (Mun:1621) was written in response to claims that the trade to the East consumed the wealth and manpower of England and that the Eastern trade was not profitable. The great profit of trading with the Eastern world, based on the growing wealth of the Portuguese and Dutch, turned the British gaze eastward to establish direct trade of their own.

England's first trade dominance came in India, the source of most of the British Eastern goods in the 17th century. Even after China was opened to the English and the establishment of trading ports in Bantam and Madras, porcelain was never the focus of the exchange. Spices, tea, and textiles were the main imports throughout the extensive trade in both India and China. As with many of the other East India companies, porcelain was second to the other goods in the trade, and was often referred to as ballast. It is true that these ceramics were stored below the teas and textiles to keep them from water damage in the bowels of the ships, but it is important to remember that these wares supplied much of the profit of these voyages to China.

With the founding of the second Honorable East India Company around the turn of the 18th century the English trade with China exceeded even the Dutch, sending nearly 800 vessels from 1700 to 1800 (Palmer:1976:11). Much of the porcelain reaching England, especially during the early years of the trade was the result of private purchases. Not to be confused with private vessels trading between China and the West, many of the cargos of porcelain included in the freight of the East Indiamen were the purchases of the ship officers. Many of the crew traveling to China realized the profit that could be made from importing these wares, and British law allowed the private importation of certain Eastern goods, including porcelain.

After 1710 the European trade companies were allowed direct access to mainland China. This new agreement was extremely restrictive, forcing all the European nations to establish trade houses in Guangzhou, just down river of the decorating center of Canton.

Subject to Chinese law, business was carried out accordingly by the European East India Companies (Mudge:1986:22).

4.2 Porcelain Trade to the Americas

The importation of Chinese products into Europe and the West is fairly well documented in both the 17th and 18th centuries. Unfortunately, the following phase of trade to North and South America is very poorly recorded in the annals of history. Chinese porcelain was making its way to the Americas from the early days of European settlement. Excavations from Spanish sites in Florida, Mexico, and the West Indies have recovered porcelain from contexts as early as the 15th century (Deagan:1987). The Dutch, French and English colonies were also acquiring these wares early in the 17th century (Mudge:1986) (Wilcoxon:1987).

One of the earliest documented pieces of porcelain was actually seen by Edward Waterhouse, one of the initial colonists at Jamestown in 1622. Evidently, when visiting a Native American community on the Potomac River, in the possession of the village leader was a small "China box". This piece was reportedly traded from across a great river to the west (the Mississippi) and was originally acquired likely through the Spanish colonies (Mudge:1986:87). It is interesting that at one of the earliest English attempts to colonize the "new world" there were already porcelain objects there to greet them.

In addition to the archaeologically recovered porcelain, there is a rich documentary record of these wares in the various colonies. The richest examples come from the New England probate records of the 17th century. Documents relating to Boston as early as the

1640s list “Chaynie Dishes” and “Cheyney Plates” in wealthy households of the growing urban center (Mudge:1986:104-105). Examples of porcelain in New England probates continue throughout the 17th and 18th centuries (Stone:1970).

Interestingly enough, despite the rich textual proof of porcelain in these colonies, there has yet to be any unquestionable 17th-century porcelain recovered from New England archaeological excavations (Mudge:1986:104). The lack of authenticated early porcelain from New England is probably not reflective of the materials that have actually been recovered. It seems likely that 17th-century porcelain has been excavated but never properly identified. However, this lack of documented porcelain places the Ferryland 17th-century objects as the oldest porcelain recovered from an English site north of Maryland.

The documentary and archaeological records show that porcelain was reaching the colonies from the time of the earliest British settlement of North America. Additionally, these two sources further show the escalation in porcelain on these sites beginning with the turn of the 18th century and steadily rising as the decades passed. The documentation of the actual routes these wares took to get to the settlements is not as clear. This research examined the existing trade networks supplying the colonies in order to access the porcelain trade that was taking place.

4.2.1 Nature of the Porcelain Trade to Newfoundland

In the case of Ferryland, the documentation of trade does exist to a small extent. The recorded transactions nearly always are foodstuffs and other primary goods relating to

sustenance or fishing as a livelihood. Glass wares, tobacco pipes, and ceramics are rarely mentioned, and objects as specific as porcelain are simply not recorded. Porcelain has always been a luxury item; even near the middle of the 18th century these goods were more expensive than the other ceramics on the market. Porcelain was in the homes of Ferryland, and it had to come from somewhere. The following pages will discuss some of the likely paths of this ceramic to Newfoundland. In reality, these wares were reaching the community by a number of different paths over time. A combination of the following factors is where the truth most likely lies.

4.2.2 Personal Cargo

Specifically in the first fifty years of the occupation of the site many of the few porcelain items possessed at Ferryland were probably brought over with the owners themselves. Particularly with the objects made in the very early 17th century, there is really no evidence that would back up trade to Newfoundland of these extreme luxury goods. It makes more sense that the elite of the colony would have owned these items previous to settling in North America and would have brought the objects with them when they arrived. According to Mudge (1986:105) most of the early 17th-century porcelain mentioned in New England probates was likely purchased in London and brought over with the colonists.

In the early years of the colony, the majority of the goods shipped in were primarily for the construction, and survival of the settlers. It is to be expected that there were infrequent shipments and orders of items not necessary for survival, but there is no

surviving documentation. In the early 17th century if there were luxury goods entering the colony, vessels coming directly from Europe seem the likely source. At this point, the New England ports were probably not dealing in goods such as Chinese export porcelain.

4.2.3 Direct European Trade

Not just in the 17th century but also in the 18th, it seems likely that there was some porcelain coming into Newfoundland on the fishing and trading vessels outbound from Britain and other European ports. Of the hundreds of seasonal fishing ships in Newfoundland waters, there must have been some exchange of Chinese ceramics.

There was certainly the trade of other ceramic types between the seasonal fishing fleets and the local Newfoundland population. These British ships would sail to Newfoundland for the seemingly inexhaustible cod fishery and sell the prepared fish in Europe or Spain. In order to profit to the fullest, these vessels would bring shipments of foodstuffs and other commodities to trade with the yearlong residents of the various Newfoundland outposts.

Porcelain would be a relatively rare commodity for exchange but there was surely a market for these wares in the Newfoundland settlements. It does not seem unlikely that small amounts of the Chinese wares were reaching the colonies via the European fishing fleet.

Another direct European source of porcelain was the actual trade vessels that supplied the settlements throughout the 17th and 18th century. The British Customs and Excise

Registry of 1738-1739 is currently the only document relating to the actual trade of porcelain to Newfoundland, mentioning "China Ware" that was shipped to the island (Customs 3/4 1-7-3-1). It seems likely that given the period, the above term is describing porcelain and not another European ceramic. Even when ceramics were part of trading cargos, they were generally a small portion of the overall goods being shipped. These small quantities often led to the neglect of recording these materials in inventories and manifests.

4.2.4 New England Trade

The number one source of porcelain for Newfoundland, specifically in the 18th century was probably New England and other Northeast colonies. As the 17th century progressed the New England colonies continued to grow and prosper. As the populations and wealth grew (often because of the fisheries and trade) so did the demand for exotic and luxury goods. The market for Chinese porcelain in Boston, Salem, Portsmouth, etc, was no different than in communities such as Ferryland in Newfoundland. However, the trade networks based on population and wealth were much more profitable for large importations of these specific ceramics.

Rather than direct trade between England and New England for access to the porcelain market, the Chinese ceramics reaching New England were probably coming from the Caribbean. There is some documentation of illicit trade in porcelain between New England merchants and the Dutch-controlled islands of the West Indies. The Dutch were historically linked to large amounts of export porcelain wares in their colonies in North

America. In both the Caribbean and New Amsterdam there are many historical documents and archaeological materials substantiating generous amounts of porcelain in Dutch households in the 17th and early 18th century (Mudge:1986).

Specific trade embargos surrounding porcelain, teas, and other exotic goods made the trade between the British and Dutch colonies illegal. However, the legalities were never the defining characteristics of North American trade. According to Bailyn (1955:130) in the middle of the 17th century "the London merchants and West countrymen suspected the New England merchants of using Newfoundland as a base for smuggling operations with the French and Dutch ships willing to dispose of foreign manufactures." It would not be surprising if this was another means for some of the early porcelain discovered at Ferryland.

The New England connection with Newfoundland can be traced to the earliest British colonization of the island. Throughout the 17th and 18th centuries, much of the goods reaching Newfoundland and Ferryland were coming from New England based vessels. Although there are no direct references to New England ships bringing porcelain into Ferryland or Newfoundland, there are many hints to the probable importation. There were definitely ships trading with Newfoundland communities from Salem, Boston, Portsmouth, Connecticut, and New York. Of the merchants to whom these vessels belonged, many had dealings in London and the West Indies and porcelain cargos could easily have come from either of those ports of call.

In the middle of the 17th century, the existing trade between Newfoundland and New England was strengthened by the instillation of the British Navigation acts. Evidently,

because of the unofficial status of the island as a colony, the laws were not, or could not be strictly applied (Head:1976:111). Therefore, rather than trading for lesser profit in other ports, many of the New England merchants would unload cargos of taxable goods in Newfoundland. Even with the increased New England trade, the entire 17th century saw Britain as the largest exporter of goods to the Newfoundland settlements.

The 18th century saw a marked increase in the amount of trade between Newfoundland and New England. Head (1976:100) notes that from 1677 to 1740 the American trading vessels began to dominate the Newfoundland trade of foodstuffs and lumber. In the early 18th century many traders from the American colonies would sail from one settlement to the next, exchanging an assortment of goods with individuals rather than contacts in the major ports (Head:1976:121). One individual trading specifically with Ferryland during the first quarter of the 18th century was Captain William Pickering of Salem. He has recorded sales with many of Ferryland's inhabitants, selling a wide range of foodstuffs and other goods. Porcelain is not mentioned, but considering merchants such as Pickering and others, it is likely that some of the wares were being sold in this manner.

Another possible source of these wares in New England was from ceramics merchants located in Boston and other major port cities in North America. These merchant houses generally had London connections and dealt in all manner of ceramics, glassware, and tableware. The following document relates to the purchase of ceramics from a Boston Merchant by a Massachusetts shop owner in 1757. This record offers a glimpse of some of the available wares during this period. Listings such as "5 doz Tee cups & Saucers," "5 ½ pt. brown mugs," "3 largest bowls, 4 Do Smaller, 3 Do Smallest" show the great

diversity in ceramics available to the New Englanders at this period (1757:Williams Papers :Box 3:Folder 6). Although none of these ceramics is necessarily porcelain, we know from these and other similar purchases that nearly any ceramic could be purchased in the Boston area.

Considering the growing trade relationship between New England and Newfoundland in the 18th century, we can assume that these kinds of wares were also available to the inhabitants of Ferryland. Although the abovementioned document dates from 1757, it is representative of the availability of various wares in New England from around the turn of the 18th century.

A final thought on the nature of the porcelain trade with Newfoundland was specialty orders. Because these wares were considerably more expensive than other contemporaneous ceramics, it is likely that much of what was reaching Ferryland was ordered by individuals living in Newfoundland from the New England merchants commonly trading in the area. Unfortunately, the likelihood of survival for any documentation discussing these special orders is quite slim, but it is safe to say that it occasionally took place.

4.2.5 French Trade

Another form of illicit trade taking place in North America was between the English and French colonies. Although these two European powers were almost constantly at war in the two centuries of study, there was no doubt trade between the settlements. Considering the placement of Newfoundland in regard to the French controlled

settlements of North America, the existence of trade relationships makes too much sense to discard. Although it seems unlikely that there was much trade during wartime years, after peace the exchange no doubt picked up again. The nature of trade shows that where there is a market, legal or not, exchange will take place.

The existence of a number of identical vessels in Ferryland and French controlled Louisbourg, potentially points to trade between the two colonial settlements in the first half of the 18th century. Although there is no way of proving this direct exchange given no documentary evidence, it is certainly a possibility that must be considered.

4.3 Trade Conclusion

One certainty for the occurrence of porcelain in Newfoundland was that it reached the community of Ferryland by many different methods. All the trade sources listed above most likely took place at one time or another in the 17th and 18th centuries. However, there were probably exchange relationships that took place more often than others over the history of the settlement.

In the 17th century, the majority of the relatively few porcelain objects at Ferryland were part of the personal cargo of the inhabitants of the community. At that point, there was not enough of a market for these wares in Newfoundland and it seems unlikely that many pieces were being traded with the colony. The few pieces of Chinese ceramics that did arrive at the colony not already associated with the inhabitants probably came via the West Indies. Archaeology at Port Royale, Jamaica has revealed a strong trade in 17th-

century porcelain as a result of the direct trade of these luxury goods from England and the proximity to Dutch settlements in the Caribbean (Dewolf:1998).

The majority of the 18th-century porcelain in Ferryland was likely coming from the growing trade with the New England colonies. As the 18th century progressed, there was increased demand for these wares in Boston, Portsmouth, etc. and these same communities were increasingly more connected with the Newfoundland settlements. Although the direct trade with Great Britain was also a factor at this time, the majority of those goods were strictly provisional, while the New England merchants had the available supply of luxury items closer to the Newfoundland population.

These trade relationships must all be considered, but given the nature of the China trade and the trade with Newfoundland, there are certain relationships that had more of a bearing at various times. The reality is that there are virtually no records that mention the trade of ceramics let alone porcelain. Therefore, we must examine the nature of the general trade in order to reveal the likely patterns of exchange that were taking place.

Chapter 5

HISTORY OF CHINESE PORCELAIN MANUFACTURE

5.1 Introduction

Chinese porcelain is a ceramic which influenced the forms and designs of the pottery wares of the West for centuries. To understand the history of porcelain manufacture is to catch a glimpse at thousands of years of Chinese ceramic evolution from the stoneware and porcelain of the late T'ang dynasty as early as AD 883, the developments during the Sung, and finally the production of the semi-translucent porcelains which promoted the lust of western merchants from the early 15th century. Taking into account that the first true porcelain manufactured in Europe probably didn't take place until the 17th century, the Chinese history of manufacture is thoroughly impressive. For the purpose of keeping this study to a single lifetime, this background of porcelain manufacture will begin with the Ming Dynasty (1368-1644).

With the beginning of the Ming Dynasty the ceramic manufacturing centre of Jingdezhen in the Jiangxi Province became the foremost site for the production of porcelain (see map Fig. 5.1 on following page). Although wares continued to be made elsewhere in China during this period, nearly all the export wares to the West were created there. In the middle of the 17th century civil war broke out in China and the Ming Dynasty was overthrown and replaced by the Qing under the leadership of the Manchus. During this period the imperial kilns in Jingdezhen were destroyed and the European merchants in the East were forced to look elsewhere for porcelain.



Fig. 5.1 map of southeast China

In the 1680s the kilns were reopened under the Qing emperor Kangxi. With the new dynasty, the kiln community of Jingdezhen saw another explosion in growth. Traveling to Jingdezhen at the time, Pere d'Entrecolles wrote; "The town was then about four miles around, with a population of about a million people, all, practically speaking, connected in some way or other with the porcelain industry. As mentioned, there had previously been 300 kilns; now there were 3000 (Eberlein and Ramsdell:1925:69)." It was not long before the European vessels were back seeking porcelain wares.

5.2 Raw Materials

The key to the manufacture of porcelain is the ingredients used to create the ceramic body. The mystery of porcelain fabrication eluded the European pottery industry and spurred the development of ceramic technologies in the West. There are two primary ingredients required to make porcelain, petuntse and kaolin. Kaolin is fine white silica clay, no different from the white pipe clays used in Europe for the manufacture of tobacco pipes in the 17th and 18th centuries. This particular kind of fine clay was initially an igneous rock created by the extreme heating processes of the earth. Eons of erosion and environmental exposure caused the unstable minerals such as feldspar, orthoclase, and plagioclase to break down from the more durable materials (Brankston:1938:61). As these particles were broken down by the elements, they were washed from the parent rock and collected to eventually form kaolin clay deposits. Petuntse is primarily the same material as kaolin, except at an earlier stage of mineral decomposition (Brankston:1938:61). This mineral contains both the quartz or silica and the feldspar that the igneous rocks originally contained. These two ingredients are necessary to allow porcelain vessels to be created and fired. The kaolin clay allows the potter to form and shape the ceramic vessels, while the ground petuntse, containing feldspar allows the vessels to reach the high firing that enables the body to essentially become a glass.

5.3 Preparation

Once the raw materials necessary for the porcelain body had been gathered they were combined in relatively equal amounts and shaped into large bricks and allowed to dry and

settle for a period of a few weeks. This period of preparation is in stark contrast to the perceived years of curing thought necessary by early Europeans viewing this process.

Once the porcelain clay was ready, the bricks or loaves were given to the potter for the shaping and turning of the vessels. Throughout the 17th and 18th century porcelain wares were made on a wheel being spun by the potter manually. With the precision of a lifetime producing pottery, nearly identical vessels were quickly shaped and formed on the potter's wheel.

Following the throwing of the desired vessel form, the piece was passed on to another worker who fit the overturned vessel to the appropriate mold to further insure the precise dimensions. Following a day or so of drying, the semi-hardened vessel was placed on the potter's wheel for a second time where it was trimmed to the desired thickness and shape.

5.4 Underglaze Decoration

After the vessel had been turned, molded, and trimmed came the application of the cobalt blue decoration. The raw cobalt is actually black, and the vessel design appears very different from what the finished product will look like. The decorator painted the design with a thick brush, only touching a small portion of the instrument to the clay. With adeptness difficult to imagine the artist turned the vessel with one hand while decorating with the other giving the piece the concentric rings or rim decoration so commonly encountered on these wares.

Often the decorating process would entail a number of different artists, all painting a unique aspect of the design. On many pieces of Chinese porcelain the different

individuals hand can be observed across a single design. For example; on a landscape motif the first worker would paint the islands and overall scene, another would paint the houses or pagodas, a third would apply the trees and other fauna, and then the last would paint the figures in boats and birds flying in the background. This process was partially responsible for the uniformity found on the Chinese export wares. Each worker would have specific aspects of the design to add and although there would be some human variation, the explicit portion of the design would always be present.

Once the underglaze cobalt had been added, the next step in the process was to add the glaze. Porcelain is not porous and because it will not absorb water, a glaze is not necessary. However, much of the appeal of porcelain was the exterior shine; therefore the unglazed vessel would be dipped in a vat of the liquid glaze composed primarily of ground feldspar.

5.5 Firing Process

After the decoration was applied, the wares moved on to the firing process. Generally the kiln was made of brick and roughly twenty feet by thirty feet with a high narrow entrance (Brankston:1938:70). The unfired vessels would be stacked and placed in the kiln. The fires of the kiln were fed with bundles of sticks for a period of twenty-four hours, keeping the temperature between 1400 and 1500 degrees centigrade. After a cooling period of two days the kiln door was removed after allowing time for the cobalt decorations to oxidize in the oxygen free environment, resulting in the characteristic blue

decoration (Brankston:1938:72). Too much oxygen in the firing environment resulted in an almost black decoration that can be seen in archaeological collections.

5.6 Overglaze Decoration

Specifically in the 18th century it was common for additional decoration to be applied after the firing and on top of the glaze. Similar to the nature of cobalt, many of the raw overglaze enamels were not representative of the colors of the end product. This took the additional skill of the artisan to visualize the finished piece in order to get the desired decorative color scheme. Many of these undecorated wares were shipped to Canton where they would be decorated according to the Western demand. Following the overglaze decoration, another cooler firing was necessary to fix the decoration and reveal the desired colors.

These overglaze enamels are often lost in the burial environment because of the overglaze nature. As Noël Hume (1969b:259) points out, often the only way to know if there was at one time decoration is to hold the fragment at an angle under a strong light source. Many of the seemingly undecorated or underglaze blue porcelain fragments in archaeological collections at one point had additional overglaze enamels. This is an important factor given the varied price of the different decorated wares discussed in chapter eleven.

5.7 Discussion

In the 17th and 18th century, there was one major element which set Chinese ceramic production apart from that of the West. For centuries China has had production centers for various products such as metalwork, stone, or of course ceramics. These communities, and in the case of Jingdezhen enormous centers, were home to populations that lived, ate, and breathed the production of one commodity. When there were hundreds of thousands of individuals living in one place, spending their entire lives producing porcelain, a type of consistent, quality production occurred that was unrivaled in the world. Although the ceramics exported into the West were handmade and decorated there is a mechanical consistency that rivaled the industrial revolution in the Western world. A change in production occurs when from a young age all one knows is the fabrication of a certain product. When everyone in your family, every neighbor, and practically everyone you had ever seen did one thing and one thing only, there was a skill that evolved that could not be rivaled anywhere else in the world.

