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SICILIAN CHINESE ART COLLECTIONS AND CHINOISERIE

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ABSTRACT

L'Europa ha creato uno stile unico di design decorativo nei secoli XVII-XVIII che è stato profondamente ispirato allo stile orientale di Cina, Giappone e India. Lo stile europeo è rimasto sconosciuto alla Cina in quel momento, ed è anche raramente menzionato nella storia dell'arte moderna e del design cinese. Tuttavia, la Chinoiserie ha rappresentato un tema ricorrente all'interno degli stili artistici europei, che non si presenta come una moda regionale, ma bensì come un movimento d'arte complesso e variabile in tutta Europa. La significativa ricerca sul design Chinoiserie è stata intrapresa nei XX-XXI secoli, con centinaia di monografie e articoli pubblicati in inglese, francese, tedesco e italiano, discutendo direttamente e indirettamente della Chinoiserie.

La Sicilia, la più grande isola del Mediterraneo, ha un brillante patrimonio storico e culturale. Nella prima metà del XIX secolo, la Sicilia e il Regno di Napoli furono uniti nel Regno delle Due Sicilie dalla Casa di Borbone. La Chinoiserie fu introdotta in Sicilia un po' più tardi come stile decorativo ben sviluppato dopo essere stato influenzato in un certo grado negli altri paesi europei. Nonostante il numero limitato di prodotti orientali in Sicilia, le opere d'arte uniche qui sono encomiabili. Questa tesi interpreta la Chinoiserie Siciliana in quattro aspetti principali: le opere d'arte tradizionali della Cina, i prodotti cinesi di esportazione, i prodotti mimetici dell'Europa e la Chinoiserie siciliana all'interno del movimento d'arte europeo. Le opere d'arte tradizionali cinesi e i prodotti cinesi di esportazione provenivano entrambi dalla Cina per soddisfare il gusto estetico europeo. I prodotti mimetici europi e le Chinoiserie siciliana all'interno del movimento d'arte europeo sono entrambi provenienti dall'Europa, ma sono stati create per perseguire il gusto estetico orientale. Tutto è riflessi di Chinoiserie con diversi angoli di apprezzamento e gradi di accettazione dell'arte cinese.

Questo modo di discutere è diverso dal modo comune di classificazione basato sullo stile artistico europeo dello stesso periodo, ad esempio, Chinoiserie in periodi barocco, rococò e neoclassico. Questa dissertazione considera la Chinoiserie come un fenomeno artistico, e cerca di analizzare come una pura arte orientale si sia sviluppata passo dopo passo in uno stile decorative, cosa che sembra paradossale a quello orientale e occidentale.

La Chinoiserie è il risultato della collisione tra arte orientale e occidentale in Europa. Con i buoni auguri dei patroni, missionari europei, uomini d'affari e viaggiatori hanno portato la cultura orientale tangibile e intangibile in Europa, l'interpretazione degli europei di queste culture straniere ha evocato questa arte decorativa a livello materiale, la Chinoiserie, che è stata ampiamente accettata dal pubblico grazie alla seconda diffusione guidata dal capo di opinione. Questo processo si è verificato nel corso di trecento anni, essendo un processo dinamico e ciclico di comunicazione dell'arte.

ABSTRACT

Europe developed a unique style of decorative design in the 17th-18th centuries, being deeply inspired by oriental style from China, Japan and India. This European style remained unknown within China at that time, and is rarely mentioned even in modern Chinese art and design history texts. However, Chinoiserie subsequently became recurring theme within the European artistic styles, presenting not just as a regional fad but as a complicated and variable art movement across the Europe. Significant research into Chinoiserie design has been undertaken through the 20th and 21st centuries, with hundreds of monographs and articles discussing Chinoiserie, both directly and indirectly, published in English, French, German and Italian. With the rapid increase of Chinese comprehensive national strength, sinology and related disciplines have also enjoyed resurgence in interest. With greater exhibitions of Chinese export artworks being held in China, and frequent cultural exchanges between Chinese and foreign scholars, China now plays a growing and indispensible role in this field of research.