Herein lays one of the greatest misconceptions surrounding the nature of porcelain. A number of noteworthy archaeologists have discounted the validity of accurately dating blue and white Chinese porcelain based on the hand painted decorations. These wares, although hand painted and diverse abide by very strict decorative guidelines. It is the standardized manufacturing process of the Chinese production centers that offers so much potential for dating these wares.

Chapter 6

DECORATIVE ELEMENTS

6.1 Introduction

The key to identifying and understanding the variation in Chinese porcelain is in the decorative elements of this ceramic. When first coming into contact with these wares, the variation and range of the decorative elements seems virtually endless. However, there is order to the seeming chaos of the designs. The challenge is breaking into the symbolism, and understanding why and where these designs are found on the various porcelain vessels.

The Chinese porcelain analyses that have been carried out in the past have fallen short of the potential information these ceramics have to offer. Typically the studies which have actually focused on these wares have been in the fields of art history or the decorative arts. These studies have failed to access the great potential of these objects in two distinct ways. The first shortcoming is in the collections which have been the focus of the study. As all historical archaeologists know, the assemblages of ceramics which do survive in private collections and museums are not generally typical of what individuals actually owned in the past. There is always a reason why objects survive to the present. Often these reasons include the high quality of the object which results in the generational passing down of the item. Chances are, and the archaeological record backs it up, that most surviving ceramics are not the typical run of the mill wares which would have been seen in colonial households.

For a ceramic such as porcelain, which was never the most ordinary sort of ware, we still see the rarest and finest of vessels are the ones which survive to the present. This is so much the case, that there is so little known about average export wares, that archaeology is really the only source of information on this kind of ceramic.

The second shortcoming of the decorative arts analysis of porcelain collections is the language used in discussing the ornamental aspects of porcelain. This too is the problem of archaeologists dealing with this form of ceramic, in the few cases that researchers actually have. The descriptions of the design aspects are cold, vague, and of little help to those attempting to understand the variation and meaning in porcelain designs. Rather than truly examining the diverse floral decorations, the descriptions coldly state floral, landscape, figural, etc. These descriptions are sufficient for the catalogers in the field, but are completely negligent when carrying out research based on this ceramic.

Similarly archaeologists give the same generic labels to the designs on these wares. I too am guilty of these trends when first looking at the porcelain collections of Ferryland. As archaeologist we so often seek cold scientific formulas for describing and cataloguing the objects we encounter. Perhaps these kinds of descriptions are considered acceptable for describing European wares, but it is not sufficient for Chinese porcelain research. The porcelain designs and symbols all have unique data to offer the researcher that is willing to go beyond the most basic of descriptions and attempt to get at the meaning of the porcelain decorations to the Chinese who created them.

6.2 Types of Decorations

The archaeological perception of a seemingly infinite variety of hand-painted designs on Chinese porcelain is largely a falsehood. There is most certainly a great diversity in the porcelain decorations, but the current lack of any design database is largely a result of the void in research regarding this ceramic type. The deception is that archaeologists view the collection of these wares from a single site, and upon comparison all the wares appear different. This is sometimes the case, but as more collections are examined and published the supporting material will show the strict designs that are present throughout most of the 1600s and 1700s. The museum and private collections can only help archaeologists in rare cases; the only answer is the production of a database of the different collections of average export archaeological porcelain. The challenge is to go beyond the generic descriptions and search for the meaningful roots of the designs.

6.2.1 Diaper Patterns and Border Designs

Many of the rim designs commonly encountered are based on diaper patterns. These groups of reoccurring decorative shapes are deeply rooted in Chinese artwork. Unfortunately for dating purposes, these patterns are seen on porcelain throughout the 17th and 18th centuries, and far earlier. However there do appear to be certain trends that take place at different time periods. Many of the diaper patterns can be traced back to the dawn of Chinese artwork and are symbols of natural forces. A repeated swastika pattern is symbolic of the four directions while the “thunder pattern” “cloud,” or “wave pattern” hold obvious meanings (see Appendix 1). Many of the oldest designs, such as the three

examples listed above, are representative of the natural forces at work in the world. This symbolism is what one would expect from a largely agricultural society (Williams:1974:117). Other diaper variations include various trellis designs, repeated lozenge designs, scrolls, etc. The swastika, thunder, and scroll designs have the deepest roots in Chinese symbolism and are more commonly seen on the 17th-century wares. After large scale trade with the West began, there was more of a shift away from these traditional designs. In the first quarter of the 18th century there was an outburst in the types of diaper patterns used on porcelain. Often depicted on porcelain during this period are the "cloud scroll" and "diamond trellis" patterns. The wave pattern is generally seen during the first quarter of the 18th century while the diamond trellis or some variation is seen throughout the first three quarters of the 1700s. Probably the most common rim decoration in the 18th century, the trellis borders were decorated in various ways in conjunction with assorted other decorative aspects.

Another important rim decoration on export wares consists of various floral aspects. One specific design seen in the second quarter of the 18th century is the "mimosa" pattern that was copied extensively by British potters (Horvath:1979:21). This pattern consists of four floral clusters with emanating sprigs of leaves. Additionally, there are many rim designs consisting of very stylized leaves and flowers often in conjunction with Buddhist and Taoist symbols.

6.2.2 Landscapes

There are specific landscape scenes encountered as designs on Chinese export wares. It is in the combination of certain elements which creates the whole of the various designs. Although the porcelain was often decorated by hand, and likely by a number of different individuals, there are certain elements which are always present in a given design. This is a factor, for all the patterns, which often enables identification with only small archaeological fragments. This is a reason why it is again so important to have a strong database of Chinese wares available to aid in the identification of archaeological materials.

A common design encountered is a variation of the land and riverscape scene. There is not one specific pattern including the water and land, but through the specific elements present the different patterns can be clarified. Within the variation of design forms, there are very specific elements which define the pattern as a whole (Campbell, pers. comm. 2004).

Many of the landscape designs are based on Chinese paintings from the preceding centuries. There are a vast number of Chinese paintings surviving from various periods and often porcelain designs would be based on famous or popular artwork. An analysis of Chinese art reveals many similarities between the porcelain decorations and the Chinese art world as a whole. In some cases the actual original painting and artist can be identified through the porcelain design.

6.2.3 Animal Themes

Various animals are another popular decoration on Chinese porcelain. As with many of the other designs, the different animals have different meanings in Chinese society. On Ming porcelain, specifically the so-called "kraakwares", deer and cranes are found in great numbers often set in a larger landscape pattern. These animals represent sentiments of luck, wealth, and good will. Often the meaning of the flora or fauna was based on the Chinese pronunciation of the name. Many words that sounded similar to others would be attributed the meaning of the second word, this was often the case for the meaning behind various plants and animals (Pierson:2001). Also during this period, the dragon and phoenix are commonly decorated on porcelain. These animals as decoration are also found on the wares of Qing dynasty, but there are stylistic differences that can be a key to the time which the specific vessels were made. A number of different insects are also common decorations (see Fig. 6.1) including locusts, dragonflies, and butterflies. The locust in particular was a symbol of fertility based on the vast numbers of these insects that arrive seasonally.



Fig. 6.1 Ferryland cup with insect decorations

6.2.4 Figural Themes

Figures were a common theme on porcelain vessels from the Ming dynasty on. However, there is a marked increase in this kind of decoration taking place during the Kangxi period (1662-1720) but even more specifically around 1700. Figural porcelain primarily includes religious themes and stories from Chinese folklore and mythology. Often Chinese religious figures, such as the Eight Immortals (The Taoist gods), would be depicted and the rich database of Chinese artwork can aid in identification. These designs can be so specific that even a small portion of the decorated figure often facilitates identification and dating of the vessel.

6.3 Floral Themes

One of the motifs most commonly encountered on porcelain are flowers. The Chinese artists and decorators of ceramics portrayed dozens of different floral arrangements on their wares in accordance to the Buddhist and Taoist beliefs in their beneficial powers. The identification of the kinds of flowers, plants, and trees portrayed on porcelain can assist the researcher in the identification of the overall design. Often specific arrangements of flora are depicted in the same design. So, even if there is only a fragmentary piece of the decoration available, the overall pattern will often be revealed. In addition, the different flowers had different meanings to the Chinese audience, and positive identification illuminates certain themes that are temporally specific. The following examples of floral decorations offers a glimpse at the great potential porcelain has to offer researchers into the symbolism found on these objects.

6.3.1 Lotus

The lotus is an important flower to the Buddhist religion and is a common decorative motif on porcelain vessels. Seen on many of the 17th- and 18th-century wares, the lotus is of great importance to Chinese society. The lotus symbolizes the rise from earthly consciousness to enlightenment. The lotus grows in wet, muddy areas, and the emergence from the muck and transformation into beauty is also representative of the spring. In addition to the lotus flower, the blossoms and leaves are also incorporated into Chinese designs, often seen as border decorations. The stylized lotus flowers known as *baoxiang* are often seen on porcelain vessels from all periods but primarily up to the first

quarter of the 18th century (Pierson:2001:85). The example pictured in Figure 6.2 is the interior decoration of a c.1740 teabowl featuring a flower arrangement with a lotus flower at the base with associated grapevines/grapes and a stylized chrysanthemum probably representing the spring.



Fig. 6.2 Ferryland teabowl with seasonal flower motif

6.3.2 "Three Friends of Winter" (Bamboo, Plum, and Pine)

Bamboo, Plum, and Pine are often depicted together on Chinese porcelain and other artwork. These three trees all retain their foliage in the cold seasons and are thus representative of the winter and longevity. A popular decorative motif in the 1700s, it is often seen specifically towards the middle of the century.

Bamboo is an integral part of the landscape and seen in all aspects of Chinese art, bamboo holds important meaning. A component of the "Three Friends of Winter" design, bamboo is a symbol of longevity based on the hardy nature of the plant. Another

symbol of the winter season, the plum is often depicted in the friends of winter motif. The plum was used medicinally by the Chinese and carried a number of symbolic meanings. The third component of the design, the pine had a number of important meanings to the Chinese public. A result of the coniferous nature of the pine, it is a symbol of longevity, persistence, and self-discipline (Fang:2004:151). Often seen in landscape themes, the pine is very much part of the Chinese landscape and played a role in the mythology of the countryside. A visiting European to China in the 18th century made the observation of his surroundings that there were: "...little gardens and crooked trees, which the Chinese have naturally designed on some of their japanned and China-ware "(Stevenson:1965:191).

6.3.3 Peach

The peach is a symbol often seen on the Chinese export wares of the early 17th century, more specifically the Wan Li period. Representative of longevity, marriage, and immortality, the peach is another important symbol to the Chinese public (Seyssel:1949). Also, due to the blossoming buds of the peach tree, this fruit is representative of the spring. Figures 6.3 and 6.4 show a late 17th-/early 18th-century saucer from Ferryland



Fig. 6.3 saucer with central peach



Fig. 6.4 enlarged interior base of Fig. 6.3

with a central peach decoration surrounded by floral sprigs and a thunder pattern border design.

6.3.4 Peony

An important symbol to the Buddhist and Chinese, the peony is representative of late spring/early summer as a decorative theme. In decorative combination with the *prunus* (plum), chrysanthemum, and lotus, this theme is representative of the four seasons of the year (Fang:2004:43). A symbol of prosperity, the peony is often seen in conjunction with other flora for more specific meanings. Decorative themes displaying the peony in combination with the peach, hibiscus, etc. generally represent an aspiration for wealth in life or the household (Fang:2004:147).

6.3.5 Chrysanthemum

The chrysanthemum is a floral motif that is commonly seen on Chinese porcelain, specifically in the 18th century with large central decorations of this flower. Used in tea and for medicinal purposes, the chrysanthemum played an important role in Chinese life (Fang:2004:44). In addition to the physical use, this flower held important symbolic meaning for the Chinese. Like many of the other flowers, the chrysanthemum was symbolic of a specific season, in this case late summer/early fall (Fang:2004:43). Additionally, the chrysanthemum is representative of a life of quality and generosity (Fang:2004:43). So popular was this decorative motif that in the middle of the 18th many of the export vessels were decorated exclusively with chrysanthemums and peonies.

6.4 Symbolism

The most important difference between the imagery depicted on Chinese ceramics in comparison with the European wares is the intrinsic meaning in the Asian objects. Nearly every decorative aspect found on porcelain is an important commentary on Eastern culture and religion. This is not to say that the European counterparts are purely decorative, there are no doubt meanings behind many of the designs found on those wares. However, the Chinese designs in the 17th and 18th centuries were still very much ingrained in the culture of the past. Perhaps many of the purely European designs were deeply rooted in the religion and mythology of that society, but the Chinese wares were still very much designs understood by the local market.

Again there is still the confusing factor of the exchange of designs between Europe and Asia. The influence of Chinese wares on the European potteries was profound, and many of the Chinese designs can be seen on those Western wares, however; there was also a West to East exchange in the designs.

6.5 Buddhist/Taoist Symbols

Often encountered on the export wares are the various symbols or precious objects so important to Chinese religion. These images, often grouped in very specific numbers according to the Chinese beliefs of harmony are often accurately identified by archaeologists. The identification of these symbols is important but the researcher is obligated to examine the actual meaning of these images. This religious iconography has very specific roots in Eastern society and not only is it important to truly understand the meaning of the symbolism to the mother country, but it is helpful in identifying the larger design when we understand its elements.

6.5.1 "Precious Objects"

There are a series of Buddhist symbols often seen individually or in groups as decoration on Chinese porcelain. These symbols representing various aspects of Buddhism and beneficial properties are often portrayed with silk ribbon as a sign of their celestial nature. Often a very small portion of one of these symbols can be identified given the specific nature of the various designs (see (Wästfelt, Gyllensvärd, and Weibull:1990) for a complete list). Below in Figures 6.5 and 6.6 are two examples of

Chinese religious imagery on porcelain from the Ferryland collection. Figure 6.5 represents a bundle of scrolls or books, representative of learned knowledge



Fig. 6.5 bowl decorated with bundle of scrolls



Fig. 6.6 hollowware vessel decorated with symbol of the chime stone

and believed to ward off evil. The Chinese have a long history of written material, and the knowledge and power associated with learning resulted in the sacred nature of this imagery. Figure 6.6 portrays the chime stone (or jade stone), considered one of the "eight precious things." The chime stone represents a musical instrument much like a gong that was hung from a supporting pedestal and struck with a mallet and was associated with the temples of China. Both of these symbols are depicted bearing thin silk ribbons, denoting their sacred nature. These cords are typically seen in conjunction with many of the Buddhist sacred imagery.

6.6 Chinese Mythology/Fables

There are a number of specific stories which are illustrated on the Chinese export wares found in North American contexts. These narratives often are based on the

Buddhist religion and commonly contain figures acting out specific actions. There are a number of fragments from the Ferryland collection which through research have been identified as specific scenes in Chinese mythology. When identified, these porcelain vessels can tell us a unique story of Chinese society. Again, if the researcher has knowledge of Chinese literature and folktales, then only a small portion of a design is necessary to identify the larger subject. As archaeologists are well aware, ceramics (and porcelain specifically) are often found in a very fragmentary state. Therefore, the better equipped in the knowledge of the design sources, the more that can be said about the material culture.

6.7 Character Marks

Unfortunately, very few of the Chinese export ceramics contain character marks on the base of the vessel. These marks, which often relate to the reign of the various Chinese Emperors, are often more confusing than helpful. As Hume (1969:263) pointed out, as a sign of good will or luck many of the later wares were decorated with a mark of previous Emperors. Additionally, many marks are not related to reign periods but labels of ownership or statements of good luck. Regardless of this pitfall, marks can be very helpful for dating vessels, when they do occur.

There is only one vessel from Ferryland containing a character mark, and in this case it is only a portion of what was a six character mark seen in Fig. 6.7. Analysis of the documentation of all known marks produced no match so this mark will remain unknown. Reign marks appear primarily in the 17th and early 18th century on export

porcelain. Although this mark is not identifiable, this piece is datable to the first quarter of the 18th century based on the mark and the thickness of the teabowl, another characteristic of the early 1700s.

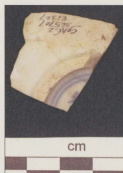


Fig. 6.7 Ferryland teabowl base exhibiting partial character mark

6.8 Symbol Marks

This kind of marking on porcelain, often on the base or in the interior of bowls and other open-ware is much more common than the previously discussed character marks. Not exclusive to the 17th century, these symbols are seen in the 18th century as well. Commonly consisting of a single flower, artemesia leaf, conch shell, etc. these symbols have specific meanings such as luck, prosperity, and general good will (see Davison (1994) for a comprehensive guide). Not unlike the European tin-glazed earthenwares of the period containing statements of good will, these symbols are commonly seen on

porcelain from the 17th-18th century. Generally, these decorations drop off on the export wares as the 1750s approached.

6.9 Discussion

It is the belief of the author that there is a reason why the actual Chinese designs have not been discussed beyond the most basic of descriptions. Once the export wares reached the Western market, the Chinese religious and mythological importance behind the designs had been lost in the new marketplace. In one way this is very true, the European consumers of these objects did not acknowledge the Chinese meanings behind the symbols painted on the porcelain. The Chinese meanings changed to European ones of exoticism and the mystery of the Far East. The significance changed to fit the new audience in the Western marketplace for all that was exotic and new. This interchange is an important factor in understanding the trade and cultural transformation brought on by the exchange between China and the Western world.

However, just because the Chinese meaning behind the decoration wasn't carried on to the West doesn't grant the researcher the right to deny its existence and importance. These objects have a dual history and story which can be illuminated, that of the Chinese and the European. As archaeologists we are obligated to get at the whole story behind an object including both the context in which it was made and used. Not only can this analysis clarify the Chinese motivation behind the designs, but it can aid in the identification of patterns by understanding the roots and elements of the whole. The

story in its entirety creates the understanding which we seek as archaeologists in order to recreate responsibly the life-ways of the past.

Chapter 7

DATING PORCELAIN BASED ON DESIGN

7.1 Introduction

Within archaeology there has always been a gap in the ceramic knowledge when it comes to Chinese export porcelain. Hume (1969b) Deetz (1977) and others have examined the importance of Chinese porcelain on archaeological sites, but have in a way accepted that many of these wares cannot be accurately dated, primarily the 18th-century materials. Unfortunately it seems that too many other archaeologists took this message to heart and never looked to see if there were temporally specific aspects of these ceramics. There have been a few exceptions, including Andrew Madsen's thesis on the 18th-century Chinese wares of Virginia (Madsen:1995) and Helen Dewolf's dissertation on the 17th-century porcelain from Port Royale Jamaica (Dewolf:1998). However, the few archaeological collections which have been examined tend to center on the rare wares that commonly do survive in museum and private collections.

The Ferryland assemblage also contains the finer examples mentioned above. Some of the 17th-century wares are typical of the objects that get the limelight in archaeology and accordingly have a rich history of publication. The largest gap in archaeological porcelain knowledge is of the wares from the end of the 17th century up to the 1760s. It is the firm belief of the author that this period has the most to offer the archaeologist for the purpose of dating these materials. It is with the turn of the 18th century that the nature of the Chinese trade to the West truly expands in both quantity and variation. Although

this escalation in trade resulted in hundreds of new available patterns, it is exactly this factor that can allow us to date accurately so many of the porcelain fragments in archaeological collections. The European demand for a steady stream of new patterns pushed the porcelain factories of China to create new designs and variations of those designs within very short periods of time. As Madsen (1995), Deagan (1987) and others have pointed out, the key to understanding these changes currently is to examine the database of available shipwrecks. Here you can see certain trends that take place as the 17th and 18th centuries progressed (see Fig. 7.1 for Chinese reign periods). By using the stylistic changes present in the porcelain cargos of these wrecks and looking at other archaeological collections, a solid timeline of changes in Chinese export porcelain emerges.