Sicily, the largest of the Mediterranean islands, has a varied historical and cultural heritage. In the first half of the 19th century, Sicily and the Kingdom of Naples were merged into the Kingdom of the Two Sicilies by the House of Bourbon. Being influenced by other European countries to a certain degree, Chinoiserie was introduced a bit later to Sicily as a well- developed decorative style. Despite the limited number of oriental goods found in Sicily, those unique artworks present are commendable for their quality and interest. This dissertation examines Sicilian Chinoiserie across four main aspects: traditional Chinese artworks, Chinese export commodities, mimetic European products and Sicilian Chinoiserie within the European art movement. Traditional Chinese artworks and export Chinese commodities both came from China, with the latter being produced to specifically cater for European aesthetic taste. Mimetic European products and Sicilian Chinoiserie are both from Europe, with the former distinguished by its pursuit of oriental aesthetic taste. Each of these four reflections is considered to be Sicilian Chinoiserie, though are separated by differing angles of appreciation and degrees of acceptance of Chinese art.

This method of examination differs from the norm, where items are classified according to the European artistic style of the same period, i.e. Chinoiserie in Baroque, Rococo and neoclassical period. This dissertation considers Chinoiserie as an artistic phenomenon, and seeks to analyze the route via which a pure oriental art developed step by step into a decorative style that seems paradoxical to the Eastern and the Western. Chinoiserie is an artistic achievement arising through the collision of Eastern and Western art within Europe. With the good wishes of sponsors, European missionaries, business men and travelers introduced both tangible and intangible oriental culture into Europe, and the subsequent interpretation of these exotic cultural artifacts triggered this decorative art form at a material level- Chinoiserie, which was later widely accepted by the European populous thanks to a secondary dissemination by leading protagonists within the art scene of the time. This process repeated over the course of three hundred years, being a dynamic and cyclic process of art communication.

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1 INTRODUCTION

1.1 Background and Research Significance

The first hints of Chinoiserie date from the early 17th century, in goods arriving via the new trading routes opened by the East India Companies of Portugal and Spain initially, followed by those of England, Holland and France, and then by the mid-17th century, Northern Europe states like Denmark. Sweden was the last of the European nations to setup and engage in trade with the East, following the commercial success of other nations, and begin the large scale importing of Chinese and Indian goods. Drinking tea and possessing Chinese artifacts became the height of fashion in the European socialite and middle classes, as well as studying and copying Chinese culture, philosophy, art, architecture, and even drama[1].

As with many "fashions", these oriental pieces became so popular that western artisans began to produce designs inspired by them, in an attempt to capitalize on the craze. It is wider artistic movement inspired by art and design from China, Japan, India and even some of the Islamic countries. It is used primarily in conjunction with the Baroque and Rococo styles, and features extensive gilding, lacquering, and extensive use of blue-and-white and exotic decorations. Therefore, Chinoiserie is not just partial phenomenon or transient fashion, but a complicated and variable art movement worthy of deep and wide research[2].

When two styles of art collide, this results in art conflict or art fusion due to the artistic differences. With art shock, art conflict will lead to art filter and art misreading. Alternatively, art fusion leads to art compensation and art referencing, and finally generating art transformation. This is the case for Chinoiserie. This is a whole new decorative style different to the preceding styles from which it was born and brought about through the collision of Eastern and Western art within Europe. This process occurred over the course of more than a century, being a dynamic process of art communication, with each "production" then going on to collide another subsequent artistic style and causing the process to repeat and develop. As such, this can be considered to have been a cyclical process.

Currently, in the research of the westwards introduction of Chinese culture, most of Chinese scholars tend to focus on major issues such as rise of sinology or the influence posed by Chinese philosophy and literature on the West, whereas Chinoiserie is generally mentioned only as a social phenomenon of "Chinese Fashion", with its contribution to art history often being overlooked. Not only does such research tend to underplay the significant influence that Chinese culture made upon European art, but these articles tended to be unequal in stature and influence to the research conducted by western scholars in this field.

A review of this period is worthwhile, since a clearer picture of the history may be drawn where the complementary perspectives of both Western and Chinese scholars into Chinoiserie are considered.

1 David E. Mungello, *The Great Encounter of China and the West, 1500-1800* (3rd ed.), Rowman & Littlefield, Texas 2005

2 Minglong Xu, *the European chinoiserie in 18th century*, Shanxi Education Press, Taiyuan 1999

1.2 Conceptual Analyses

1.2.1 The understanding of Chinoiserie in English

The term "Chinoiserie" (\ʃi.nwa.zʁi\ féminin) originated from French, and has become an internationally recognized academic term. Chinoiserie is derived from the French word "Chinois"(Chinese) + "erie"(having the quality of)[1].