<u>Reign</u>	<u>Emperor</u>
Ming Dynasty (1368-1644)	
1573-1620.....	Wanli
1621-1627.....	Tianqi
1628-1644.....	Chongzhen
Qing Dynasty (1644-1911)	
1644-1661.....	Shunzhi
1662-1722.....	Kangxi
1723-1735.....	Yongzheng
1736-1795.....	Qianlong

Fig. 7.1 list of reign periods of Chinese emperors

7.2 “Kraak Porcelain” (1550-1640)

Named by the Dutch after the Portuguese vessels called carracks that imported the earliest of these wares to the West, this Ming Dynasty ware type is quite distinct from other porcelain. Vessel forms, consistent with the early 17th century are primarily wine cups, small bowls, plates, and large platters with the majority dating from the reign of Emperor Wanli. Nearly all the wares from this period are decorated in underglaze blue that is often dull and light. The glaze on these wares tends to be inconsistent, exhibiting pitting and pooling. Often the “kraakwares” will exhibit chipping on the edges and other weak points as a result of the nature of the glaze. The major stylistic attribute of this category of porcelain is a central circular field with surrounding vertical panels. The panels contain images of flora, fauna, figures, and various Chinese symbols. Working



Fig. 7.2 Kraakware plate or platter from Ferryland



Fig.7.3 detail of plate recovered from the Witte Leeuw (Pijl-Ketel:70:1982) inv. no: 2031 Rijksmuseum

with the porcelain recovered from Spanish Colonial sites, Deagan (1987:98-99) used a decorative typology developed by researchers in the Netherlands for “kraakporcelain.” This typology is based on decorative themes, diaper patterns, and changing medallions or



Fig. 7.4 detail of *Still Life*, Jacob van Hulsteden (1582-1647) (Courtts:2001:65) The Bowes Museum, Barnard Castle, Co. Durham

panels. As a result of this classification, the “kraakwares” can often be attributed to a twenty or thirty year period. The fragment in Figure 7.2 (previous page) represents the interior decoration of one of the vertical panels of a plate or platter. In addition to the typical “kraakporcelain” design of a camellia, the fragment exhibits the telltale pitting of the glaze. The detail of the plate in Figure 7.3 is of the same period and illustrates the typical compartmentalized kraak design. This vessel and the painted platter in Figure 7.4 are illustrated to show the specific nature of the flowers during this period when compared to the nearly identical Ferryland example.

7.3 Domestic Chinese Wares

Wares produced outside the kilns of Jingdezhen for the domestic market in the 17th century are referred to by a number of terms including "swatow," "minyao," etc. These generic terms have been used to describe wares made primarily for the domestic Chinese market. Regardless of terminology, there were many ceramics that reached the West that were made in smaller kiln communities across China mainly intended for the Chinese or Southeast Asian market. There is great variation in this category, but the object can usually be identified as a domestic ware by the difference in appearance and quality from the more traditional Jingdezhen porcelain. The fragments pictured in Figure 7.5 represent a storage jar, used for containing ginger. The grey-blue underglaze decoration and the



Fig. 7.5 domestic market bowl



Fig. 7.6 domestic porcelain with semicircle design

inconsistent glaze is typical of the wares made outside the Jingdezhen kilns in the 17th century. The bowl fragment in Figure 7.6 also exhibits a difference in decoration from the other excavated wares. The pooling of the decoration and the grit adhered to the

glaze is a clear sign it was not made at the Imperial kiln complex. Similar bowls with the interior medallion and exterior semicircular design were recovered from a wreck off Vietnam. These wares, from the "*Binh Thuan*" wreck have been suggested by Michael Flacker (2002) to have been produced in the kilns of the Zhangzhou province between the late 16th and the mid 17th century. The wares produced outside Jingdezhen exhibit a far greater diversity in design. Although these wares are not decorated with the strict uniformity of the imperial porcelain, Flacker (2002:58) points out that they are distinct from one another but always within a particular design. Although the above discussed examples from Ferryland were both manufactured in the 17th century, these domestic market wares also saw production throughout the 18th century (Garner:1970:57).

7.4 Transitional Period (1620-1680)

This period is used to describe the time encompassing the end of the Ming and beginning of the Qing Dynasty. Unlike the "kraakwares", porcelain from this period is not decorated in the compartmentalized patterns of the preceding decades. Additionally, there is much more diversity in design and color, with an increase in overglaze enameling. With the changing decorative themes also can be seen a higher quality of decoration and glaze.

7.5 Kangxi Period (1662-1722)

With the rebuilding of the Jingdezhen kilns after the fall of the Ming Dynasty, the reign of Emperor Kangxi saw a rebirth of the porcelain industry. This time period is

characterized by an elevation of porcelain quality in both decoration and form. There are a number of design themes specifically from this period and can be very helpful in accurately attributing a date. Some of these temporally specific aspects of Kangxi porcelain are discussed below.

7.5.1 Decorative Panels

Reminiscent of the segmented patterns or panels of the earlier "kraakwares", at the end of the 17th century up to 1730 there was a rebirth of this design form. Markedly different from the earlier paneled designs, the decorations of the Kangxi period are often darker and more delicately painted, and seen on many of the smaller vessels such as teabowls and saucers. The two examples below Figures 7.7 and 7.8 are both saucers



Fig. 7.7 Kangxi period saucer from Ferryland

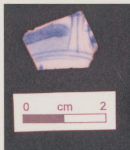


Fig. 7.8 Kangxi period saucer from Ferryland

exhibiting the smaller paneled decoration of the Kangxi period. These two saucers both date from the first quarter of the 18th century.

7.5.2 Border Designs

The border decorations are important for dating many fragments of archaeological porcelain. The earliest export wares are generally the least diverse mainly featuring the "classic scroll" or the "thunder pattern" borders (see Appendix 1). These are typical Ming dynasty decorative motifs and are not exclusively border designs.

Of course many of these designs are reused in the 18th-century wares, but by considering the other aspects of the vessel should not be too misleading. The Kangxi period shows intensification in diversity regarding border design. In addition to the more classic designs you see many diaper designs, waves, etc.

7.5.3 Landscapes

A design type commonly seen in the period 1680-1730 is the paneled landscape occurring primarily on saucers and teabowls. Generally, the land or waterscape would be featured in repeating panels mentioned in section 7.5.1. The primary difference between the examples from the early and late Kangxi period is the quality of the decoration seeing a general decrease as the period progressed.



Fig.7.9 saucer fragment from Ferryland



Fig. 7.10 saucer fragment from Grassy Island, NS 12B55C3-158



Fig. 7.11 saucer recovered from the Ca Mau shipwreck (1720-30) (Chiến: 2002:111) The National Museum of Vietnamese History

The examples above from Ferryland, Grassy Island, and the Ca Mau wreck are typical of the late Kangxi period (Figures 7.9 through 7.11). All three saucers have the same four paneled landscape and "cloud-scroll" rim decoration. The quality in decoration is

high compared to the hastily decorated wares produced later in the century, but not of the same quality seen on the turn of the 18th-century examples.

7.5.4 Exterior Decorations

Although seen on Ming Dynasty porcelain flatware and saucers, the Kangxi period examples often have exterior decorations consisting of stylized floral sprays. This manner of decoration stretches into the beginning of the Qianlong period, but appears to cease around 1750. This could be the result of an increase in production at that period to meet the growing Western demand for ceramics. It is certain that there are plates and saucers made in the early part of the 18th century that don't have this decoration, but it is another aspect of design that appears more often than not.

7.6 Color Themes

The different colored enamels used in the decoration of porcelain are an important key for researchers attempting to date the ceramic. Depending on the time period, different color combinations went in and out of fashion with the European public. The following section touches on the various themes represented at Ferryland and often encountered in archaeological collections, discussing the visual aspects of each, method of production, and any other additional information that makes identification easier and more valuable to the researcher. The chart in Figure 7.12 illustrates the number of the different color schemes encountered on the porcelain from the Ferryland collection.

AREA	DESIGN						TOTAL
	UG Blue	Imari	Rose	OG Other	Batavia	No Dec	
B	7						7
C	10	1			1	2	14
D	4			2	1		7
E	14			1		2	17
F	13	2		1			16
G	71	14	6	23	2		116
F and G	1						1
TOTAL	120	17	6	27	4	4	178

Fig. 7.12 chart showing the occurrence of different decorative motifs at Ferryland

The following decorative methods are not specifically mentioned in chronological order like the aspects discussed previously in the chapter. Some of these designs were present in limited quantities in earlier periods, but for the sake of general dating they are discussed in relation to their popularity in the West. Using the chronology listed below, in conjunction with other aspects of the design, a precise date can generally be obtained. For examples that do have a dual role in various time periods, the fact is always mentioned.

7.6.1 Chinese Imari (Underglaze blue, overglaze red and gold)

This kind of ware was actually first developed in Japan, hence the port of Imari for a namesake. After the Ming dynasty fell to the Manchus in 1644, the great kiln complex of Jingdezhen was destroyed and the Chinese export of porcelain all but stopped. During this period the Dutch were firmly in control of the porcelain trade and seeking another source for porcelain, found it in the budding industry of Japan. The majority of the wares produced in Imari at the time were decorated with underglaze blue and overglaze red and

gold. There was such a demand for these kinds of vessels in Europe that after the rebuilding of the Chinese porcelain industry, the Chinese quickly copied these wares in their own kilns. This form of decoration was first made in the 1660s and continued to be popular into the middle of the 18th century. It is very difficult to distinguish between the Chinese and Japanese Imari decorated wares without a firm background in the characteristics of the artwork from the two regions. However, the Japanese produced these wares for only a short time period and in comparison to the Chinese, and in small quantities. Generally the “Chinese Imari” designs are seen in 18th-century contexts and when the other design aspects of the vessel are factored into the equation, a solid date is usually attributable within 1700-1750. The two vessels from Ferryland below (Figures 7.13 and 7.14) are typical of the “Chinese Imari” decoration with underglaze blue and



Fig. 7.13 “Chinese Imari” bowl from Ferryland



Fig. 7.14 “Chinese Imari” plate from Ferryland

overglaze red and gold decorations. These two examples, a bowl and plate both date from the 1730-1760 period.

7.6.2 *Famille Rose*

Famille rose (pink family) is a decorative motif that can be directly associated with European influence in China. The rose pink enamel was introduced by Europeans in China some time at the end of the 17th century. This color scheme was applied with various overglaze enamels, with red/pink as the dominant color. The design is quite different from the previously discussed "Chinese Imari" in that the reds and other colors are much more subtle in comparison with the contrasting bright reds and blues of the former. This overglaze decorative technique was generally applied to plain white porcelain, again in contrast to Imari that used both overglaze and underglaze enamels. The bowl pictured in Fig. 7.15 is typical of the color palette used in the *famille rose* decoration of the first half of the 1700's. Exhibiting the telltale pink roses in conjunction



with assorted other enamel colors, the decoration is considerably smaller and finer than the Imari vessels illustrated in section 7.6.1. This decorative color scheme replaced “Chinese Imari” in popularity in the third decade of the 18th century.

7.6.3 "Batavia Ware" (Monochrome Exterior Glaze)

These wares are quite distinct from many of the other porcelain wares created in China. It was named for the Dutch port of Batavia in Indonesia (now Jakarta) where many of these wares were purchased before sending to Europe. The outside of the vessels was coated with a glaze, often brown. Although brown was definitely the most common of the "Batavia" family, there was a wide range in variation between a dark brown and a light grey-green. In addition, many of these vessels will have exterior

vignettes of the base color with underglaze or overglaze designs. This method was carried out by covering the area with a piece of paper or silk as the glaze was applied to the rest of the exterior. The examples pictured below in Figures 7.16-7.18 show the standard brown exterior glaze, a lighter glazed example with underglaze blue vignette, and lastly



Fig. 7.16 "Bataviaware" teabowl from Ferryland



Fig. 7.17 "Bataviaware" bowl with vignettes



Fig. 7.18 "Bataviaware" saucer with interior glaze

an example of the rare interior glaze with overglaze decoration. These wares were first exported in the late 17th century but the majority found their way to the West during 1720-40.

7. 7 Iron oxide Rim

Often on the 18th-century vessels, particularly plates and large bowls, there is a brown lip present. This decoration is created by the application of a slim band of iron oxide to the vessel lip prior to the second firing of the porcelain. The occurrence of the iron oxide can usually be dated within the 1720-1760 range. Not unlike many of the other decorative aspects of these wares, it is not a definitive dating tool but taken into consideration with other design themes is one more key to accurately dating Chinese porcelain.

7.8 1760-1800

As the last quarter of the 18th century approached, there were a number of distinct changes taking place in Chinese porcelain. Here we will only touch on the subject given the earlier date range of nearly all the Ferryland porcelain collection. Many of the common rim decorations, such as the diamond-trellis pattern, continued beyond the 1760s but there is increased haste of decoration as can be seen in Figure 7.20 below. Additionally, many of the decorations are exclusively in overglaze enamels such as the



Fig. 7.19 bowl from second half of the 18th century



Fig. 7.20 saucer from the second half of the 18th century

example in Fig. 7.19. This bowl exhibits traces of a geometric design clearly affected by Western influence. This push for vibrant intricately decorated wares that took place towards the last quarter of the 18th century was a response to fading interest in Chinese wares in favor of domestic European alternatives. The end of the 18th century saw larger

extremes in the difference between high and low quality wares. During this period there were increased specialty orders from Western consumers for porcelain which was of the highest quality. On the other hand, we can see the beginnings of the "Canton" porcelain associated with the end of the 18th beginning of the 19th century. At this point the Chinese were producing vast quantities of quickly made wares in an attempt to undercut the burgeoning European ceramic market (see Madsen (1995) for a thorough examination of late 18th-century Chinese porcelain).

Chapter 8

CHINESE INFLUENCE ON THE WEST

8.1 Introduction

The objects coming from China were responsible for changing the taste of the Western world. The porcelain, textiles, furniture, and other goods appealed to the European market to such a degree that entire art and design movements were developed based on the imagery of the East. This chapter examines the various areas of European life that were influenced by the China trade.

8.2 European Ceramics

Chinese export porcelain has had a profound influence on the European ceramic industry. From the 14th century, when these wares first began to filter into Europe, the minds and motivations of the western potteries turned to the secrets of the East. As discussed in chapter 5, porcelain is a very specific type of ceramic that is fired at temperatures exceeding 1200 degrees centigrade. In order to reach these temperatures without exploding in the kiln, the vessels must be made up of a specific formula of clays and minerals to withstand the high firing temperatures. This recipe and the quest by Europeans for it, was known as the Arcanum.

The Arcanum is a term originally designated in the middle ages as the attempts of "scientists" of the time to turn base metals, such as lead to gold. This pursuit, later applied to developing porcelain closer to home, was funded by European royalty such as

Augustus II of Poland. One of the most fascinating aspects of the quest for the Arcanum is the ability of the Chinese to keep the secret, or more appropriately the confusion of the Europeans who were studying the Chinese industry. Documentary evidence abounds regarding the Western beliefs of the methods and ingredients of porcelain manufacture. One commonly occurring belief, first associated with Marco Polo, is that the clays used in China were excavated then left "for thirty or forty years" to prepare (Ricci:1931:265). There was even more confusion regarding the actual ingredients of the ceramic body, from the skin of saltwater locusts to even more bizarre possibilities as potential ingredients. As late as the middle of the 18th century, Campbell (1747:186), in discussing the potential trades for the London youth, points out recent attempts at porcelain manufacture and alludes to the necessity of being "possessed of the secret of the composition."

8.3 Tin-glazed Earthenware

European tin-glazed earthenwares were the first ceramics developed to mimic the appearance and designs of the Chinese ceramics. Although this kind of ware was produced earlier with non-porcelain-like qualities, in the 17th century the majority of the objects produced in various European countries had some design aspect of contemporaneous porcelain. There were two primary characteristics of the tin-glazed vessels that imitated the porcelain being brought into Europe in ever increasing quantities.

The first aspect that imitated porcelain was produced by the bright white of the tin glaze. The pure clean appearance of porcelain was one the major differences between it and the ceramics of Europe. The second design aspect copied by the European potteries was the decorations found on the porcelain wares. In the early 17th century the majority of the Chinese wares brought into Europe and the West were decorated with underglaze blue designs. White glaze with blue decoration is the most common form of European tin-glazed vessels throughout most of the 17th and 18th centuries. Beyond just the coloring of the wares, there is also evidence of direct copies of porcelain patterns by the Europeans potters. This copying may also be an illuminating means of dating various Chinese designs on porcelain. Many of the tin-glazed copies can be attributable to more specific time periods than their Chinese counterparts due to the current amount of research. Examples from Williamsburg, Virginia and other archaeological and museum collections can offer needed assistance in dating these wares.

8.4 European Porcelain

From the first large-scale importation of porcelain into Europe there had been countless attempts to manufacture the ware in the West. In 1671, John Dwight obtained a patent, claiming he had discovered "The Mistery of Transparent Earthen Ware Comonly Knowne by the Names of Porcelaine or China" (Mountford and Celoria:1968:13). Dwight's claim to be able to produce porcelain never came to fruition, instead his work resulted in developments of English stonewares in the third quarter of the 17th-century (Mountford and Celoria:1968:12).

Not all the European attempts at porcelain ended in incompetence and failure. In the early 18th century there were a number of somewhat successful production centers of porcelain or porcelain-like ceramics in France and Germany. The major drawback of these potteries was the financial drain of collecting the necessary materials to manufacture the porcelain vessels. The great expense in materials, skilled labor, and the development of specialized kilns was reflected in the extremely high cost of the European porcelain. The attempt was to produce a cheaper, locally made alternative to the far-away market of Chinese wares. Regrettably for the manufacturers, European porcelain was not the ceramic which overthrew porcelain in the market and homes of the West. This is reinforced by the progression of imitation wares that followed.

8.5 Other European Ceramics

In addition to the wares discussed previously, Chinese porcelain had an important affect on the development and decoration of other ceramic forms of the West. The influence of porcelain reached far into the 18th and even the 19th century. The development of pearlware, a refined earthenware in the late 18th century was an attempt to usurp the Chinese foothold on the European ceramic market. Not only did pearlware exhibit a bluish tinge in the glaze similar to the Chinese ceramics, additionally pearlwares were often decorated with Chinese inspired designs as seen in Fig. 8.1 below.



Fig. 8.1 pearlware bowl with Chinese pagoda motif

8.6 Stylistic Influence

The influence China had on the West was not exclusively related to ceramic production. With the introduction of goods and artwork from China came an explosive demand in the European consumer market for everything Chinese, or at least Asian inspired. The European decorative movement known as Chinoiserie firmly took hold in the late 17th century. "The rococo style that permeated Western art of the 1720-60 period promoted Europe's already idealized vision of the East and led to the adaptation of Chinese motifs in everything from landscape design to textiles (Palmer:1976:8)." This Western hunger for textiles, furniture, ceramics, etc. could be seen in nearly every aspect of daily life well into the 19th century. The desire in the West for Eastern designs can be seen even today in any upscale home goods store or on one of the endless streams of television home decorating programs. It is particularly remarkable that a stylistic movement could take hold of the West for literally more than three and a half centuries.

From the clothing worn, to formal gardens and architecture, the scenery and symbolism of China had a deep impact on European and colonial taste.

It is interesting to examine the nature of the European lust for the Asian goods. In addition to being well crafted, the goods being exported from Asia were representations of an exotic world far from the experiences of all but a few Europeans. The Far East was different from Europe on the most primary levels, the very flora and fauna was markedly unlike that of Europe and the representations of these landscapes on silks, porcelain, and laquerwares, must have been fascinating to the western consumers.

One interesting observation relating to the European perceptions of China comes from a Russian traveler to the East in the first quarter of the 18th century. Discussing his path through the hills of China, John Bell describes the terrain: "In the cliffs of the rocks you see little scattered cottages, with spots of cultivated ground, much resembling those romantick figures of landscapes which are painted on the China-ware and other manufactures of this country. These are accounted fanciful by most Europeans, but are really natural" (Stevenson:1965:117). These "fanciful" scenes so enchanted the Western market that these goods and patterns became very much part of European society.

So popular were the shapes and designs of Chinese products that the Western craftsmen began to specialize in furniture and other goods made in this Asian inspired taste. The imagery of China inspired every aspect of material culture in western world and in many ways still does.

Chapter 9

COMPARATIVE COLLECTIONS

9.1 Introduction

Given the lack of archaeological research regarding this specific ceramic, there are few sources of comparative collections. The archaeological materials have gone largely unstudied, while the museum collections generally do not reflect the more common export wares. Until there is a proper database of the archaeological collections made available to researchers, there remains only one great source of comparative collections, shipwrecks. Through the published collections of excavated vessels or the descriptive auction catalogues of the salvaged ships, shipwrecks offer the researcher easy access to vast amounts of recovered porcelain.