The first usage of "Chinoiserie" was used to describe the interior design of Rococo style during the period of French Regency Dynasty (1715-1723) as is shown in the works of Watteau, Boucher and others. Rococo style reached its zenith in 1730s, which was subsequently followed by wide popularization of "Chinoiserie" among European citizens[2].

The term is described by Encyclopedia Britannica as:

> "17th- and 18th-century Western style of interior design, furniture, pottery, textiles, and garden design that represents fanciful European interpretations of Chinese styles. In the first decades of the 17th century, English and Italian and, later, other craftsmen began to draw freely on decorative forms found on cabinets, porcelain vessels, and embroideries imported from China. The earliest appearance of a major chinoiserie interior scheme was in Louis Le Vau's Trianon de porcelaine of 1670–71 (subsequently destroyed), built for Louis XIV at Versailles. The fad spread rapidly; indeed, no court residence, especially in Germany, was complete without its Chinese room, which was often, as it had been for Louis, the room for the prince's mistress (*e.g.*, Lackkabinett, Schloss Ludwigsburg, Württemberg, 1714–22). Chinoiserie, used mainly in conjunction with Baroque and Rococo styles, featured extensive gilding and lacquering; much use of blue-and-white (*e.g.*, Delftware); asymmetrical forms; disruptions of orthodox perspective; and Oriental figures and motifs. The style—with its lightness and asymmetry and the capriciousness of many of its motifs—also made itself felt in the fine arts, as in the paintings of the French artists Antoine Watteau and François Boucher.
>
> The cult connected with the fad prepared Europe for the reception of greater informality in garden design. During the 18th century, pagodas and tea pavilions invaded European parks as gazebos. In England European ideas about Chinese philosophy were joined with English notions about the sublime, the romantic, and the "natural" to produce the English, or Anglo-Chinese, garden. The ill-informed tutelage of Sir William Temple (*On the Garden of Epicurus*, 1685) operated in England; whereas the later direction of Sir William Chambers (*Designs of Chinese Buildings*…, 1757), who had been in China, was more influential on the Continent[3]."

Oxford Dictionary of Phrase and Fable 2006, originally published by Oxford University Press 2006, give a straightforward explanation: "Chinoiserie, the imitation or evocation of Chinese motifs and techniques in Western art, furniture, and architecture, especially in the 18th century[4]."

1 *The Dictionary of Art (Vol.7)*, Edited by Jane Turner, Grove's Dictionaries, New York, 1996, p.165

2 *Encyclopedia of world art (Vol.1)*, edited by Bernard Samuel Myers, McGraw-Hill, New York 1959

3 *The New Encyclopædia Britannica: Macropædia (Vol. 3)*, 15th Edition, Encyclopaedia Britannica, inc, London 2007, p.241

4 Elizabeth Knowles, *The Oxford Dictionary of Phrase and Fable*, Oxford University Press, UK, 2006

1.2.2 The understanding of Chinoiserie in Italian

It is necessary to look at the word in Italian, due to this being the primary scope of this study. According to the *Lo Zingarelli 1995: vocabolario della lingua italiana*, "cineseria o (raro) chineseria [fr. chinoiserie, da chinois' cinese'] s.f. 1 (spec. al pl.) Qualsiasi oggetto p motive ornamentale ispirato al gusto cinese: cineserie settecenteche. 2 (spreg.) Cianfrusaglia. 3 (raro, fig.) Inutile sottigliezza | Eccessiva cerimoniosit à[1]."

Italian descriptions are not as detailed as English ones, showing a little pejorative sense. "cianfrusaglia" or "inutile" refer to useless things that are merely decorative, without any substantial importance, while "eccessiva" seems to be quite the opposite. Obviously, these are not the cases.