9.2 Shipwreck Collections

The shipwreck is a unique source of information to all archaeologists; it offers a glimpse at a single moment in time, forever encapsulated in the deep. These frozen cross-sections of time illuminate the daily workings of shipboard life, and the trade they often represent, in a way that rarely occurs on terrestrial sites. Even in the best of contexts, a sudden landslide, or some other catastrophic event, is a muddle of all that came before and after. On shipwrecks you commonly have a single moment in time, an oasis of humanity in the sterility of the sea. Of course there are always the exceptions. Curtis (1993:25) has cautioned the use of shipwrecks without discretion due to the mixed

contexts often encountered along busy shipping routes or in bustling ports. Caution aside, shipwrecks remain the number one source of comparative materials for average quality Chinese porcelain.

Regarding the pertinent wrecks from the 17th and 18th centuries, they have been excavated or more commonly salvaged at different times and with varied levels of professionalism. The reality is that many of the average collections of porcelain are available for study only through the catalogues of various high-end auction houses. In the defense of the salvage-and-sell methods of porcelain recovery, the auction catalogues and other published materials often shame the archaeological community's dealings with Chinese porcelain in thoroughness and quality (Christie's:1996,1992).

Every year more shipwrecks are discovered, and the cargos recovered. With this ever-increasing database comes a more thorough understanding of the nature and cargo of the Chinese export trade. One of the primary claims of this thesis is the specific nature of the various porcelain designs as the East-West trade progressed. If the demand of the West for a constant flow of new designs was so great that within a given ten year period entirely new versions of patterns emerged, the database of shipwreck porcelain is all that archaeologists have at the moment in which to compare their collections.

Not only do wrecks offer insight into the actual physical objects of the trade, they can offer researchers information on the nature of shipping these goods to the West. In conjunction with the documentary record, the wrecks have revealed that porcelain was packed according to vessels form (Jörg:1986). Generally bowls or cups would be stacked, placed inside the previous one forming a long cylinder of vessels. In other cases

smaller bowls would be placed in the larger forms, forming a "nest" of porcelain, a term used by the various East India Companies for the sale of sets of bowls. The stacked ceramics would then be placed in wood casks and packed with straw. The excavation of these wrecks often reveals the porcelain cargo just as it was packed.

Of the following wrecks both archaeologically excavated and salvaged for profit, there is an important cross-section of the China trade revealed to researchers. There are matches in design, form, or both with Ferryland examples of porcelain from each one of the following wrecks (see Fig. 9.1).

VESSEL	DATE
<i>Witte Leuw</i>	1613
<i>Fung Tau</i>	1690
<i>Ca Mau</i>	1720-30
<i>Götheborg</i>	1745
<i>Geldermalsen</i>	1752

Fig 9.1 List of shipwrecks used in porcelain research

9.2.1 *Witte Leuw* (White Lion) 1613

The *Witte Leuw* was a Dutch three-masted, square-rigged vessel approximately 150-160 feet long. The vessel along with four other Dutch ships became engaged with three Portuguese carracks on the return voyage from China. After an extended skirmish the *Witte Leuw* was sunk in Jamestown Bay of St Helena. Beginning in June of 1976 Dr. Robert Stenuit led a team of archaeologists in the discovery and excavation of the wreck.

Later, the Rijksmuseum in Amsterdam led a team of researchers to reconstruct and analyze the artifact assemblage (Pijl-Ketel:1982). The cargo is typical of the early 17th-century ceramics being imported into the West. The porcelain cargo is made up of primarily plates other flatwares, cups, and small bowls with decorations consistent with the decorative form “kraakware”. These “kraakwares” are compartmentally decorated with floral motifs and are named after the Portuguese carracks that originally brought these wares into the West in the later part of the 16th century. In term of design, the decorative elements of these porcelain vessels make a great marker for the starting point of the Chinese export collection found at Ferryland. In addition, there is one vessel in particular (that will be discussed in chapter 10) that is identical between the *Witte Leeuw* and Ferryland collections (Figures 9.2 and 9.3).

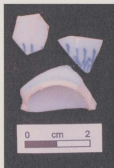


Fig. 9.2 Ferryland winecup with flame frieze decoration



Fig. 9.3 complete wine cup recovered from the Witte Leeuw (Pijl-Ketel:144) inv. no: NG 1977-128W Rijksmuseum

9.2.2 *Vung Tau* 1690

The *Vung Tau* was actually a Chinese vessel that went down off the Coast of Indonesia at the end of the 17th century (Christie's:1992). Within the Asian Seas it was quite common for there to be large amounts of Chinese and Southeast Asian vessels taking part in the trade with European merchants located throughout the islands. One of the largest ports of call in the East Indies was the Dutch controlled city of Batavia (today Jakarta) on Java in Indonesia. This Chinese junk was most likely sailing to Batavia to trade with the Dutch who would then send the merchandise to Europe. The cargo is typical of the period in which the vessel was lost. Again you see the compartmentally decorated vessels, but there is quite a change between the early and late 17th-century designs. This wreck falls into the reign of the Chinese Emperor Kangxi, and the porcelain vessels reflect the unique decorative changes which took place at that time. A number of the late 17th- early 18th-century vessels from Ferryland fall into this decorative category, both in design and matching contextual dates.

9.2.3 *Ca Mau* 1720-30

Another ship of Asian origin, the *Ca Mau* went down off Vietnam near the end of the first quarter of the 18th century (Chiến:2002). This vessel contained a greater diversity of various Chinese ceramics including porcelain and various stonewares. Stylistically representative of the late Kangxi period, the vessels exhibit a wide range of border designs. Additionally, there are many decorative themes portraying various figural

designs such as the examples in Figures 9.4 through 9.6 below. The example in Figure 9.4 is a saucer



Fig. 9.4 Ferryland saucer with decoration of a boy



Fig.9.5 saucer recovered from the *Ca Mau* (Chiến:2002:140) CM3-45571 The National Museum of Vietnamese History



Fig. 9.6 saucer excavated at the Fortress of Louisbourg, NS (4L.5B3.35)

from Ferryland featuring a boy with an outstretched right arm and apparently jumping. With the assistance of the *Ca Mau* example in Figure 9.5 the possible overall theme is represented. The saucer in Figure 9.6 from Louisbourg is a slightly different design, but

with very similar subject matter. Although all three of these examples are probably unique patterns, the characteristics and actions of the boy are consistent between all the vessels and are representative of the same general time period. Various themes portraying children were very popular in the first half of the 18th century.

9.2.4 *Götheborg* 1745

The Swedish East India Company vessel the *Götheborg* was returning from China in September of 1745 when it ran aground and sunk just off the southern tip of Norway. With a crew of 140 men, the *Götheborg* was a large vessel equipped with 30 cannons (Wästfelt, Gyllensvärd and Weibull:1990:11). Much of the freight was salvaged after the accident, but the porcelain cargo was nearly untouched until 1986 when archaeological investigations took place.

It appears that there are many more periodical changes in the export wares of the 18th century compared to the 17th. It was during this century that the China trade with the West had truly solidified. The forms and particularly the designs were constantly being adapted to fit the enormous Western demand. Therefore, it is of particular import that there is a much larger database of 18th-century sea vessels bearing porcelain cargos for the West. The bowl fragment in Figure 9.7 was recovered from a Ferryland context of circa 1750 and is identical in design with the partially restored bowl from the *Götheborg* (Fig.9.8). The repeated decoration known as the spearhead motif may be representative of the "Shou" character, symbolizing longevity in China (Seyssel:1949:2) (Madsen:1995).



Fig. 9.7 bowl from Ferryland



Fig. 9.8 bowl recovered from the Dutch shipwreck *Götheborg* (Wästfelt, Gyllensvärd and Weibull:1990:266)

9.2.5 *Geldermalsen* 1752

The *Geldermalsen* was a VOC ship that went down on the return voyage from China in 1752. With a crew of 80 men, the vessel was large but not the size of the previously discussed *Götheborg* (Jörg:1986). In 1985 Michael Hatcher located the *Geldermalsen* and recovered more than 150,000 pieces of porcelain. These ceramic vessels went up for auction at Christie's Amsterdam under the name the Nanking cargo, prior to the identification of the vessel.

Based on the research of Jörg (1986) and the images from the Christie's auction catalogue (Christie's:1986) this wreck offers an excellent collection of porcelain from the middle of the 18th century. Consisting of underglaze blue, "Batavia," "Chinese Imari," and other wares, the collection is representative of the colors and decorative style of the 1750s.

9.3 Shipwreck Discussion

The shipwrecks offer the archaeological porcelain researcher a tantalizing glimpse at a thorough design progression for the ceramic. As more wrecks emerge, and more importantly more archaeological collections are published, the true dating potential of this ceramic will unfold. The potential to date porcelain fragments within a twenty five or even ten year period based on the decoration seems a very realistic possibility, but more collections must be examined. The fact that in the Ferryland collection there are stylistic matches with all these wrecks, shows the potential for dating these archaeological ceramics. Chinese porcelain, that in the past has been dismissed as having little dating potential, could be one of the most accurately datable ceramics (Curtis:1993:22).

These wrecks which offer a nearly complete temporal cross-section of the Chinese European trade are a very important starting point for dating these materials. The collections from wrecks are not without flaws; many were quickly salvaged with little or no attention paid to contextual information. However, the fact that nearly all these vessels were sailing from different home ports appears to have little bearing on the types of wares located therein. There seems to be little if no variation in the types of porcelain imported by the different European nations. The only identifiable difference can be found in the personalized made-to-order wares that are so infrequently found among the more common wares on archaeological sites.

9.4 Terrestrial Archaeological Sites

Apart from the published collections of porcelain from shipwrecks, there were a number of primary collections used to compare and identify the wares found at the Ferryland excavations. Although it is difficult to carry out true comparative studies given the time span and range of the Ferryland materials, this project examined a varied group of sites on the northeast coast of North America. In addition, the comparative and studied collections not only encompass much of the 17th and 18th century, but also both the English and French colonies on this continent. A third factor of importance in the study of other collections was an attempt to look at sites in all of the Northeast, from Newfoundland to Maryland in order to understand the exchange networks taking place in the two centuries of the studied period.

Despite the lack of archaeological research carried out on porcelain collections, there are four collections of ceramics in the Canadian northeast that have in fact been studied. In other cases, the author was the first to examine these archaeological collections.

9.4.1 Louisbourg, Nova Scotia

Porcelain from the primarily French settlement of Louisbourg, Nova Scotia, is perhaps the most comprehensively studied and extensive collection of archaeological porcelain in North America, and potentially the Western hemisphere. In the first quarter of the 18th century Louisbourg was the third largest settlement in North America, after Boston and Quebec. In addition to its great size, Louisbourg was the beacon of North American trade from west-bound shipping and was the first port of call on the continent for many

European vessels, not only French. This trade relationship allowed the occupants of the settlement many of the luxury items common to the well-to-do homes of Europe, including Chinese export porcelain. The collection of porcelain excavated at the site numbers approximately 69,000 fragments. In contrast to Ferryland's approximately one thousand Chinese artifacts, it would make any kind of direct comparative study ludicrous. Regardless, as a database of porcelain and a means of identifying complete patterns from the small Newfoundland fragments, the site proved to be invaluable.

There appears to be very little difference in the kinds of porcelain found at the sites of various European populations. At assorted sites from the same time period; English, Dutch, or French, nearly identical wares can be seen. It appears that regardless of the nation of importation, the Chinese hong (or merchants) trading with the various European powers were furnishing the same wares. In addition there seems to be little evidence for a varied type of demand by the various Western traders in China.

An additional factor in the similar wares found on the various settlements of the Europeans, is the illicit trade between these colonial powers in North America. There are a number of well documented exchange systems between the English-Dutch, English-French, etc. even in times of warfare. Trade is and always has been about money, and the politics of Europe were never the final word in what was happening thousands of miles away in North America.

Potentially representing the purchase of similar wares in China; illicit trade ventures, or the plundering of enemy settlements, there were a number of identical matches between the Louisbourg and Ferryland materials. It seems this may lead to more

questions than answers, but the questions themselves may prove to illuminate some of the likely modes of exchange taking place.

The third option mentioned earlier is the seizing of goods which was commonplace throughout the 17th and 18th centuries. During this time of warfare and unrest between the various powers of Europe, merchant vessels and settlement were periodically seized, raided, and destroyed. Ferryland has had a similar history with the French and Dutch raids. The strategic location and wealth of Louisbourg made it a repeat target for the attacks of the British Crown and her Colonial subjects. In 1745 during King George's War between the French and English, after a six week siege by 4,000 New England militiamen, the fortress town of Louisbourg fell to British hands. After a lengthy occupation ending with the treaty of Aix-La-Chapelle in 1748, Louisbourg was once again returned to the French, but not after the town was heavily looted.

There is one Chinese porcelain plate now in the collection of the Louisbourg museum that illustrates what was most likely happening on a grand scale. The object was donated by a family living in Maine since the early 18th century. The oral history of the object was traced back to a relative who was one of the colonial British officers who took part in the siege and occupation of Louisbourg in the 1740s. According to family legend the ancestor removed the plate from the table of one of the French officers at Louisbourg. Identical plates in the Louisbourg archaeological collections firmly backup the oral history of the object.



Fig. 9.9 plate from Ferryland



Fig. 9.10 plate excavated at the Fortress of Louisbourg, Nova Scotia (17L.27F2.14A.41)

In the collection of Ferryland materials there is one unique disposal feature composed almost exclusively of Chinese porcelain. Of the twenty-seven vessels found in Event 586 in Area G, there are three vessels identical to ones located at the Louisbourg museum and archaeological collections (Figures 9.9 and 9.10). One of these vessels (Fig. 9.11) is identical to the plate donated from Maine (Fig 9.12) and others from Louisbourg. One potential explanation for these identical vessels is the pillaging and sale of the French



Fig. 9.11 Ferryland plate



Fig. 9.12 donated plate from Maine, Parks Canada/Fortress of Louisbourg/National Historic Site of Canada/Photo Number 8G-2-19

goods during the British occupation of the site after 1745. Another possibility for these identical wares is the illicit trade between the French and English in the 1740s resulting in the same wares being at both sites. Considering the proximity, relatively speaking, of Ferryland and Louisbourg it seems likely that there was exchange taking place. The trade probably would not have been direct, but through third or fourth parties, these wares could have reached the Newfoundland settlement. The third option for the identical designs is that French and English merchants were buying porcelain in Canton at the same period, resulting in identical designs.

9.4.2 Roma, Prince Edward Island

There was one other collection of porcelain examined from a French site, that of the Roma settlement in Prince Edward Island. This site was occupied for a very brief period of thirteen years from 1732-1745. There were relatively few wares that were similar to

the Ferryland materials, but enough to backup the proposed progression of forms and styles as the 18th century progressed. These wares were very similar, often identical to the porcelain collection from the English site of Grassy Island, strengthening the similarity of porcelain wares on sites settled by the different European colonials.

9.4.3 Canso (Grassy Island, Nova Scotia)

This was perhaps the site most similar to Ferryland in the early 18th century. Canso was a community of fishermen and merchants at the turn of the 18th century, nearly identical to the resettlement of Ferryland following the 1696 French raid. The benefit for dating the Canso materials was the short period of occupation because of the destruction of the settlement by the French in 1740.

The collection of porcelain had been well studied and catalogued in the past, making analysis quite easy. In comparison to the Ferryland materials from the same time period, the wares are quite consistent in both form and design.

Although the following design match is not represented in the Ferryland collection the example makes an important point about the specific nature of the Chinese designs. The saucer fragment in Figure 9.13 excavated at Grassy Island from a 1700-40 context is the exact design as the saucer recovered from the *Ca Mau* wreck in Vietnam (Fig. 9.14). Although the hand of different decorators is obvious in the small differences such as the base of the structure located to the left of the figures, the aspects of the design are identical. From the small portion recovered in Nova Scotia, the two figures are evident



Fig. 9.13 saucer fragment from Grassy Island, Nova Scotia (12B58A2)

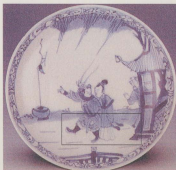


Fig. 9.14 saucer recovered from the Cu Mau shipwreck (Chiên: 2002:138) CM2-7333 The National Museum of Vietnamese History

with a man with a raised foot leading the women and the foot of a second man partially hidden by the structure. This decoration may be a scene from a Chinese drama “The West Chamber” published in the 13th or 14th century by Xixiang Ji (Pierson:2001:59). In this story a young women falls in love with a scholar, who must go away to prove his worth to the family (Pierson:2001:59). This decoration may be the reunion of the two lovers after the scholar has returned.

This example is not just a single instance of identical designs being located; it is representative of the uniformity in design of the Chinese exports of the 18th century. Although the saucers exhibit small differences in the detail, the designs are the same. It is fascinating to be able to identify the exact pattern as well as its likely literary source and it shows the potential for identification of porcelain designs.

9.4.4 Strawberry Banke (Portsmouth, New Hampshire)

Portsmouth, New Hampshire was an important site to examine for this project due to the great shipping exchange occurring between New England and Newfoundland in the studied period. Unfortunately, there have been few archaeological collections of materials from the New England coast that contain many examples of porcelain, with Strawberry Banke as one of the few exceptions. The collection of porcelain dates throughout the 18th century and is an interesting cross-section of the Chinese wares from a port that may have been a prime supplier of porcelain to Newfoundland communities. It is generally accepted that the porcelain found in Portsmouth in the 18th century was coming from two primary suppliers; direct trade with England, and illicit trade with the Dutch in the West Indies (Crossman, pers.comm. 2004).

9.5 Discussion

The collections of porcelain discussed in this chapter, including recovered wrecks, and terrestrial sites have provided tens of thousands of comparative vessels for this research. These collections reveal that from the 17th century there is an increasing uniformity to the forms and designs on Chinese export porcelain. Using these collections as a reference for the Ferryland materials has facilitated dating and analysis based on the form, decoration, and enamels found on porcelain.

Chapter 10

PORCELAIN IN FERRYLAND

10.1 Introduction

The collection of porcelain from Ferryland spans both the 17th and 18th centuries. As the exchange between the East and West changed over these two centuries, the socioeconomic status related to the appearance of porcelain on colonial sites also varies radically. Auspiciously, for the production of an inclusive history of archaeological porcelain in Newfoundland this collection dates from the first permanent European settlement of The Pool up to the period just preceding the American Revolution. This chapter will discuss the archaeological contexts of the porcelain collection and the corresponding historical context of the site. The research relating to Chinese export ceramics has shown that the quantity and quality of these wares changed drastically with the progression of the 17th and 18th centuries. Only by focusing on specific time periods of manufacture and importation can an understanding of the changing significance of this ware be realized. There are a total of 178 porcelain vessels in the Ferryland archaeological collection. The following chapter examines the various areas of excavation at the site focusing on the particular archaeological contexts where porcelain has been recovered.

10.2 Area B Contexts

There were seven vessels recovered from Area B, all decorated in underglaze blue. All these vessels date from the 1700s with a cup and saucer dating from the first quarter

of the 18th century. Additionally, a number of the Area B vessels are decorated with large floral arrangements characteristic of the later 18th-century wares. Of interest is a portion of a teapot lid. Decorated with concentric rings and iron-oxide lip, it is one of the seven hollowware porcelain vessels from Ferryland and shows the increased consumption of tea as the 18th century progressed.

10.2.1 Event 134

This context appears to be a mid 17th-century refuse deposit with an early 18th-century disturbance. There are three porcelain vessels from this context and they are all decoratively characteristic of the first decades of the 1700s. The forms present are two saucers and a cup and are all finely painted (see cup in Fig. 10.1). Additionally, the saucer from this context has a figural motif, a popular design theme during that period.



Fig. 10.1 Area B cup

10.3 Area C Contexts

The majority of the fourteen vessels from Area C come from disturbed contexts. Of these artifacts, there is one saucer that dates from the Kangxi period, probably the first quarter of the 18th century. There are examples of “Chinese Imari” decoration and a “Batavia” teabowl. The rest of the vessels are decorated in underglaze blue and date from the 1730s-1760. The deposition of the majority of the Area C vessels resulted from the later movement of soil as fill and normal household refuse disposal from structures located elsewhere on the site.

10.3.1 Event 38

This event appears to be related to a structure that was abandoned or destroyed in the late 17th/early 18th century. It is possible the building was destroyed during the French raid of 1696, or fell into disrepair at the turn of the century. There is one porcelain vessel recovered from this context, a *blanc-de-Chine* figurine. This specific type of pure white porcelain with a white glaze was produced outside Jingdezhen in Dehua, Fujian Province. The wares produced in Dehua were often figural forms of Chinese deities (Emerson, Chen and Gates:2000:154). The Ferryland fragment consists of the base or stand and is very similar in size and shape to examples recovered from the c.1690 *Vung Tau* wreck (Christie's:1992:59) (see Appendix 3).

10.4 Area D Contexts

There are seven vessels associated with Area D at Ferryland. Included in this assemblage is the partial lid and body of a teapot. Decorated in overglaze red enamels, this vessel represents one of the most expensive designs on porcelain in the 1750s or 60s when it was manufactured.

10.4.1 Event 62

This event represents a context associated with a late 17th-century planter's house. The vessel, one of two figural forms discovered at the site, is the foot of a small brown-glazed dog. More typical of the early 18th century, it seems likely that this vessel is actually associated with a later structure nearby and has moved due to natural processes (see Appendix 3).

10.5 Area E Contexts

There are seventeen porcelain vessels recovered from Area E in Ferryland. All but one are decorated in underglaze blue designs characteristic of the early 18th century. Present in the collection are a pair of identical saucers with a floral landscape theme and finely decorated teabowls (see Appendix 3).

10.5.1 Tavern/Events: 50, 51, 90

This structure was located on the sloping area directly south of The Pool at the crest of the Ferryland Downs. Although the site likely saw activity in the 17th century as a

defensive location, the porcelain assemblage is all representative of the first half of the 18th century. Based on other artifacts recovered, the structure in Area E was probably a tavern which served alcoholic and caffeinated beverages. The majority of the wares recovered here are associated with the drinking of tea and/or other beverages.

Of these vessels, nearly all are tea bowls and saucers which are consistent with the current interpretation of the structure as a tavern. Nearly all the associated vessels are decorated in underglaze blue, exhibiting a quality of design typical of the first half of the 18th century.

10.6 Area F Contexts

Nearly half of the sixteen vessels from Area F are dated to the 17th century. This portion of the site is quite untouched and many of these objects have nice contextual associations. Here was recovered another hollowware vessel, the shoulder of an underglaze blue teapot. Typical of the late 17th early 18th-century, this artifact may represent the oldest hollowware vessel recovered from the excavations (see Appendix 3).

10.6.1 Defensive Ditch/Event 334

Excavated in Area F was one vessel located in a midden feature consisting of refuse disposed in the defensive ditch to the east of the primary settlement. The contents of Event 334 were likely deposited during the second quarter of the 17th century, at the earliest stage of the settlement. This vessel is represented by a nearly complete base and two body fragments exhibiting an underglaze blue flame design circling the body of the

vessel (Fig. 10.2). This object is a truly Chinese form known as a winecup, used in China for drinking rice wine or saki in Japan. This cup is much smaller than the cups widely brought into the West in the mid 18th century. The documentation of this particular vessel is extensive. There have been a number of identical vessels found in other North American contexts, all in the Tidewater region of Virginia. One of these comparative vessels is from a 1610 context in Jamestown, Virginia and pictured in Figure 10.3 (Straube:2001:52). Additionally, the same vessel has been excavated at The Maine or

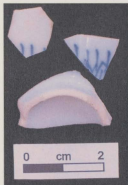


Fig. 10.2 wine cup from Ferryland

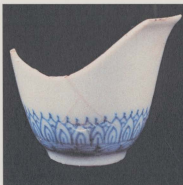


Fig. 10.3 winecup recovered at Jamestown, VA
APVA Preservation Virginia, Historic Jamestown



Fig. 10.4 Detail of painting by Christoffel van den Berghe, 1617 (Straube:2001:50) Philadelphia Museum of Art, John G. Johnson Collection

Governor's Island, Virginia (Outlaw:1990:124). The Dutch shipwreck the *Witte Leeuw* (discussed in Chapter 9) also contained a number of these small cups with identical decoration (Pijil-Ketel:1982:144). To further apply a tight date for the Ferryland vessel, there is even a painting that depicts these cups by the Dutch artist Christoffel van den Berghe produced in 1617, and detail of the cup is shown in Figure 10.4.

There was only one documented individual living at Ferryland during the first twenty-five years of occupation that would have likely owned this cup, George Calvert. Based on the time it was discarded and the quality of the vessel, there is a strong possibility that it belonged to the founder of the settlement. At this early stage in the importation of

porcelain to the West, only the truly elite would have owned such an object. The export porcelain in the beginning of the 17th century was virtually all coming through the Portuguese or Dutch, the pieces that were acquired in England were few and far between. Sir George Calvert, the First Lord Baltimore would have been the type of person to acquire this object, especially considering he was formally involved in the newly formed English East India Company.

10.6.2 Early 17th-Century Midden/Events 367, 432

These contexts represent an early 17th-century midden that is probably associated with the Calvert occupation of Ferryland. These vessels predate the Kirke proprietorship of the settlement and given their great value were probably associated with the Calvert household. The first vessel from these contexts is a small winecup pictured in Figure 10.5 on the following page. There is no decoration visible on the foot fragment besides two thin underglaze blue bands at the top of the foot ring but there is one specific characteristic that places this vessel into a late 16th early 17th century manufacture date. The foot-rim is quite shallow but very wide, a form almost exclusively seen on the cups produced in China during the Ming Dynasty (Carswell:1985:67). In contrast to many of the other porcelain forms found on the site, this is a strikingly Chinese design. As previously mentioned, the earliest forms exported into the West were purely Chinese, and it is not until later in the 17th century that the Westernized forms begin to make up the bulk of the export wares.

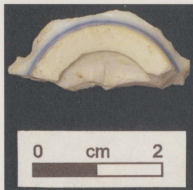


Fig. 10.5 base of small Ferryland winecup

Figure 10.6 on the following page is a small bowl with a repeating ruyi motif. The ruyi symbol has a long history as a porcelain decoration, with its foggy roots as a symbol of authority, mounted as a scepter head in China's early history (Pei:2004:164). Regardless of the origins, this symbol became very important to Chinese society and represented happiness and the granting of wishes with the literal interpretation of the word meaning "as you wish" (Pierson:2001:75). Also, the ruyi symbol was adapted into cloud shapes and associated with the lingzhi fungus, a sacred mushroom in Chinese society. The bowl pictured in Figure 10.7 (following page) is an early Ming vessel with a nearly identical central design painted in various enamel colors.



Fig. 10.6 Ferryland bowl with ruyi decoration



Fig. 10.7 Ming bowl (1465-1487) (Scott and Pierson:1995:44) PDF A780 Percival David Foundation of Chinese Art

10.6.3 Kirke House/Events 370, 464, 467

There are a number of excavated fragments from contexts associated with the Kirke household. Given the lack of documentation, the Kirke House is currently the only dwelling at Ferryland that has had ownership attributed. Regarding the porcelain from these contexts, there were fragments of vessels recovered in the associated midden and within the floorboards of the Kirke parlor.

The vessels consist of a small plate fragment associated with the joists of the household and two small cups or teabowls found in the associated midden features. All the vessels are decorated in underglaze blue designs (see Appendix 3).

10.7 Area G Contexts

Area G produced by far the majority of the porcelain vessels from the Ferryland collection with 116 units, making up more than half the total collection. There are only a few examples that can be dated to the 17th century with the rest coming from throughout the 18th. A large component of this assemblage is made up of bowls, cups and saucers typical of the first quarter of the 1700s. These vessels, with busy, quality decorations are found primarily with underglaze blue decoration, although there are examples with degraded Chinese Imari enamels.

Given the size of this portion of the collection, not surprisingly all forms other than figural are present. Additionally, there are a number of contexts and structures with associated porcelain that will be discussed below.

10.7.1 Rubbish Fill/Event 545

A layer of fill representing the second half of the 17th century was excavated approximately two meters inside of the seawall. It is unclear what structure/structures this deposit was associated with as current excavations have not revealed any nearby domestic components. Here a nearly complete porcelain cup was found that is typical in form and design of the early 17th century (see Figure 10.8). The cup has a fine sand grit adhered to the foot, typical of the "kraakwares" produced in China. In addition, the design of stylized peaches and other flora is also a telltale sign of the porcelain from this period. Although the vessel does not contain the typical compartmental design of



Fig. 10.8 partially restored winecup from Ferryland



Fig. 10.9 cup recovered from the *Witte Leeuw* (1613) (Pijl-Ketel:1982:162) inv. no: NG 1977-140W Rijksmuseum

many of the "kraakporcelain" forms, the poor quality of the glaze is consistent. For comparison, the 1613 VOC shipwreck of the *Witte Leeuw* produced a number of identical winecups (Fig. 10.9) (Pijl-Ketel:1982:162).

10.7.2 Waterfront Structure/Events: 315, 555, 558, 563

Event 315 in Area G represents a prolonged surface dating from around 1730 to the 1760's. This archaeological deposit is associated with a rectangular structure located along the southern edge of The Pool and was initially described as a potential tippling house based on the large amounts of tobacco pipes, bottle glass, and other artifacts associated with a tavern. In addition to these other objects there is a number of porcelain vessels associated with this structure. However, currently it appears that this rectangular building had no fireplace, and may have served as a storehouse or some other utilitarian structure. In this case, it

is difficult to understand what kinds of activities were taking place. The artifact assemblage points to leisure activities but the structure would not have been an accommodating place in the chilly Newfoundland climate.

One possibility is that the structure served dual purpose, as a storehouse and the occasional site of social drinking. Seasonally, when the community saw an influx of people and activity for the fisheries it is easy to picture men gathering at the waterfront and taking advantage of good weather and a nearby structure (Tuckers.com. 2005). Given the dating of the material towards the middle of the 18th century, the possibility that the porcelain recovered was being used for coffee or tea is quite likely. Given the developing social nature of drinking these beverages it is easy to picture the individuals conversing and drinking coffee, tea, or spirits.

10.7.3 Waterfront/Event 586

Event 586 is one of the most interesting collections of porcelain from the Ferryland excavations. This event consists of a small pit feature containing charcoal and the heated and burnt fragments of twenty-seven porcelain vessels. Contained in the feature were fragments of a number of salt-glazed stoneware vessels as well, but nearly every artifact was Chinese. It is very unlikely that normal household disposal would be comprised almost completely of porcelain wares. Therefore another option must be the reason for this assemblage of artifacts to appear in such a manner. The materials all date right around the 1740s, based on identical and similar designs seen both at Louisbourg, NS and from the cargo of the shipwreck *Götheborg*. This date places the disposal at

approximately the same time as the structure discussed in last section. If the aforementioned structure served as a storehouse, it is possible these fragments represent a broken shipment or an accident that took place inside. If there was indeed social drinking going on in this structure, it is not difficult to imagine a scenario that would result in broken ceramics. An additional possibility is that the vessels were exposed to a fire prior to disposal rather than in the burial environment. Instead of a simple accident in the storehouse, there may have been a more serious mishap that resulted in the loss of these ceramics.

The porcelain from this event varies in both form and design. Present in the assemblage are plates, tea wares, and assorted bowls of varying sizes. The majority are decorated in underglaze blue with just under half with evidence of overglaze enamels. The exact nature of the decorations is difficult to identify given the fact that at some point these vessels were in contact with heat, probably from disposal with fireplace sweepings, and have lost most of the enamels.

Of additional interest is the connection of three patterns with exact matches in the collection from Louisbourg. The possible exchange relationships were discussed in detail earlier (see Chapter 9). The examples below (Figures 10.10 and 10.11) are both hollowware vessels exhibiting identical designs of a landscape framed in a scroll motif,



Fig. 10.10 Hollowware vessel from Ferryland



Fig. 10.11 vessel from the Fortress of Louisbourg, NS (17L-31A2.17A.41)

with bamboo leaves emanating from the panel. Interestingly, both the Ferryland and Louisbourg fragments are of the same portion of the design showing the chime stone symbol to the right of the landscape

10.8 Chinese Stoneware

In addition to porcelain, there were other Chinese objects in the households of Ferryland. The records of European companies trading in China show a vast range of merchandise purchased in the East including paper, silks, laquerwares, porcelain, etc. Unfortunately, many of these perishable goods do not generally show up in the archaeological record. The Chinese ceramic collection from Ferryland is not exclusively made up of porcelain. There have been fragments recovered of a stoneware storage vessel that was without question manufactured in China. The vessel form and color matches perfectly with examples recovered from the wreck of the *Witte Leeuw* (see Figures 10.12 and 10.13). It is possible that these Chinese stoneware vessels appear in the archaeological record in North America with relative frequency but have not yet been



Fig. 10.12 Chinese stoneware from Ferryland



Fig. 10.13 storage jar recovered from the *Wine Leeuw* (Pijl-Ketel:1982:216) inv. no: NG 1977/112 Rijksmuseum

identified.

In addition to the Chinese utilitarian stoneware found at Ferryland there have also been fragments of yixing stoneware recovered. These wares are unglazed dark red refined stoneware produced in China and primarily seen as teapots (see Fig.10.14 on the following page). The Chinese custom of using these wares for tea was quickly adopted by Europeans and these wares were not uncommon in 18th-century Western households. These red-bodied stoneware vessels were one of the more common imports of the Dutch East India Company from the dawn of the China trade in the 17th century (Richards:1999:3). These wares were so popular that English potters began producing

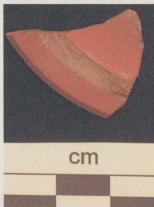


Fig. 10.14 underside of yixing stoneware teapot lid

copies of these vessels soon after initial importation began. The European wares were referred to as "*rosso antico*" and "black basalt" (Hume:1969:33-34). The European imitators of the red and black Chinese stoneware often went so far as to apply false Chinese maker's marks (Hume:1969:34). Although the European imitations are very similar, it appears that the Chinese stoneware is more refined with a finer-grained fabric. Here is another example of wares that may have been misidentified by archaeologists in the past. Further research must be carried out to accurately identify the differences between the yixing and European stonewares.

Chapter 11

FERRYLAND PORCELAIN FORMS AND FUNCTIONS

11.1 Introduction

The forms of the archaeological collection of porcelain from Ferryland are fairly limited in diversity. Not surprisingly, the majority of the export wares reaching the West consisted of a standardized group of objects. The Chinese were indeed producing hundreds of different forms for the European market, but many of them were specialty orders and would not be typical of the more average export items. Figure 11.1 below is a chart of the vessel forms from Ferryland listing the Area that they were excavated from.

AREA	FORM									TOTAL
	teabowl	cup	bowl/cup	saucer	bowl	plate	hollow	figural	Unid.	
B			1	1	4			1		7
C	2				4	4	2	1	1	14
D	1			2	1	1		1	1	7
E	4			4	8	1				17
F			2	3	2	4	2	3		16
G	17	10	19	28	31	8	1		2	116
F and G		1								1
TOTAL	24	14	22	47	45	12	7	2	2	178

Fig. 11.1 chart of the porcelain forms from Ferryland



Fig. 11.2 illustration of general teabowl form

11.2 Teabowls

Teabowls are one of the most common archaeological porcelain vessels recovered. These vessels had no handles and were traditionally used by the Chinese for tea and embraced by the West for the drinking of coffee, chocolate and tea. As the 18th century progressed, these wares were used primarily for tea by the Europeans as that beverage became more readily available. Generally exhibiting a flared lip, the teabowls came in two distinct sizes. The larger versions were considered breakfast bowls, used for tea in the morning in the privacy of the home. The smaller bowls were more often used for formal tea or entertaining (Roth:1961). Teabowls were one of the most widely available porcelain forms and the easiest for most to afford.

There are a total of twenty-four of these vessels in the Ferryland collection with an additional twenty-nine classified as either teabowls or cups. Many of these fragments are too small to accurately identify which form they represent. As with the other forms, the majority is decorated in underglaze blue, but there are also other decorative techniques present in the assemblage including "Batavia," "Chinese Imari," and "*Famille Rose*." In

addition, there are teabowls decorated with various overglaze enamels, not attributable to a specific design form due to the incomplete nature of many of the vessels.

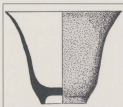


Fig. 11.3 illustration of winecup form with flared rim

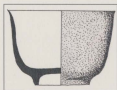


Fig. 11.4 illustration of winecup form

11.3 Cups

The cup or winecup is a traditional Chinese form and one of the earliest exported types of wares. There is a fair amount of variation in the 17th-century cup forms, ranging from the small form with flared rim pictured in Fig. 11.3 to the low squat form in Fig. 11.4. These 17th-century cups were used in China for the drinking of rice wine and in all probability for display in the West, while the later cup forms were used for drinking a mix of hot beverages. There are four winecups in the Ferryland collection distinct from the other ten cups because of their manufacture in the early 17th century. All of these vessels are decorated in underglaze blue designs consistent with the various decorative styles of the 17th century. The majority of these wares probably served a decorative function at Ferryland, given the early importation of most of these wares to the

settlement. If they were actually used, Straube (2001:52) suggests utilization for drinking aqua vitae in early 17th-century Virginia.

Cups were generally used in the 18th century for the serving of coffee and chocolate beverages. There are two major variations in this form, the low and high cup. Illustrated in Figure 11.5 below are low examples where the height is generally equal to the diameter (Jörg:1982:164). Although the higher cups are different, the sides of both variations are straight, in contrast to the flaring S-shape of the teabowls (Jörg:1982). These vessels commonly are seen with or without handles. The handled cup is a European form and is not commonly seen before the 1760s because of the high risk of breakage in transit (Jörg:1982:165).



Fig. 11.5 1758 illustration of cups forms (Jörg:1982:115)

An interesting discussion on the nature of the design exchange between China and the West is exposed in the examination of a particular cup from the Ferryland assemblage. The first handled cups produced in China were probably based on pewter examples brought by Europeans. At some later point, tin-glazed examples, possibly copies of the porcelain cups were brought back to China where the decorations were quickly copied by the Chinese artists. One of the cups from Ferryland displays underglaze blue wings coming from the attachment of the handle to the body of the vessel. This decorative aspect was actually produced in Europe to mask imperfections on the European soft-paste porcelain cups where the handles attached (Parks Canada:1973:5). Therefore there is no purpose other than decorative for this to exist on the porcelain version, and it illustrates the eagerness of the Chinese manufacturers to cater to the Western market. From one object we can see the back and forth imitation of Chinese and Europeans more than four times.

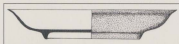


Fig. 11.6 illustration of general saucer form

11.4 Saucers

Another common form, these vessels were generally used in conjunction with teabowls and cups (Fig. 11.6). A necessary component for the drinking of tea, saucers are one of the most common porcelain forms recovered at Ferryland with forty-seven vessels. Early in the 18th century, the saucers were actually used as vessels for drinking

the stylish new beverages, but this practice lost favor among Europeans and was not seen as the century progressed. Nearly all the saucers are from 18th century contexts, after the point when tea and other popular new beverages became available to a larger portion of the public.

Saucers were not exclusively used with teabowls and cups. In the records of the Dutch East India Company, saucers were also ordered for use with nearly every size of bowl imported into the West (Jorg:1982). Although these larger saucer forms were present in the market, all the examples from the Ferryland collection are representative of those used with the smaller cups and bowls.

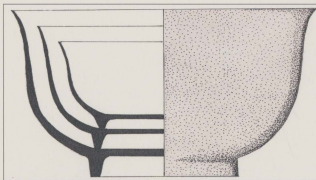


Fig. 11.7 illustration showing variation in bowl size

11.5 Bowls

The range in variation relating to Chinese porcelain bowls is fairly wide. The 18th century resulted in very specific sizes of these wares in contrast to the diversity of the 17th-century bowls (see Fig. 11.7 on preceding page). Based on the VOC records from the 18th century, the bowl sizes requested of the Chinese potters were very specific (Jörg:1982). According to Jörg (1982:162) a typical attribute of the bowl form was a slight flaring rim, rather than a straight profile. The range in size went from quarter-pint capacity up to two-pints, and as a result of the competent Chinese manufacturers the actual capacity of the bowls was fairly exact. The quarter-pint variety had a height of 5 cm and a diameter of 9 cm, the half-pint version had a diameter of 11.5 to 13 cm, the single-pint bowls had a diameter between 14 and 15.5, and the largest of the bowls the double-pint variety had a diameter of 15.5 to 18 centimeters (Jörg:1982:162).

Well represented in the collection, there are forty-one bowls. Present in the collection are: five quarter-pint, ten half-pint, eleven one-pint, two two-pint and thirteen bowls with unidentified capacities. Design motifs include underglaze blue, "Chinese Imari", *Famille Rose*, and "Batavia." The majority of the vessels are from the 18th century but there are a few examples dating from the 17th century. The smaller bowls would have been likely used as part of the tea ceremony, as slop bowls. The larger varieties would have served a number of purposes, containing soup or other foodstuffs, while the 17th-century examples probably served primarily decorative functions.