1.2.3 The understanding of Chinoiserie in Asia

According to the introduction of the *Shincho Encyclopedia of World Art*[3] published by Shinchosha of Yokyo in 1985, the general definition of Chinoiserie, also known as "Chinese style" and "Chinese savor", can described artistic tendencies that westerner seeks the inspiration and performance source from cultural relics of Far East, especially that of China, as well as resulting works. In terms of fine arts, it appears mostly as Chinese-style characters and plots in the decorative themes. In the period between the late 1600s and 1700s, it had been repeatedly applied to the furniture, porcelain, fabric and printmaking as an irreplaceable role to add richness to Rococo decoration system (the book introduces the Chinoiserie in terms of architecture, painting, furniture and porcelain respectively). Chinese style, however, whose influence gradually waned due to the emergence of neoclassicism, only existed as an exotic representative.

The Chinese scholar Yan Xuanping gives us three definitions of Chinoiserie. They are: 1, An art style created by European in the 17th and 18th centuries in Europe; 2, An art style mainly demonstrated in the field of decorative arts, and also in architecture, painting and gardening; 3, An art style affected by artworks such as cabinets, porcelain and embroidery that were imported from China[4].

Through comparing definitions in both the East and West, the occurrence of Chinoiserie's popularization can be traced to a period between the 17th and 18th centuries. Though influencing numerous areas of design, the sphere of influence of Chinoiserie primarily falls within architecture, furniture, painting, porcelain, gardening and textile design. The subsequent influence of oriental imports served to shape the development of various art forms, though this can be felt most distinctly within the Rococo art style. This is also the author's understanding of Chinoiserie in a narrow sense; more broadly speaking, Chinoiserie is undoubtedly an art movement that spread from the East to the West.

1.2.4 Chinoiserie and Japonaiserie

1 Nicola Zingarelli, *Lo Zingarelli 1995: vocabolario della lingua italiana*, Dodicesima edizione, S F Vanni, 1995, p. 371

2 *Shincho encyclopedia of world art*, edited by 秋山光和 (あきやま てるかず), Shinchosha, Tokyo 1985, p.196

3 Xuanping Yuan, *Chinoiserie design in Europe between 17th and 18th centuries*, Cultural Relics Publishing House, Beijing 2006, p.4

Japonaiserie (English: Japanesery) was the term the Dutch post-impressionist painter Vincent van Gogh used to express the influence of Japanese art. Before 1854, trade with Japan was confined to a Dutch monopoly and Japanese goods imported into Europe were for the most part confined to porcelain and lacquered wares[1].

> "Japanism, also spelled Japonism, French Japonisme, was an aesthetic cult that had a major impact on Impressionist painting. Japanism began in the mid-19th century, and lasted for a generation in France and England. Japanism depended upon the careful study of imported works of Japanese art, usually recent popular prints (Ukiyo-e) rather than important older paintings.
>
> The prints were collected by such painters as Édouard Manet, Edgar Degas, Claude Monet, and other artists. The clarity of lines, spaciousness of composition, and the boldness and flatness of color and light in the Japanese prints had a direct impact on their work, and on that of their followers[2]."

Here is an excerpt from *the meeting of eastern and western art*:

> "On Japanese influence on the Impressionists I have used three terms that sound similar but mean very different things. Japonaiserie has to do with the creation of a Japanese effect in a picture by adding fans, kimonos, vases, screens and other oriental paraphernalia; Monet's La Japonaise is a good example. Japonisme involves serious concern with Japanese pictorial techniques and may or may not include Japanese accessories; Manet's Zola is a fairly primitive example, van Gogh's Bedroom at Arles is a very advanced one. Japonerie is a word applied chief to rather frivolous objects made in the Japanese manner[3]."

Michael Sullivan carefully distinguishes the words "Japonaiserie", "Japonisme" and "Japonerie". This thesis considered "Chinoiserie" as a decorative design centers on oriental theme, and "Chinaism" an ideological cult based on original Chinese items. Although the word "Chinoiserie" may not utilise a similar system of alternative words or suffixes, we may take these differing views of Western appreciations a reference to discuss Chinoiserie.