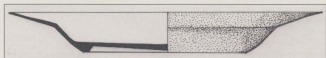


Fig. 11.8 illustration of general plate form

11.6 Plates

Produced both in the 17th and 18th century, plates are one of the least common forms from Ferryland, the majority dating well into the 18th century (Fig. 11.8). Many of the forms brought into the West in the early part of the 17th century were consistent with the “kraakporcelain” variety of plates and platters. The earliest exchange of porcelain between China and the West was of the most available goods. Before tea from China and coffee and chocolate from South America became popular, there was little market for these smaller drinking vessels and flatwares made up much of the trade.

Moving into the 18th century, the market had changed significantly towards the smaller vessels that were financially affordable by a larger cross-section of the European marketplace. The ability of individuals to purchase complete sets of serving wares such as plates and platters was not widespread until the middle of the 18th century and relatively rare, even at that point.

There are twelve plates represented in the collection, the majority decorated in underglaze blue. Of interest is at least one “kraakporcelain” plate with the characteristic floral decorations of the period. Three of these vessels were decorated in the gold and red of the “Imari” design motif. Of these “Chinese Imari” vessels one is from 1690-1730 and the others date to 1740-60. In 1737 the Amsterdam sales price of enameled plates

was the equivalent of five shillings and five pence each; this figure was almost double the price of the blue and white versions (Jörg:1982:170). According to Jörg (1982:170) the extreme difference in cost between the overglaze and underglaze plates was based on the available stock in China, where there was a surplus of the blue and white examples.



Fig. 11.9 illustration of hollowware form

11.7 Hollowware

There are seven hollowware vessels from the archaeological Ferryland collection. These vessels consist of teapots and milk/hot water pots (Fig. 11.9). Hollowware forms were standard equipage for the European tea ceremony and are frequently recovered on

North American archaeological sites. The majority of these forms remained fairly consistent throughout the late 17th and 18th century. It is not surprising that all but one of the Ferryland vessels is from the 1700s, generally after 1725 due to the low importation of and high cost of tea before that period.



Fig. 11.10 illustration of potential figural form

11.8 Figural

There are only two figural vessels in the Ferryland porcelain collection. The first is the base of a white blanc-de-chine statue of a Chinese religious figure characteristic of the porcelain wares produced in Dehua. This vessel probably dates from the end of the 17th century and would have been displayed on a mantle or other place of prominence in a Ferryland household (Fig. 11.10).

The second is a fragment of a Foo Lion or (Dog of Foo), a common Chinese figure hailed for protective properties and similar to the Staffordshire dog figurines so popular in the later 18th century. Exhibiting a brown glaze, unfortunately all that remains of the Ferryland object is the front foot. Likely dating from the first quarter of the 18th century,

this figurine is interesting because it is one of the only porcelain objects that was purely decorative. Although some of the Ming Dynasty pieces in the collection were probably for display only, these objects could not serve any other function. Often displayed on furniture or mantles, these figurines were exceptionally popular in the West from the earliest days of the China trade.

Chapter 12

PORCELAIN AND STATUS

12.1 Introduction

The use of Chinese export porcelain as an indicator of status is one of the factors that researchers have acknowledged when locating these artifacts on archaeological sites. There is no question that at any given time in the 17th or 18th century porcelain was one of the most expensive ceramics available to the Western market. A factor of great importance for understanding the socio-economic significance of this ceramic is being accurately able to date the period of manufacture and purchase of this ware. The expense and prestige associated with Chinese porcelain shifts dramatically with the passing centuries. A fragment from the early 17th century was representative of something quite different from a vessel that was purchased in 1750.

We have previously discussed the meaning of the porcelain designs to the parent culture, the Chinese. Here we will examine what these objects meant to the market in which they found a home. Deetz (1977:51) discusses the functions that artifacts served, the utilitarian, social, and ideological. All three of these categories could be easily applied to porcelain. The actual use of a drinking vessel or platter needs not be elaborated here. The social function of porcelain will be discussed in terms of the adapted tea ceremony of the 18th century. Finally, the ideological representation of porcelain is one of the most fascinating aspects of this ceramic. This chapter will

investigate 17th and 18th century porcelain in the West and what these objects meant to those who owned, used, and encountered them during these periods.

12.2 Cost of Porcelain

The actual price of Chinese porcelain has remained somewhat enigmatic. Throughout the period 1600-1800 porcelain was more expensive than the ceramics produced in Europe, but it is important to examine the documentary record to get an idea of exactly how much these wares were costing the consumers at various periods. Shipping manifests, probate records, and auction sales are the most helpful sources for this analysis. However, written records are not without flaws when attempting to judge the relative value of the objects listed therein. Unspecific recording, the grouping of objects, missing items, and used goods all can skew the record.

The documentation of porcelain prices in the 17th century is fairly fragmentary. Considering the English were not involved in serious trade with China, nearly all these objects were coming through other European sources. Porcelain from the late Ming Dynasty in China must have been extremely expensive in the British marketplace. Documents from early 17th-century Exeter show porcelain values from six pence to a shilling while tin-glazed vessels were valued between one and four pence, a considerable difference in price (Allan:1984:8).

With the increased trade of the Dutch in the middle of the 17th century the availability of porcelain in the English market place must have changed substantially. The 1671 inventory of a Peng Heath of Roxbury, Massachusetts lists "6 cheny Dishes" at three

shillings. The price of half a shilling a piece for the dishes corresponds to other probates from the period (Stone:1970:79). An inventory of the widow of a New Amsterdam Minister and merchant from the 1690s lists similarly “4 China Sawcers at 3s” (Mudge:1986:99). The Dutch colonial inventory also shows the range in the various decorations at the time. Tea cups, probably underglaze blue, were valued at three shillings, “painted brown” examples were slightly less at two shillings six pence each and probably represent the earliest “Batavia” style glaze, and “3 ditto painted read and blew” representing the “Chinese Imari” decoration were also valued at three shillings apiece (Mudge:1986:99). These inventories are typical of the 17th-century descriptions and prices of porcelain in North America. The question remains how the value of the porcelain was affected by being pre-owned?

The documentation of 18th-century porcelain prices is much more informative. With the growing influx of these wares to the West there is also a larger available database of related documentation. Fortunately for research, the records of the Dutch East India Company are extremely specific regarding the purchase and sale price of porcelain in the 18th century. During the first half of the 1700s, the auction records of the VOC show a profit from 100 to nearly 200% on the porcelain cargos being sold in Amsterdam (Jörg:1986:31). These records illuminate the shifting value of the various decorated wares as their popularity changed over the 18th century. In 1731 the purchase price of tea cups/bowls and saucers in Canton was eight pence for underglaze blue, one shilling for enameled, and one shilling three pence for the Chinese Imari version (Jörg:1982:186). In comparison, the 1730 sale price of an underglaze teabowl and saucer was as much as two

shillings seven pence (Jörg:1982:187). Judging by the sales price of the one design, the others would have been suited accordingly. At this period we see the market preference related to the "Chinese Imari" motif that is nearing the end of its popularity.

In 1760 the sales price of teabowls and saucers in Amsterdam were brown at two shillings, blue and "Imari" both at two shillings three pence and enamel at two shillings eight pence (Jörg:1982:187). From these figures we can see the waning popularity of the Batavia style vessels and the succession of the enameled over the "Chinese Imari" theme. There is an interesting progression in price taking place as the 18th century progressed. The shifting consumer taste was reflected in the prices of the various decorations on porcelain. Another factor that must be considered is that these sale prices were for auction houses. Generally in Amsterdam and London, the only purchasers of porcelain were licensed Chinamen or dealers and the prices would have gone up at the retail level of exchange. Richards (1999:4) point out that some researchers have suggested the 18th-century cost of porcelain should be multiplied fifty to a hundred times to get an approximate cost in relationship to a value in the market of today. If this estimate is accurate, the acquisition of porcelain by colonial consumers represented a relatively serious expenditure.

12.3 Seventeenth Century

The significance of porcelain to Western society changed as trade escalated between China and Europe. As time passed more of the Asian goods entered the market and the demand and prices of the commodities changed. Generally, the earlier the porcelain

reached Europe and the colonies, the more these materials represent higher status among those who owned them. During the earliest years of the colony of Avalon, these objects probably served as decorations rather than utensils.

In the late 16th and early 17th century, England had no trading relationship with China and the wares were coming through secondary trade with the Portuguese or Dutch. Not yet had the popularity of tea, coffee, and other beverages reached vogue in Europe and the porcelain wares were too rare and expensive to be utilized functionally. Instead, porcelain was displayed around the house in open cupboards, on tables, and shelves. These objects were meant to be seen, they were not stored behind doors and in chests until the occasion should merit, they were placed in prominent locations where visitors would see the objects. Before 1650 and even prior to the turn of the 18th century, porcelain represented wealth, luxury, and the exotic. In a time where most were struggling for sustenance, especially in the rugged environment of Newfoundland, Chinese porcelain was a representation of refinement.

Many of the objects in the Ferryland collection from the first fifty years in the life of the settlement were probably brought over from England when the colonists arrived. These are objects that were symbols of the elite from their old lives in Europe. They were brought in a perhaps subconscious desire to bring those old values to this new place. When traveling to a new continent, Chinese porcelain hardly represented a means to insure survival and comfort from the cold. Instead, these objects perhaps brought a different kind of comfort, one of the social institutions of home, and representative of the individuals' place in that society.

It is not surprising that out of the ten vessels dating before the last quarter of the 17th century, more than a quarter can be attributed to the Kirke dwelling or midden. Of the individuals living in Ferryland in the early years of the colony there are but a few families capable of owning these kinds of luxury items. Also not surprising are the terra sigillata vessels found associated with the Kirke house (Gaulton and Mathias:1998). These vessels have been found at only one other site in Amsterdam and were purely decorative ceramics. Porcelain would have probably served a similar decorative function in the Kirke household.

In contrast with the stark lifestyle visualized by most regarding life in the British colonies in the 17th century, the Kirke house must have been luxuriously furnished. The past is often prescribed a drab monochrome existence; instead in the houses of the elite and likely the non-elite, there were vibrant colors and furnishings. The Newfoundland weather at best is bleak but there is no reason to assume that this same palate was the desired interior decoration of the 17th-century inhabitants. Archaeology at Ferryland has revealed silk textiles and other fabrics that were worn and decorated the households; this fabric would have been vibrant and colorful. The archaeological remains are but a small portion of the objects that were the makeup of everyday life. Given the quality and vibrancy of these materials, the households of the Ferryland upper-class must have been far from drab.

Before 1700, whether in Europe or the Americas porcelain was an object in the realm of the highest class. Even in areas that had a large amount of porcelain entering the colony such as Port Royale, Jamaica, porcelain is only found archaeologically in

households of the merchant and ruling class (Dewolf:1998). At Ferryland the earliest porcelain that can be unquestionably attributed to a household belongs to the very top crust of the Ferryland community, the Kirke family. The other early fragments of porcelain are no doubt associated with the other elite of the colony, likely George Calvert during his short stay in Newfoundland. In discussing the porcelain recovered from 18th century Charleston, South Carolina, Leath (1999:58) discusses the "trickle down decorative arts" in which the colonials imitate their mother country. Though this is probably the case in 18th-century Newfoundland, the elite of 17th-century Ferryland were very much on pace with England in the quality and amount of porcelain they possessed.

12.4 Eighteenth Century

The elite status of Chinese porcelain undergoes a change beginning right around the start of the 1700s. At that point, the British East India Company was beginning to claim a foothold in the China trade, and increasingly more amounts of porcelain and other Chinese goods were reaching Europe and the colonies. As more porcelain was reaching the market, more of the middling classes were able to purchase these goods. In emulation of the elite class that had extended access to these objects, more of the public sought to acquire these symbols for their own households. In contrast to the previous decorative function of these wares, the wealthiest English were now able to purchase complete sets of this ceramic, and porcelain began to serve a more utilitarian purpose. Of course, the representative status of porcelain was far from that of the more utilitarian coarse

earthenwares flooding the market, but for relatively the first time porcelain was being used in the household.

Coinciding with the relative availability of porcelain vessels was the increasing popularity of hot beverages such as coffee, chocolate, and tea. "By about mid-17th century the new beverages were being drunk in England, and by the 1690s were being sold in New England (Roth:1961:64)." As the English public increased use of these new liquids hailed for various curing properties, the British colonies were quick to emulate. "The coffee houses continued as centers of political, social, and literary influences as well as of commercial life into the first half of the 19th century, for apparently Englishmen preferred to drink their coffee in public rather than private houses and among male rather than mixed company (Roth:1961:64)."

In contrast to the association of the 17th-century vessels to the elite households of the settlement, the archaeological porcelain from the 18th century is found throughout the excavation. The availability of porcelain had changed in Ferryland in a similar way to the market in Europe. At this point, these ceramics were available to a much larger portion of the Ferryland population, and the archaeological record clearly backs this up. Eighteenth-century porcelain was still representative of a higher socio-economic status, but clearly not in the same way as the preceding century. When compared to the other ceramics available at the time, porcelain is still considerably more expensive.

12.5 Tea Ceremony

The Chinese tea ceremony and its adaptation by the Western world was a social exchange that took place between East and West that has in many ways survived until the present. The British embrace of the formal custom of drinking tea was one of the fundamental reasons that Chinese porcelain reached such fame among English and colonial markets. As mentioned earlier, the drinking of tea was a strictly regulated occasion, requiring knowledge of the proper etiquette and objects involved.

In contrast to the drinking of coffee and chocolate that generally took place in public establishments, tea drinking occurred in the home: "...with breakfast or as a morning beverage and socially at afternoon gatherings of both sexes... (Roth:1961:64)."

Fortunately, there is an enormous amount of documentation available from the 18th century pertaining to this important activity taking place across the Western world.

As Roth (1961:64) points out, initially the expense of tea and its utensils and the leisure time needed for the consumption made the act available only to the elite. However, towards the second quarter of the 18th century the availability of both tea and the Chinese porcelain socially required for its drinking had become available to a larger portion of the colonial market.

The actual equipage of the tea ceremony has been well documented through written records and period paintings. Often, when an individual commissioned a portrait the subject or subjects would be portrayed amid the finery of the household. This finery



Fig. 12.1 Detail of "An English family at tea" c.1725 by Joseph van Aken (Smith:1993:90) Tate Gallery, London

was often considered to be the tea wares and the individual or family would frequently be seated for tea or simply in front of the wares (see Figure 12.1). The presentation of these wares to visitors of the household is an important aspect of the symbolism behind these objects. Probate inventories from Boston and Plymouth, Massachusetts show that rather than being stored away in cabinets when not in use, porcelain often remained prominently on the tea table (Deetz:1977:60). Similarly, a mid-18th-century bankruptcy document from Renew's, Newfoundland (approximately 20 km from Ferryland) lists the contents of the household of an apothecary Richard Ball: "In the Parlour Two large Table Boards, One Small Table Board, One large looking Glass, Ten Chaires, Two China Bowls, Six China tea Cups and Sawsors, Six Silver tea Spoons and tongs, Six other Silver spoons. (Jureledon:1756)."

The necessary objects for any tea table would have consisted of a teapot and canister, milk or hot water pot, slop bowl, sugar bowl, sugar tongs, spoons, and cups/teabowls and saucers (Roth:1961:74). Not surprisingly, nearly all these items are represented in the archaeological collection from Ferryland. The metal objects used for the social drinking of tea are not well represented in the archaeological assemblage. Not surprisingly, these objects would have been passed on to descendants and if broken, melted or sold for scrap. There has been at least one object excavated that is associated with the drinking of tea or coffee, copper alloy sugar tongs from a 17th-century context (see Figure12.2). These



Fig. 12.2 sugar tongs excavated at Ferryland

elaborately decorated tongs are approximately eight centimeters in length and were recovered in Area F, likely associated with the Kirke household. This object further supports the early adaptation of the popular new beverages among the Ferryland elite.

12.6 Discussion

From the early 17th century the inhabitants of Newfoundland were on par with mainland Europe regarding the porcelain wares owned. As the nature of the porcelain importation and use changed, so did the assemblage from Ferryland. The changing role and tastes reflected in these wares are also mirrored in the Ferryland collection. The view

that the colonies were slow to follow in the styles and tastes of the "mother country" does not appear to be supported by the archaeology.

Chapter 13

CONCLUSION AND DISCUSSION

The analysis of the Chinese porcelain collection from Ferryland is both typical and atypical of porcelain assemblages from North America. The collection is unique in the fact that the wares are representative of such a long period of time, and that there are some of the earliest British owned porcelain pieces ever uncovered on this continent. The collection is typical of other archaeological assemblages given the extremely fragmentary nature of the majority of the vessels and the lack of attention these artifacts have received from researchers. Regarding both these traits for the studied materials, there is a vast amount of information that is made available from this analysis for understanding the nature of the colony of Avalon's collection, and potential for future examination of other Chinese porcelain collections in North America.

The 17th-century component of the collection really begins to change the archaeological perception of porcelain in the early colonial period. To date, there have only been early 17th-century porcelain fragments excavated at a handful of sites in Tidewater, Virginia and Maryland. The identification of Chinese ceramics in the earliest stratigraphic levels of the colony of Avalon may reveal that there was a lot more porcelain making its way to the British colonies in the first half of the 17th century than is currently believed. Although the earliest

pieces from the Ferryland collection most likely belonged to the elite of the colony, they were nevertheless present.

It is probable that there are many more 17th-century fragments of porcelain that will be excavated in the future at other British sites, and likely have already been uncovered. One of the main issues surrounding this ceramic is that there is virtually no familiarity with it among archaeologists beyond general identification. It seems almost certain that there are more 17th-century materials in collections that just have not been properly identified.

Regarding the proper dating of Chinese porcelain, the Ferryland collection has been ideal for the purpose of understanding the changes taking place in porcelain form and design across the 17th and 18th centuries. The long time span of the archaeological porcelain and the relatively great diversity of the types of wares were both beneficial for reaching this end.

Initially, the collection was dated based only on the decorative motifs, using the available references of shipwrecks, literature, and available archaeological collections. After a firm dating of the materials was established, the contextual data was referenced for confirmation. In most cases the ascribed dating was accurate, often to a twenty or thirty year period. This dating was based on the decorative designs, colors, and forms described in the previous chapters.

Typical of many archaeological sites, the porcelain vessels from Ferryland were often only represented by one or two small fragments. However, given the specific nature of the Chinese design themes at various times, it was surprisingly

easy to date the majority of the pieces. Of course, there were fragments from the collection that could not be dated based on the designs if they were too small or vague, but in these cases at least the form was identifiable given the relative lack of diversity in porcelain vessel shapes.

These preceding factors will hopefully prove to other researchers that relatively small, seemingly insignificant Chinese porcelain artifacts can illuminate a great deal about a site. These collections are generally quite small when compared to other ceramics in the 17th or 18th century, but they pack a large cultural punch. Porcelain typically represents the finest ceramic available anywhere in the West and the implications for it being in North America let alone rugged Newfoundland are great pertaining to the developing elite culture in the Colonies and the emulation of European social institutions.

Rather than accepting the generalizations ascribed to the ceramic in the past about a lack of datable elements this project sought to change the academic tide. By focusing on the kinds of decorations, the patterns and border designs, and the trends illuminated through the study of shipwreck cargos, Chinese porcelain can usually be dated within a relatively short timeframe.

It is perhaps understandable that there hasn't been much of a focus on this ceramic given the limited amount of research carried out in the past. However, there is a growing archaeological porcelain database that needs to be tapped. Once there is a reference in the field that can be picked up by others and used to accurately and quickly identify the pieces in their collections, there will be an

immense change in the way archaeologists deal with this artifact type. For a ware that so profoundly changed the European ceramic industry and society through its uses, it is long overdue that such a guide is available for Chinese porcelain.

It is not the claim of this thesis to be the impetus that causes all of historical archaeology to turn its head towards the analysis of porcelain. However, the collection from Ferryland shows that it does not take a large amount of these vessels to learn a great deal about date, use, and meaning. This with other research, both in and outside the field of archaeology is beginning to show the great potential that lies in this ceramic for understanding life in colonial North America.

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Appendix 1: Rim Designs



Fig. 1.1 thunder rim



Fig. 1.2 cloud-scroll rim

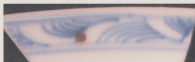


Fig. 1.3 wave rim



Fig. 1.4 diamond-trellis rim



Fig. 1.5 bamboo leaf rim



Fig. 1.6 crosshatched rim



Fig. 1.7 rococo rim

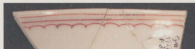


Fig. 1.8 pendant rim

Appendix 2: Design Aspects



Fig. 2.1 reserve

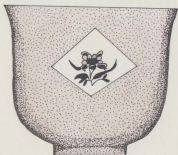


Fig. 2.2 vignette



Fig. 2.3 decorative panels

Appendix 3: Artifact Catalogue

TEABOWLS



Fig. 3.1 exterior of vessel E10



Fig. 3.2 interior of vessel E10

Area: E

Event: 51-52, 52, 66

Vessel #: E10

Form: teabowl

Date of Manufacture: 1700-1730

Archaeological Context: Possible occupation layer dating to the first quarter of the 18th century and associated with an Area E structure that probably served as a tavern.

Description: Teabowl with slightly flaring rim, decorated in underglaze blue. Exterior landscape with rocks and flora, possibly with bird or other animal typical of the period designs. A single blue ring is located just under the exterior lip. Interior decoration consists of a rim decoration with diamond-trellis design and floral reserves (probably originally four).



Fig. 3.3 exterior of vessel G61

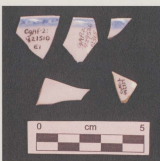


Fig. 3.4 interior vessel G61

Area: G

Event: 315

Vessel #: G61

Form: teabowl

Date of Manufacture: 1710-1730

Archaeological Context: mid-18th-century refuse deposit

Description: Decorated in underglaze blue, the pattern consists of exterior decoration with an interior rim design. The exterior decoration is a landscape design with reeds and what is possibly the sun or moon. Additional decoration may have consisted of a dragon given the fragment in the bottom left hand corner of (Fig.3.3) appears to be the scaled body of one of these mythical Chinese animals. Dragons were a popular design on the Chinese export wares and varied in meaning to the Chinese depending on the specific kind of dragon depicted. The exterior rim consists of a single blue ring at the lip. The interior rim design is a cloud-scroll pattern of repeated semicircles framed by two blue rings.



Fig. 3.5 exterior of vessel G60



Fig. 3.6 illustration of teabowl form

Area: G

Event: 327

Vessel #: G 60

Form: teabowl

Date of Manufacture: 1730-1750

Archaeological Context: disturbed

Description: The exterior of this teabowl is decorated with a brown glaze typical of the "Batavia ware" group of porcelain. This vessel has a flaring lip without the exterior glaze and the interior is decorated with a single underglaze blue ring at the lip.



Fig. 3.7 exterior of vessel G 64



Fig. 3.8 detail of vessel G64 rim

Area: G

Event: 315

Vessel #: G64

Form: teabowl

Date of Manufacture: 1720-1740

Archaeological Context: mid-18th-century refuse deposit

Description: Decorated in underglaze blue, the exterior consists of a landscape pattern. Included on the exterior design are flowers (possibly camellias) and characteristic Chinese rocks exhibiting holes from erosion processes. The interior design is made up of a cloud-scroll rim pattern framed by two blue bands.



Fig. 3.9 exterior of vessel G94

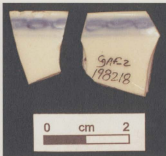


Fig. 3.10 interior of vessel G94

Area: G

Event: 315

Vessel #: G94

Form: teabowl

Date of Manufacture: 1710-1740

Archaeological Context: mid-18th-century refuse deposit

Description: Decorated in both underglaze and overglaze enamels. The exterior features *famille rose* decoration of flowers and branches, possibly originally featuring perched birds. The interior decoration consists of an underglaze blue rim pattern consisting of a variant of the cloud-scroll motif in the form of repeating semicircles above a single blue ring.



Fig. 3.11 exterior of vessel E11

Area: E

Event: 488

Vessel #: E11

Form: teabowl

Date of Manufacture: 1720-1740

Archaeological Context: early 18th-century

Description: The decoration consists of an underglaze blue chrysanthemum on the exterior of the vessel. This flower was used medicinally in China and was a symbol of the fall season. In addition, the chrysanthemum represented cheerfulness and symbolized a life of ease (Morgan:1942:121).



Fig. 3.12 exterior of vessel G68



Fig. 3.13 interior of vessel G68

Area: G

Event: 327

Vessel #: G68

Form: teabowl

Date of Manufacture: 1730-1750

Archaeological Context: disturbed

Description: Underglaze blue decoration, exterior rim has a bamboo leaf border with a landscape scene featuring various unidentified flora. Bamboo symbolized the winter season and fortitude based on the ability of the plant to stay green throughout the cold winter months. Interior rim decoration is a blurred diamond trellis pattern above a single blue ring.



Fig. 3.14 exterior of vessel G65



Fig. 3.15 interior of vessel G65

Area: G

Event: 315

Vessel #: G65

Form: teabowl

Date of Manufacture: 1730-1750

Archaeological Context: mid-18th-century refuse deposit

Description: Underglaze blue decoration with overglaze red and gold enamels. The vessel is fluted and originally had a floral pattern on the exterior. The interior base contains two concentric rings at the cavetto framing a figural landscape. The design consists of a willow and a fence with a male figure in the foreground, possibly representing one of the Immortals, or characters from a classic Chinese fable or play.



Fig. 3.16 exterior of vessel G70



Fig. 3.17 interior of vessel G70

Area: G

Event: 315, 559

Vessel #: G70

Form: teabowl

Date of Manufacture: 1730-1750

Archaeological Context: mid-18th-century refuse deposit, associated with an 18th-century structure on the Area G waterfront (possible storehouse)

Description: Decorated in underglaze blue, the vessel exterior has a blue ring at the rim and just slightly above the foot. Framed by the lines is a floral landscape consisting of a fence and various plant life. The interior decoration consists of an alternating crosshatched rim decoration above a single blue band and another ring at the cavetto. The vessel has lost its glaze due to heat exposure, possibly prior to disposal



Fig. 3.18 interior of vessel G75



Fig. 3.19 interior of vessel G74

Area: G

Event: 586

Vessel #: G74 and G75

Form: teabowl

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: This vessel is decorated in underglaze blue designs with an exterior band of a diamond-trellis and crosshatched ring slightly above the foot. The interior decoration consists of a single ring at the cavetto framing a seasonal floral bouquet consisting of a lotus, grapevines and possibly a chrysanthemum. There are two of these teabowls in the Ferryland collection, both from the same archaeological context. Although the central floral decoration was clearly painted by different hands, all the elements of the design are present in the same relative location and frequency.



Fig. 3.20 exterior of vessel G72



Fig. 3.21 interior of vessel G72

Area: G

Event: 586

Vessel #: G72

Form: teabowl

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated in underglaze and overglaze enamels. The exterior decoration is primarily in overglaze colors, possibly a landscape design. The interior base has a central stylized lotus, a flower of great importance to the Buddhist religion. In this context as a symbol mark the lotus represents prosperity, purity, and general good will to the owner.



Fig. 3.22 exterior of vessel G62

Area: G

Event: 587

Vessel #: G62

Form: teabowl

Date of Manufacture: 1730-1750

Archaeological Context: mixed late-17th/early 18th-century context

Description: Decorations consist of an underglaze blue floral landscape on the vessel exterior. The flowers appear to be peonies and are decorated in a way consistent with the middle of the 18th century. The peony was one of the most common floral decorations in the 18th century and symbolizes the spring as well as luck and wealth.

CUPS



Fig. 3.23 exterior of vessel F1



Fig. 3.24 illustration of vessel F1 form
(actual size)

Area: F

Event: 334

Vessel #: F1

Form: winecup

Date of Manufacture: 1590-1620

Archaeological Context: The base and body fragments from this vessel were excavated in a midden feature located at the base of the 1622 defensive ditch to the east of the primary settlement. A predictable location for refuse disposal, the material recovered in this context was discarded during the early settlement of the colony, probably before 1650.

Description: This small winecup is decorated in underglaze blue designs forming a flame frieze encircling the lower body of the vessel. The two decorated fragments show the top of the flames and would have been above a rolling scroll pattern. Complete examples of this design and form have an average measurement of 50 mm height and a 38 mm diameter with a slightly flared lip (Pijl-Ketel:143). This Ming dynasty vessel is of high quality, considered Imperial ware, and does not exhibit any glaze pits or adhered sand typical of many of the Ming ceramics. Archaeological examples have been recovered at; Jamestown, VA., The Maine, VA., the *Witte Leeuw*, the *Banda*, and a 1617 painting by Christoffel van den Berghe.



Fig. 3.25 exterior of vessel G102



Fig. 3.26 interior of vessel G102



Fig. 3.27 illustration of vessel G102 form (actual size)

Area: G

Event: 545

Vessel #: G102

Form: winecup

Date of Manufacture: 1600-1620

Archaeological Context: Located just inside the seawall, this context represents a late 17th-century surface. Not associated with any nearby structures, Event 545 probably represents household disposal from elsewhere on the site.

Description: The vessel is approximately 50 mm high with a rim diameter of 35 mm and is straight sided. Decoration is in underglaze blue consisting of stylized exterior flowers and possibly peaches. There is a crudely painted concentric ring at the top of the foot and at the rim. The interior has a blue ring at the rim and two concentric rings at the base encircling a central flower. The glaze on the exterior base is pitted and there is grit adhering to the foot. A group of nearly identical winecups from the *Witte Leeuw* exhibit similar decorations to the Ferryland vessel consisting of stylized flowers and stems with a small crude insect hovering between.



Fig. 3.28 exterior of vessel F2

Area: F

Event: 367

Vessel #: F2

Form: winecup

Date of Manufacture: 1590-1620

Archaeological Context: early 17th-century midden predating the Kirke household and likely associated with the short period of Calvert occupation at Ferryland.

Description: Base of a small winecup, exhibiting a thick unglazed foot-ring and base typically found on Ming dynasty porcelain. The vessel has two thin underglaze blue rings on the exterior of the foot ring, another typical characteristic of Ming ceramics. The existing glaze on the vessel interior is of high quality compared to the pitted surface of the "kraakporcelain" from the same period.



Fig. 3.29 exterior of vessel G103

Area: G

Event: 547

Vessel #: G103

Form: cup

Date of Manufacture: 1680-1710

Archaeological Context: 17th-century surface area

Description: This straight-sided cup is decorated with underglaze blue designs and a brown iron oxide lip band. A popular motif in the Kangxi period, this vessel exterior is decorated with a central fence framed by various stylized flowers such as camellia and narcissus. The interior rim has a single blue ring and another is located at the cavetto of the cup.



Fig. 3.30 exterior of vessel FG1

Area: G and F

Event: 571 G, 361 F

Vessel #: FG1

Form: cup

Date of Manufacture: 1580-1630

Archaeological Context: early 17th-century context in Area G and predating the Kirke midden in Area F

Description: This cup is decorated exclusively in underglaze blue designs. The exterior rim has two concentric rings and the primary decoration is of insects over what appears to be various floral arrangements. The interior decoration consists of two interior rings at the lip originally with some kind of rim decoration above.



Fig. 3.31 exterior of vessel G99



Fig. 3.32 interior of vessel G99



Fig. 3.33 illustration of vessel G99 approximate form

Area: G

Event: 545

Vessel #: G99

Form: cup

Date of Manufacture: 1680-1710

Archaeological Context: late 17th-century deposit just south of the seawall in Area G

Description: This fluted cup is one of the earliest overglaze decorated wares in the Ferryland collection. Both interior and exterior contain underglaze blue and overglaze decorations. Although faded, the overglaze enamels appear to be red and gold, representing the "Chinese Imari" color palette popular at the end of the 17th century. The exterior decorations are floral with little of the design present. The interior rim decorations are comprised of an upper blue ring with two lower bands framing the border. Within the border decoration are alternating reserves with overglaze crosshatching or diamond-trellis designs and underglaze blue floral reserves.



Fig. 3.34 interior of vessel G98

Area: G

Event: 587

Vessel #: G98

Form: cup

Date of Manufacture: 1680-1710

Archaeological Context: mixed late 17th-/early 18th-century occupation layer

Description: This fluted cup is similar to the last vessel, and possibly formed a set made up of similar wares. The decoration is present only on the interior of the vessel and is made up of underglaze blue and overglaze red designs. A thick band at the lip is above two thin rings and frames what may have been an overglaze diamond-trellis rim design with underglaze lines and reserves interspersed. The interior decoration was probably floral using blue, red, and possibly gold designs.

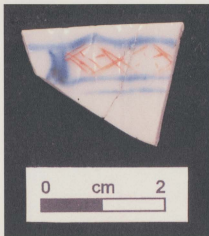


Fig. interior of vessel G101

Area: G

Event: 327

Vessel #: G101

Form: cup

Date of Manufacture: 1690-1720

Archaeological Context: disturbed

Description: The vessel is fluted with both underglaze and overglaze decorations on the interior. The visible design consists of a rim pattern made up of a top underglaze blue line with two lower rings framing an overglaze red diamond-trellis pattern. There were likely additional reserves on the rim decoration framed in blue with overglaze decorations. Although the overglaze red is the only surviving enamel, gold was probably also present making the "Chinese Imari" color palette.



Fig. 3.36 exterior of vessel B2



Fig. 3.37 interior of vessel B2

Area: B

Event: 134

Vessel #: B2

Form: cup

Date of Manufacture: 1710-1730

Archaeological Context: mixed 17th- and 18th-century context

Description: Decorated in underglaze blue designs, this cup is typical of the early 18th-century designs featured on Chinese porcelain. There is a blue band at the exterior rim and another slightly above the foot ring at the sloping exterior of the cup. The two lines frame what was probably a repeating floral pattern. The flower present in the decoration is likely the flowering crabapple or a very stylized chrysanthemum. The interior decoration consists of a rim design that is probably a version of the "classic scroll" pattern popular in the Ming dynasty and often used in the decorations of the Kangxi period. Additionally, there is an underglaze blue ring at the cavetto.



Fig. 3.38 exterior of vessel G96

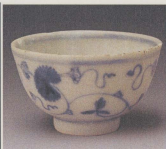


Fig. 3.39 cup recovered from the *Ca Mau* with similar design as vessel G96 (Chiến:2002:120) CM3-32355 The National Museum of Vietnamese History

Area: G

Event: 327

Vessel #: G96

Form: cup

Date of Manufacture: 1710-1730

Archaeological Context: disturbed

Description: Decorated in underglaze blue designs, the exterior is a diverse floral pattern with very stylized leaves and vines possibly from a lotus plant. The interior decoration is made up of two blue rings at the cavetto of the cup. A very similar design was recovered from the wreck of the *Ca Mau*.

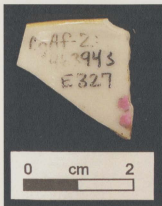


Fig. 3.40 exterior of vessel G105



Fig. 3.41 interior of vessel G105

Area: G

Event: 327

Vessel #: G105

Form: cup

Date of Manufacture: 1730-1750

Archaeological Context: disturbed

Description: The decorations on the cup are all in overglaze enamels, located on both the interior and exterior of the vessel. Enamel colors consist of pink, gold, green, and blue. Consistent with the *famille rose* color palette, the exterior design was likely floral in nature with roses and other flora. The decoration on the vessel interior is an overglaze gold diamond-trellis rim design with reserves in blue and green enamels. In addition, there are remnants of what was probably a brown iron-oxide lip.

SAUCERS



Fig. 3.42 interior of vessel G56

Area: G

Event: 587

Vessel #: G56

Form: saucer

Date of Manufacture: 1680-1710

Archaeological Context: mixed late 17th/early 18th- century occupation layer

Description: Decorated in underglaze blue paneled designs typical of the late 17th/early 18th century. The panels probably framed small landscapes and various floral arrangements. Similar examples of this type of decoration can be seen on wares recovered from the wreck of the c. 1690 *Vung Tau* (Christie's: 1992).



Fig. 3.43 interior of vessel B4



Fig. 3.44 exterior detail of vessel B4

Area: B and C

Event: 134

Vessel #: B4

Form: saucer

Date of Manufacture: 1690-1720

Archaeological Context: mixed 17th- and 18th-century context

Description: Decorated in underglaze blue floral designs consisting of sprigs of stylized chrysanthemums and possibly hollyhocks surrounding a central ring. The ring frames a peach, a symbol of spring, longevity, etc. The rim consists of a repeating "thunder pattern" design characteristic of the Kangxi period imitations of Ming Dynasty designs. The exterior of the vessel is decorated with stylized branches also typical of the designs from the period.



Fig. 3.45 Interior of vessel D3

Area: D

Event: 63

Vessel #: D3

Form: saucer

Date of Manufacture: 1710-30

Archaeological Context: disturbed

Description: Underglaze blue floral design consisting of stylized chrysanthemum flowers and leaves. The decoration style is characteristic of the first quarter of the 18th century with relatively busy floral patterns.



Fig. 3.46 interior of vessel C13

Area: C

Event: 195

Vessel #: C13

Form: saucer

Date of Manufacture: 1700-1720

Archaeological Context: early 18th-century refuse deposit

Description: Decorated in underglaze blue floral designs, the quality of the pattern is quite high with a great deal of detail in the flowers. The design was likely made up of a central ring enclosing a floral pattern with the surrounding sprigs seen above. The flowers present in the design are trumpet creepers (*Campsis*) and were used medicinally in China and often featured in the traditional rock gardens (Li:1959:187). The glaze exhibits pitting, and the overall style is typical of the late Kangxi period export wares.



Fig. 3.47 Interior of vessel B5



Fig. 3.48 saucer recovered from the *Ca Mau* and similar to vessel B5 (Chiém:2002:133) CM1-8119 The National Museum of Vietnamese History

Area: B

Event: 134

Vessel #: B5

Form: saucer

Date of Manufacture: 1720-1740

Archaeological Context: disturbed

Description: Underglaze blue decorations of a figure with a mustache and hat, holding what was probably a fan and under a willow tree. The design is not an exact match to the pattern from the *Ca Mau* wreck but the complete saucer in Fig (3.48) shows an individual below a willow fanning a small stove. This design is likely based on a traditional Chinese fable or piece of literature.

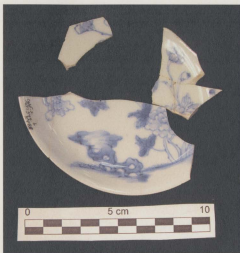


Fig. 3.49 interior of vessel E2



Fig. 3.50 illustration of vessel E2 form

Area: E

Event: 90, 476, 488

Vessel #: E2

Form: saucer

Date of Manufacture: 1720-1740

Archaeological Context: early 18th-century occupation layer

Description: There are two of these saucers represented in the collection. There are slight variations in the nature of the imagery but the elements are consistent. Decorated in underglaze blue, the design consists of a rock in the foreground with an adjacent flowering tree peony. The rock illustrated in this vessel is typical of the eroded limestone typically found in Chinese artwork. These stones were often chosen for specific ascetic aspects and placed in Chinese courtyards.



Fig. 3.51 interior of vessel G33

Area: G

Event: 327

Vessel #: G33

Form: saucer

Date of Manufacture: 1710-1730

Archaeological Context: disturbed

Description: The saucer is decorated in underglaze blue and consists of floral sprigs surrounding a central band of the diamond-trellis pattern. The band surrounds what appears to be a floral symbol that would have had a specific meaning. The surrounding sprigs probably consist of stylized camellias or narcissus. The design is of relatively high quality compared to the decorations on the mid-18th-century wares and was produced in the first decades of the 1700s.

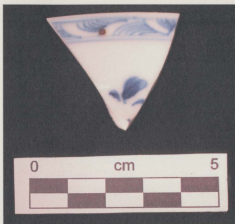


Fig. 3.52 interior of wave rim saucer

Area: G

Event: -

Vessel #-:

Form: saucer

Date of Manufacture: 1720-1740

Archaeological Context: disturbed

Description: Decorated in underglaze blue, the present design points to a floral pattern. The rim decoration is the wave pattern and is not generally found on porcelain dating later than the second half of the 18th century. This design was very popular in the first two quarters of the 18th century when there was a very diverse assortment of rim decorations in use, compared to the relative monotony of the latter part of the century.



Fig. 3.53 interior of vessel G36

Area: G

Event: 1

Vessel #: G36

Form: saucer

Date of Manufacture: 1730-1750

Archaeological Context: disturbed

Description: This vessel exhibits an underglaze blue riverscape design. In the foreground are pines with waves in the rear. This is a quality decoration and is reminiscent of the monochrome sketches produced by Chinese artisans for centuries. Many of the designs found on the export wares were adapted directly from famous artwork.