1 Gioia Mori, *Impressionismo*, Van Gogh e il Giappone, Firenze 1999, p.22
2 Lionel Lambourne, *Japonisme: Cultural Crossings Between Japan and the West,* Phaidon Press, London 2005, p. 14.
3 Michael Sullivan, *The meeting of eastern and western art*, University of California Press, 1989, p.209

1.3 Research Statuses of the West and China

1.3.1 Status quo of monograph publication

Chinoiserie is not a new subject that the first relevant monograph about Chinoiserie has been published by Hugh Honour in 1961. *Chinoiserie: the Vision of Cathay* published by John Murray Ltd. and was reprinted by Charles Scriber's Sons in New York in 1973[1]. The author began by introducing the background of China's dynasties, and then described how the Eastern goods gradually turned to Chinoiserie by trade and Baroque Chinoiserie, Rococo Chinoiserie and Chinese garden which influenced those of Britain in different periods and regions. At last, the author compared the "Japonaiserie" with "Chinoiserie". This book puts the phenomenon of Chinoiserie in its European cultural context. It has also the Italian version (*L'arte della cineseria. Immagine del Catai*). Honour's monograph had an important impact on European and especially Italian scholarship of Chinoiserie. Since then, the monograph of Chinoiserie was published in succession. They are Oliver R. Impey's *Chinoiserie: the impact of Oriental styles on Western art and decoration*[2] published in 1977 and Madeleine Jarry's book *Chinoiserie: Chinese influence on European decorative art 17th and 18th centuries*[3] published in 1981; *Chinoiserie: Polychrome Decoration on Staffordshire Porcelain, 1790-1850*[4] written by Howard Davis, *Chinoiserie*[5] written by Dawn Jacobson in 1990s and *The History of Decorative Arts: Classicism and the Baroque in Europe*[6] (Alain Charles Gruber) published by Abbeville Press in 1995, one chapter of which talks about Chinoiserie. These earlier monographs discuss the Chinoiserie either according to time course such as the Chinese export artworks, the Rococo Chinoiserie, the English - Chinese garden and Chinoiserie spread to America in 19th century or to different fields such as architecture, decoration, porcelain, painting…… All of them provide valuable firsthand materials to the latecomer. It is worth noting that *Chinoiserie: the evolution of the Oriental style in Italy from the 14th to the 19th century*[7] *(2008)* and *Pagodas in Play: China on the Eighteenth-century Italian Opera Stage*[8] (2010) are both monographs about Chinoiserie in Italy.

There are two books about Chinoiserie published in the 21th century include

1 Hugh honour, J. Murray, *Chinoiserie: the Vision of Cathay*, University of California, London 1961, reprinted by Harper & Row, New York 1973 (Italian Version: *L'arte della cineseria. Immagine del Catai*, Sansoni, Firenze 1963)

2 Oliver R. Impey, *Chinoiserie: the impact of Oriental styles on Western art and decoration*, Oxford University Press, 1977

3 Madeleine Jarry, *Chinoiserie: Chinese influence on European decorative art 17th and 18th centuries*, Vendome Press, New York 1981

4 Howard Davis, *Chinoiserie: Polychrome Decoration on Staffordshire Porcelain, 1790-1850*, Rubicon Press, London 1991

5 Dawn Jacobson, *Chinoiserie*, Phaidon Press, London 1999

6 Alain Charles Gruber, *The History of Decorative Arts: Classicism and the Baroque in Europe*, Abbeville Press, New York 1995

7 Francesco Morena, *Chinoiserie the evolution of the Oriental style in Italy from the 14th to the 19th century*, Centro Di, Firenze 2008

8 Adrienne Ward, *Pagodas in Play: China on the Eighteenth-century Italian Opera Stage*, Bucknell University Press, Bucknell 2010

Chinese Whispers: Chinoiserie in Britain, 1650-1930[1] *(2008)* and *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain*[2] (2014). Obviously, they focus on Chinoiserie design of different countries. Certainly, there are several recent books about Chinoiserie such as *British Modernism and Chinoiserie*[3] published by Edinburgh University Press and a proceedings- *China: Through the Looking Glass*[4] both published in 2015. These books explore more about the influence of Chinese art and style on Modernist practice in the early twentieth century. They are all worth to be referring to.

Compared with English monographs, the Chinese books of Chinoiserie are relatively rare and late. The earliest one *the European Chinoiserie in the 18th century* and the article *From western "Sinomania" to the westernization of Chinese export art*[5] were both published in 1999. They are books about westward spread of Chinese culture and European's acceptance of it. And then in 2002, Yan Jianqiang published a book - *the communication and reflection of Chinese culture in Western Europe in the 18th century*[6]. The focus of this book seems to be restricted more by the ideology and the political situation of the world. Indeed, earlier Chinese researchers described less about the objects with Chinoiserie in Europe, because whether the document literature or material object are all concentrated in the Western Libraries, museums and archives, these materials were written in many languages including Latin, Portuguese, Spanish, France, English and Italian, they are also very decentralized. This has made it difficult for the Chinese researchers to stay long in Europe to study on it. Certainly, this phenomenon has been changed with the publishment of the following books: *Chinoiserie on European land*[7] (2005) written by Liu Haixiang and *Chinoiserie* published in Taipei in 2014. With the increasing number of Chinese researchers who study in Europe, the direct research on material objects in Europe became more and more specific and in-depth. There are also two dissertations worth mentioning, *Chinoiserie design in Europe between the 17th-18th centuries*[8] written by Yuan Xuanping in 2006 and *Chinoiserie Visual Culture in Early Modern Europe*[9] written by Hu Jun in 2011, the former talks about Chinoiserie from the perspective of design and the latter probed more deeply the form and the social and cultural background of Chinoiserie, both of them combine a variety of foreign

1 *Chinese Whispers: Chinoiserie in Britain, 1650-1930*, edited by David Beevers, Royal Pavilion & Museums, Brighton 2008

2 Stacey Sloboda, *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain*, Manchester University Press, 2014

3 Anne Witchard, *British Modernism and Chinoiserie* Edinburgh University Press, Edinburgh 2015

4 Minglong Xu, *the European chinoiserie in 18th centur,* Shanxi Education Press, Taiyuan 1999

5 Guanghua Hu, from western "Sinomania" ti the westernization of Chinese export art, «Art Observation», 2, 1999, pp.71-75

6 Jianqiang Yan, *the communication and reflection of Chinese culture in Western Europe in the 18th century,* China Academy of Fine Arts Publishing House, Hangzhou 2002

7 Haixiang Liu, *Chinoiserie on European land,* Haitian Press, Shenzhen 2005

8 Xuanping Yuan, *Chinoiserie design in Europe between 17th-18th century*, Cultural Relics Publishing House, Beijing 2006

9 Jun Hu, *Chinoiserie Visual Culture in Early Modern Europe*, PhD thesis, China Academy of Art, Hangzhou 2011

literature and a lot of material objects with Chinoiserie in Europe, which have a great reference value and practical significance.

1.3.2 The universal art theory

The book about the universal art theory is essential to study Chinoiserie. As one of the numerous related monographs, *The Meeting of Eastern and Western Art (1989)*[1] written by Michael Sullivan was mentioned repeatedly by scholars. In this book, the author presents four centuries of exciting interactions between the artists of China and that of Japan and of Western Europe. Clear and understandable elaboration shows how the study of artistic interpretation has significantly broadened our vision of artists and their aims and ideals of both the East and West. This useful book is an integration of profound knowledge, keen observation and depth thinking. *The Image and Imagination of China in the 17th and 18th Century's Italy*[2] Written by Paolo Santangelo from Rome University in 2008 and *Comparison of Chinese and Western Art Spirit*[3] written by Deng Xiaomang in 2010, they are both indispensable references for studying Chinese and Western art.

Europe and China-a survey of their relations from the earliest times to 1800[4] written by Geoffrey Francis Hudson that published in 1931 is an authoritative work of discussing the relationship between China and Europe. *China and Europe: images and influences in sixteenth to eighteen centuries*[5] written by Thomas H.C. Lee that published in 1991 is also worth to be referred to. *Painting: East-West culture clash*[6] published by Beijing University Press and *Cultural flow between China and Outside World*[7] Published by Foreign Languages Press in 1996 are earlier Chinese books that could be found. The former discusses the influence and integration of the East and the West through comparative aesthetics and the latter written by Shen Fuwei, a recognized authority on cultural history. His books cover the major events and developments throughout the thousand years of cultural relations between China and the "outside world" from ancient time to 1949. He used vivid descriptions, traditional legends, archaeological data and Chinese and foreign literatures that were all carefully chosen and verified.