Fig. 3.54 interior of vessel G49

Area: G

Event: 1, 327

Vessel #: G49

Form: saucer

Date of Manufacture: 1730-1750

Archaeological Context: disturbed

Description: Decorated in underglaze blue, this design was probably a landscape framed by two concentric rings at the cavetto. The rim decoration is framed by two rings and is an alternating crosshatched pattern commonly seen in the first half of the 18th century. The vessel has lost the glaze due to heat exposure.



Fig. 3.55 interior of vessel G58

Area: G

Event: 586

Vessel #: G58

Form: saucer

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated in overglaze enamels, deteriorated by exposure to heat and the burial environment. Likely the design was in the *famille rose* palette consisting of floral and geometric designs. All that remains of the rim decoration is a thick band of pooled overglaze enamels.



Fig. 3.56 interior of vessel G48

Area: G

Event: 586

Vessel #: G48

Form: saucer

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated on the interior with underglaze blue designs. The rim decoration consists of alternating crosshatches sitting on two thin concentric rings. There is an additional pair of rings at the cavetto of the saucer framing the central design. All that is present of the interior decoration is the upper boughs of a willow tree probably framing a figural design, popular during this period in the first half of the 18th century.

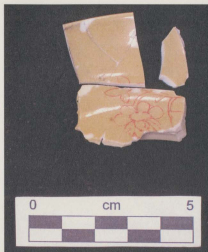


Fig. 3.57 interior of vessel C11

Area: C

Event: 0

Vessel #: C11

Form: saucer

Date of Manufacture: 1730-1760

Archaeological Context: disturbed

Description: This vessel is of the "Bataviaware" family and is a rarer variety than the standard exterior glazed vessels associated with the name. Here the glaze is on the interior of the saucer and additional overglaze red roses are present. However, there is no glaze on the exterior of the saucer. These colorfully glazed wares were more expensive in the 18th century than the clear glazed examples, and the presence of the overglaze enamels would have made this type of decorative theme one of the most expensive varieties available.



Fig. 3.58 interior of vessel G41

Area: G

Event: 315

Vessel #: G41

Form: saucer

Date of Manufacture: 1730-1750

Archaeological Context: mid-18th-century refuse deposit

Description: Decorated in underglaze blue with a central landscape design consisting of rocks and bamboo. The manner of decoration is more stylized than many of the Ferryland porcelain landscape designs.



Fig. 3.59 interior of vessel G57

Area: G

Event: 562

Vessel #: G57

Form: saucer

Date of Manufacture: 1745-1765

Archaeological Context: mid-18th-century deposit inside a waterfront structure and potentially floor sweepings from the interior

Description: This saucer is larger than the rest of the Ferryland form and was probably used with a small bowl. These larger saucers are not uncommon and were often part of the standard tea equipage such as saucers for slop bowls. The saucer is decorated in large underglaze blue tree peonies typical of the relatively crude style of the mid-18th century.



Fig. 3.60 interior of vessel G53

Area: G

Event: 327

Vessel #: G53

Form: saucer

Date of Manufacture: 1740-1760

Archaeological Context: disturbed

Description: Decorated in underglaze blue and overglaze pink, red, and gold enamels. The decoration consists of flowers surrounding a central medallion framed by two concentric rings in underglaze blue. The flowers are probably stylized roses with leaves and stalks in blue and the petals in overglaze enamels. The rim had an iron-oxide band above an interior rim design of a blurred diamond-trellis pattern interrupted by reserves featuring overglaze enameled decorations.



Fig. 3.61 interior of vessel G45

Area: G

Event: 327

Vessel #: G45

Form: saucer

Date of Manufacture: 1740-1760

Archaeological Context: disturbed

Description: Decorated in underglaze blue and overglaze enamels consisting of pink, gold, red, and green. The design consists of floral sprigs circling a central medallion of additional floral designs. The flowers are primarily roses, and possibly other stylized flowers and buds. The color palette is consistent with the *famille rose* motif. The vessel had a brown lip and the rim design is a diamond trellis pattern with pink and green rose and leaf reserves.

BOWLS



Fig. 3.62 interior of vessel F3



Fig. 3.63 Ming bowl (1465-87) (Scott and Pierson:1995:44) PDF A780 Percival David Foundation of Chinese Art

Area: F

Event: 363, 432, 481

Vessel #: F3

Form: bowl

Date of Manufacture: 1580-1620

Archaeological Context: the vessel fragments all come from contexts that date to the early period of the Ferryland settlement, predating the Kirke proprietorship and likely associated with the Calvert family

Description: Decorated in underglaze blue, the exterior foot ring has two concentric rings. The interior base is decorated with a medallion consisting of repeated ruyi or cloud symbols. The glaze is pitted and rough, typical of many of the Ming dynasty wares. A similar central design can be seen on the 15th century Ming Dynasty bowl in Figure 3.63 (Scott and Pierson:1995:44).

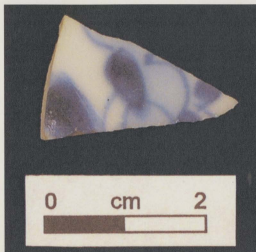


Fig. 3.64 interior of vessel F11

Area: F

Event: 367

Vessel #: F11

Form: bowl

Date of Manufacture: 1590-1630

Archaeological Context: early 17th-century midden layer likely associated with the Calvert mansion house

Description: Decorated in underglaze blue designs, this small fragment is the interior base of a small bowl. The design is consistent with many 17th-century decorations with outlined designs filled with various shades of blue and often overflowing the original design borders. Similarly decorated vessels have been recovered from 17th-century contexts at St. Mary's City, Maryland.



Fig. 3.65 exterior of vessel G27



Fig. 3.66 interior of vessel G27

Area: G

Event: -

Vessel #: G27

Form: bowl

Date of Manufacture: 1570-1620

Archaeological Context: disturbed

Description: Decorated in underglaze blue, the exterior base has two concentric rings that possibly framed a symbol of luck or prosperity. The exterior wall exhibits a semi-circular design that circled the vessel. The interior decoration shows a central floral medallion popular throughout the 17th and 18th centuries. Both the decoration and glaze contain sand inclusions and the underglaze blue is inconsistent in color and quantity. This ware was likely produced outside the kiln complex of Jingdezhen where there was less consistency in the quality of the wares. A number of similar vessels were recovered from the "Binh Thuan" shipwreck (Flacker:2002:61).

¼-PINT BOWLS



Fig. 3.67 exterior of vessel G25



Fig. 3.68 interior of vessel G25

Area: G

Event: 608

Vessel #: G25

Form: ¼-pint bowl

Date of Manufacture: 1720-1750

Archaeological Context: mid-18th-century refuse deposit

Description: Decorated in overglaze enamels of gold, pink, green, and blue, this decoration is clearly *famille rose*. The design consists of flowering rose bushes and bamboo trees. The blue decoration on the left exterior is a perched bird, a common decorative element of the *famille rose* designs. The interior design is a red overglaze rim decoration made up of two rings above a hanging pendant rim pattern.



Fig. 3.69 exterior of vessel G24

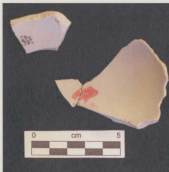


Fig. 3.70 interior of vessel G24

Area: G

Event: 327

Vessel #: G24

Form: ¼-pint bowl

Date of Manufacture: 1730-1760

Archaeological Context: disturbed

Description: Decorated in overglaze red and possibly gold on both the interior and exterior of the vessel. The glaze is somewhat pitted and the vessel is rather thick given the small capacity size of the bowl. The interior decoration consists of a red stylized peony, a symbol of prosperity and wealth.



Fig. 3.82 exterior of vessel C2

Area: C

Event: -

Vessel #: C2

Form: ¼-pint bowl

Date of Manufacture: 1730-1760

Archaeological Context: disturbed

Description: The vessel is decorated in underglaze blue designs with two rings on the exterior base and another at the top of the foot ring. The central decoration is the foot of a vase, an important Buddhist symbol. The vase was a symbol of harmony in life and was used for the storage of ceremonial objects (Seyssel:9:1949). It is likely that the complete design would have consisted of other Buddhist symbols surrounding the walls of the vessel. The interior decoration is made up of two underglaze blue rings at the cavetto of the bowl.

½-PINT BOWLS



Fig. 3.71 exterior of vessel G9

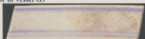


Fig. 3.72 interior rim of vessel G9

Area: G

Event: 586

Vessel #: G9

Form: ½-pint bowl

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated in both underglaze and overglaze enamels, the designs consist of an exterior floral pattern and an interior rim design. The vessel has a brown iron-oxide rim with two exterior rings slightly below the lip. The design consists of large stylized lotus leaves in underglaze blue with small lotus blossoms interspersed originally in overglaze enamels. The interior rim decoration is framed by a single ring at the lip with two lower underglaze blue rings and is an elaborate diamond-trellis pattern in overglaze enamels. Also, the pattern has floral reserves of stylized chrysanthemums.

1-PINT BOWLS



Fig. 3.73 exterior of vessel G11

Area: G

Event: 327

Vessel #: G11

Form: 1-pint bowl

Date of Manufacture: 1730-1750

Archaeological Context: disturbed

Description: Decorated in both underglaze blue and overglaze red and gold enamels typical of the "Chinese Imari" palate. The exterior decoration is made up of underglaze blue rocks with gold and red peonies, chrysanthemums, and leaves perched on a blue ring slightly up the body of the vessel. Interior decoration consists of two concentric rings at the cavetto of the bowl.



Fig. 3.74 exterior of vessel G16



Fig. 3.75 interior of vessel G16

Area: G

Event: 315

Vessel #: G16

Form: 1-pint bowl

Date of Manufacture: 1730-1750

Archaeological Context: mid 18th-century refuse deposit

Description: This vessel has a grey/yellow exterior glaze included in the "Batavia" category of decoration. Less common than the dark brown exterior generally associated with these wares, this example was relatively common in the first half of the 18th century but would have drawn a higher price in the Western market. Adding to the original value of the bowl are the underglaze blue floral vignettes that were located on the exterior and decorated with stylized *prunus* blossoms or peonies. The interior decoration is a bamboo leaf rim design with floral reserves.



Fig. 3.76 exterior of vessel G10



Fig. 3.77 interior of vessel G10

Area: G

Event: 558

Vessel #: G10

Form: 1-pint bowl

Date of Manufacture: 1730-1750

Archaeological Context: mixed 17th and 18th-century context

Description: The vessel is decorated in underglaze blue designs. There is a brown iron-oxide lip with an exterior rim design of a bamboo leaf pattern above a single blue ring. The symbols on the exterior likely represent an elaborate canopy. This is an important Buddhist symbol, representing the lungs of the Buddha and signified charity, and spiritual enlightenment (Fang:36:2004). The interior rim is framed by a top and two lower rings and consists of ruyi symbols with flowing silk ribbons that denote the sacredness of the symbols.

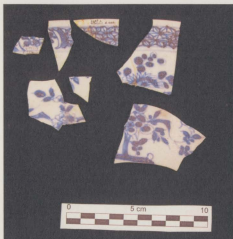


Fig. 3.78 exterior of vessel G12

Area: G

Event: 586

Vessel #: G12

Form: 1-pint bowl

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated in underglaze blue, the exterior has a bamboo leaf rim design with floral reserves framed in a top and two lower blue rings. The exterior pattern is comprised of a plum tree with flowering blossoms, a symbol of the winter season and the overcoming of hardships. Additionally the design consists of other stylized flowers, perhaps a chrysanthemum. The interior rim decoration is the same bamboo leaf design as the exterior.



Fig. 3.79 exterior of vessel G13

Area: G

Event: 586

Vessel #: G13

Form: 1-pint bowl

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: The bowl is decorated in underglaze blue with designs on both the interior and exterior. There is a brown lip and the exterior rim design is a diamond-trellis pattern above a single blue ring. There are two lower rings framing a floral design perhaps of a stylized peony. The interior rim is decorated with a single blue ring and the base is decorated with a large chrysanthemum.



Fig. 3.80 exterior of vessel G18



Fig. 3.81 interior of vessel G18

Area: G

Event: 315

Vessel #: G18

Form: 1-pint bowl

Date of Manufacture: 1750-1770

Archaeological Context: mid-18th-century refuse deposit

Description: Decorated in overglaze enamel colors of purple, orange, white, and brown. The exterior decoration is a geometric pattern made up of a star diaper field and other designs. The interior rim has an orange and white lozenge pattern above a repeating half semicircle hanging pendant pattern. This decoration is typical of the early last quarter 18th-century designs that use many of these busy overglaze enamels in response to the similar wares being produced in the West.

2 PINT BOWLS



Fig. 3.83 exterior of vessel G21

Area: G

Event: 558, 563

Vessel #: G21

Form: 2-pint bowl

Date of Manufacture: associated with mid-18th-century waterfront structure

Archaeological Context: 1740-1760

Description: The vessel is decorated in underglaze blue designs with an iron-oxide lip. The exterior and interior rim designs consist of a top ring with two below framing a repeating stylized flower pattern broken by large reserves of possibly reeds. There are two blue rings at the top of the foot ring and another just up the exterior wall. Above is a busy pattern made up of a tree and a floral landscape with Buddhist symbols of bundles of books tied with silk ribbons. Books represented knowledge, and were believed to ward off evil forces (Seyssel:1949:12).

PLATES



Fig. 3.84 interior of vessel F5

Area: F
 Event: 247
 Vessel #: F5
 Form: plate
 Date of Manufacture: 1580-1640

Archaeological Context: disturbed

Description: Decorated in underglaze blue, this camellia decoration is typical of the Ming dynasty "kraakporcelain". Probably the interior portion of a plate or platter, this fragment was likely framed by one of the characteristic "kraakware" panels so popular among the 17th century export wares. The example in Figure 3.87 from the *Witte Leeuw* shows a nearly identical flower with a moon or insect directly above. The Ferryland example exhibits the same small design just above the floral sprig. The exterior glaze also exhibits the characteristic pitting of this type of Chinese porcelain.



Fig. 3.85 plate recovered from the *Witte Leeuw* (Pijl-Ketel:1982:70) Inv. no: 2031
 Rijksmuseum



Fig. 3.86 exterior of vessel F7

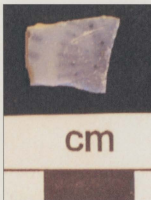


Fig. 3.87 interior of vessel F7

Area: F

Event: 464

Vessel #: F7

Form: plate

Date of Manufacture: 1600-1650

Archaeological Context: This small fragment was excavated within the Kirke residence in close proximity to the upright nails that were the remains of the floor joists. A fragment this size could have easily slipped through the cracks of the wood floor and was probably deposited in this manner. Given the context of the artifact, there is little doubt that this vessel belonged to the Kirke family.

Description: The vessel is decorated in underglaze blue designs on both the interior and exterior of the vessel. The exterior design is a small blue semicircle and is consistent with the exterior decorations on the "kraakware" plates and platters. The interior design appears to be the needles from a pine and represents the interior of a decorated panel found on this type of porcelain dating from the early 17th century.



Fig. 3.88 interior of vessel G113

Area: G

Event: 306, 327

Vessel #: G113

Form: plate

Date of Manufacture: 1680-1720

Archaeological Context: disturbed

Description: This plate is decorated in underglaze blue and overglaze red leaves. The shading of the blue and remaining overglaze leaf decoration is typical of the earliest "Chinese Imari" wares on the Western market in the late 17th century. The decoration is quite different from the plate on the following page even when taking into consideration that the designs are at different levels of preservation.



Fig. 3.89 interior of vessel G111

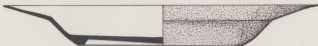


Fig. 3.90 illustration of vessel G111 form

Area: G

Event: 327

Vessel #: G111

Form: plate

Date of Manufacture: 1740-1760

Archaeological Context: disturbed

Description: Decorated in under and overglaze designs, the blue, red, and gold of the pattern are typical of the "Chinese Imari" decorative palette. Designs consist of trees and stylized chrysanthemums or daisies. The rim decoration is a degraded version of the diamond-trellis pattern and typical of the second half of the 18th century.



Fig. 3.91 interior of vessel G107



Fig. 3.92 plate from Louisbourg, NS
Parks Canada/Fortress of Louisbourg/
National Historic Site of Canada/Photo
Number 8G-2-19

Area: G

Event: 586

Vessel #: G107

Form: plate

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated in underglaze blue with a central landscape featuring a flowering tree peony, and a fence with a perched rock. The border design is comprised of a "mimosa" pattern that was often copied on European tin-glazed earthenware in the period 1710-1740 (Miller:2000:1). The exact pattern is present in The Fortress of Louisbourg Museum collection (Fig. 3.94).



Fig. 3.93 interior of vessel G106



Fig. 3.94 plate excavated at the Fortress of Louisbourg, Nova Scotia (17L-27F2.14A.41)

Area: G

Event: 586

Vessel #: G106

Form: plate

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Underglaze blue decoration with a central riverscape theme with pagodas, banner, wall, boats, and willows in the foreground. This kind of design was very popular in the 18th century and the exact pattern is present in the Fortress of Louisbourg archaeological collection. The rim design is made up of chrysanthemums and stylized lotus buds. These 18th-century riverscape patterns were often based on classic Chinese paintings (Fishcell:1987:91).

HOLLOWWARE



Fig. 3.95 exterior of vessel F8

Area: F

Event: 247, 251, 459

Vessel #: F8

Form: hollowware

Date of Manufacture: 1700-1730

Archaeological Context: early 18th century

Description: Decorated in underglaze blue there is a diaper band with stylized floral reserves around the shoulder of the vessel. The rest of the design can not be identified. This teapot represents one of the earliest vessels directly associated with the drinking of tea or other beverages at Ferryland. In the early part of the 18th century only the upper-class had access to these fashionable new beverages.



Fig. 3.96 exterior of vessel D6

Area: D

Event: 63

Vessel #: D6

Form: teapot

Date of Manufacture: 1740-1760

Archaeological Context: disturbed

Description: This teapot is decorated with overglaze enamel colors of red and yellow. The neck of the vessel has a thin red ring and the primary design appears to have been floral. The lid of the teapot has a brown iron-oxide band with an overglaze red ring above, consisting of periodic looped designs. This type of decoration can be seen throughout the 18th century but steadily increases as the century progressed.



Fig. 3.97 exterior of vessel G114



Fig. 3.98 illustration of G114 form

Area: G

Event: 586

Vessel #: G114

Form: hot water pot

Date of Manufacture: 1735-1745

Archaeological Context: mid-18th-century waterfront refuse pit

Description: Decorated in underglaze blue, the body design consists of a small landscape framed in a pulled-back scroll border with bamboo leaves. Additionally there is the Buddhist symbol of the chime stone, associated with Chinese temples. The lid has a vent hole and is decorated with stylized floral sprigs. Similar vessel forms were recovered from the 1760 shipwreck of the *Machault* (Sullivan:1986:69) and an exact pattern match was excavated at the Fortress of Louisbourg, NS.



Fig. 3.99 exterior of vessel B1

Area: B

Event:-

Vessel #: B1

Form: teapot lid

Date of Manufacture: 1750-1770

Archaeological Context: disturbed

Description: This teapot lid is decorated in underglaze blue with an iron-oxide band. The decorations consist of two thin concentric rings and hastily painted floral decorations. The relatively poor quality of the decoration points to a date of manufacture no earlier than 1750, when a steady decline in the quality of many of the export wares began.

FIGURAL



Fig. 3.100 exterior of vessel D5



Fig. 3.101

Area: D

Event: 62

Vessel #: D5

Form: figural

Date of Manufacture: 1700-1740

Archaeological Context: probably early 18th century

Description: This small fragment is the base of a brown-glazed dog figurine. A relatively common figural form, these "foo dogs" were common in China as decoration and believed to hold protective properties. The illustration in Figure 3.103 is a purely conjectural form, but based on Chinese figurines from the time period (Chiên:2002:188).



Fig. 3.102 exterior of vessel C8



Fig. 3.103 illustration of vessel C8 form

Area: C

Event: 38

Vessel #: C8

Form: figural

Date of Manufacture: 1680-1720

Archaeological Context: late 17th/early 18th-century structure

Description: This fragment represents the base of a small figurine. The porcelain has a white glaze and is characteristic of the wares produced in Dehua, China. The illustration in Figure 3.105 is based on examples from the 1690 Vung Tau wreck (Christie's:1992) and exhibits contours on the base very similar to the Ferryland fragment.