As for books about China, there is several books worth to mention. First of all, *Chinese art at the crossroads: between past and future, between East and West*[8]

1 Michael Sullivan, *The meeting of eastern and western art*, University of California Press, Berkeley 1989

2 Paolo Santangelo, *Confucius in the 18th century Italy: a case of "complex intermediate cross-cultural reflection"*. Paper presented at the Conference held in Venice International University, September, 19, 2015, and partially translated into Chinese in «Guoji Ruxue Yanjiu» 23, 2016

3 Xiaomang Deng, *Comparison of Chinese and Western Art Spirit*, «Hundred Schools in Arts», 4, 2010, pp. 44-56

4 Geoffrey Francis Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, Edwin Arnold, London 1931

5 Thomas H.C. Lee, *China and Europe: images and influences in sixteenth to eighteen centuries*, the Chinese university Press, Hongkong 1991

6 Qingsheng Wang, *Painting: East-West culture clash*, Beijing University Press, Beijing 1991

7 Fuwei Shen, *Cultural flow between China and Outside World*, Foreign Languages Press, Beijing 1996

8 Hung Wu, *Chinese art at the crossroads: between past and future*, Institute of International Visual Arts, London 2001

published by Institute of International Visual Arts in 2001. The author Wu hung, whose special research interests cover relationships between visual and ritual form, social memory, and political discourses. It involved not only the "insider" views of Chinese art critics lived and worked in China, but also scholars outside China. To realize such a broad and diverse compilation of material, Wu Hung brings together both an "insider" point of view and an international sensibility. The book is easy to understand and enjoyable for both art scholars and art enthusiasts. Another one is *the Reception of Chinese Art across Cultures*[1] published by Cambridge Scholars Publishing in 2014. This book is a collection of essays examining the ways in which the Chinese art has been spread, collected, exhibited and perceived in Japan, Europe and America from the 14th century to the 21st. It espouses a multiple perspective of aesthetics, philosophically, socio-cultural, economy and politics.

1.3.3 Ancient achievements

Some books published in the 17th-18th centuries are indispensable reference materials for the study of Chinoiserie, such as Martino Martini's *Sinicae historiae dicas prima*[2] published in 1658 in Munich, Athanasius Kircher's *China Monumentis*[3] published in 1667 in Amsterdam, Niccolò Longobard's *Traité sur quelques points de la religion des Chinois*[4] published in 1701, Jean-Baptiste Du Halde's *Description de la Chine*[5] published in 1735. As the first-hand material for knowing the origin of Chinoiserie, these books had influenced Europe at that time. There are three books that were translated into Chinese: *La Chine ouverte: aventures d'un Fan-Kouei dans le pays de Tsin*[6] (Author: Émile Daurand Forgues) published by H. Fournier in 1844 and translated by Qian Linsen and Cai Hongning in 2004; Henri Cordier's *La Chineen Franceau XVIII esiècle*[7] translated by Tang Yuqing in 2006 and reprinted in 2010; *China Monumentis* translated by Zhang Xiping in 2010. Especially the latter two written by famous sinologist from France and Germany respectively are masterpieces with rich content, precious pictures and high academic value.

1 Michelle Huang, the Reception of Chinese Art across Cultures, Cambridge Scholars Publishing, Cambridge 2014

2 Martino Martini, *Sinicae historiae decas prima,* Monaco di Baviera, 1658

3 Athanasius Kircher, *China Monumentis qua sacris qua profanis, nec non variis naturae et artis spectaculis, aliarumque rerum memorabilium argumentis illustrate,* apud Jacobum àMeurs, Amsterdam 1667

4 Niccolò Longobardi, *Traité Sur Quelques Points De La Religion Des Chinois,* J. Josse, Paris 1701

5 Jean-Baptiste Du Halde, *Description géographique, historique, chronologique, politique, et physique de l'empire de la Chine et de la Tartarie chinoise, enrichie des cartes générales et particulieres de ces pays, de la carte générale et des cartes particulieres du Thibet, & de la Corée; & ornée d'un grand nombre de figures & de vignettes gravées en tailledouce* (Vol. 1-4), Chez P.G. Le Mercier, Paris 1735 (English Version: The General History of China: containing a geographical, historical, chronological, political and physical description of the empire of China, Chinese-Tartary, Corea, and Thibet ; including an exact and particular account of their customs, manners, ceremonies, religion, arts and sciences, translated by Richard Brookes, J. Watts, London 1736)

6 Émile Daurand Forgues, *La Chine ouverte: aventures d'un Fan-Kouei dans le pays de Tsin*, H. Fournier, Paris 1845, translated by Qian Linsen and Cai Hongning, Shandong Pictorial Publishing House, Jinan 2004

7 Henri Cordier, *La Chineen Franceau XVIII esiècle*, Paris 1910, translated by Tang Yuqing, Shanghai Bookstore Publishing House, Shanghai 2010

1.3.4 Indirect related achievements

As for the communication and commercial between East and West, *the Great Encounter of China and the West, 1500-1800*[1] published in 2005 is worth mentioned. Both student studying history and common readers could benefit from this book. The reference sources listed at the end of each chapter testifies the author's extensive knowledge of the subject. David E. Mungello wrote an excellent summary and some unique insights on Chinese-Western relations.

As the first Italian missionary in China between the 16th - 17th century, Matteo Ricci took his dairy about his life in China back to Italy, then Belgian Jesuits Nicolas Trigault organized and translated it into Latin and Published in 1615 (*De Christiana Expeditione apud Sinas Suscepta ab Societate Iesu*) [2]. In 1983, Zhonghua Book Company published it in Chinese. Certainly, there are no content about Chinoiserie in the book, but the records of all aspects of China in westerners' eyes, from faith, culture to music. A lot of contents about the traditional Chinese culture and pieces in the book are valuable reference materials for the thesis. This book is similar to another Italian book *Padre Matteo Ricci: l'Europa alla corte dei Ming*[3] published in Milano in 2003, chapter of which contains descriptions from the religious view of Matteo as a missionary to China. Certainly, *Il milione*[4] and its English version *The travels of Marco Polo* are related.

The chronicles of the East India Company Trading to China[5] written by American H.B.Morse, the former four volumes of which were published by Oxford University Press firstly in 1926, and then the fifth volume in 1929. In 1991, it was published in Chinese by Zhongshan University Press of Guangzhou. This is a rare book with the trade records of the East India Company. However, the history of East Indian Company is the prerequisite for understanding this period of more than two hundred years. Certainly, books about China's trade are not rare, such as *The China trade, 1600-1860*[6] Published by Patrick Conner in 1860 and *The China Trade: Export Paintings, Furniture, Silver & Other Objects*[7] published by Pyne Press in 1972. There are also many other related books in this century, including those focus the export goods. For example, *Chinese Export Art in the Eighteenth Century*[8] published in 1967 in London, *Chinese export porcelain: an historical*

1 David E. Mungello, *the Great Encounter of China and the West, 1500-1800* (3rd ed.), Rowman & Littlefield, Texas 2005

2 Matteo Ricci, Nicholas Tregault, *China in the Sixteenth Century: The Journals of Matthew Ricci, 1583-1610*, Random House, New York 1953. Translated by He Gaoji, Wang Zunzhong, Lishen, Zhonghua book company, Beijing 1983

3 Filippo Mignini, Padre Matteo Ricci: l'Europa alla corte dei Ming, Mazzotta, Macerata 2003

4 Marco Polo, *Il milione*, a cura di Valeria Bertolucci Pizzorusso Adelphi, Milano 1975 (English Version: edited by Hugh Murray, Harper & brothers, New York 1845)

5 Hosea Ballou Morse, *The chronicles of the East India Company Trading to China*, Clarendon Press, Oxford, 1926. Translated by Ou Zonghua, Lin Shuhui, Zhang Wenqin, Guangzhou Zhongshan University Press, 1991

6 Patrick Conner, *the China trade, 1600-1860*, Royal Pavilion, Art Gallery and Museum, Brighton 1860

7 Carl L. Crossman, *the China Trade: Export Paintings, Furniture, Silver & Other Objects*, Pyne Press, Princeton 1972

8 Margaret Jourdain, R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century*, Spring Books, London 1967

Survey[1] published in 1977 and *Chinese Export Porcelain: East to West*[2] published in 2008. With a large number of strictly selected pictures from collections and museums, all of this books show the spectacular scene of the trade in the past and the story of every treasures. In 1984, Chinese scholar Zhu Jieqin published the *History of Foreign Relations Proceedings*, in which there is a paper – *the process of Chinese porcelain transmitted to Europe and interaction in the 17th -18th century*[3]. Throughout his lifetime, the author translated a number of works of Western historians, his personal writings also involved "Chinese and foreign relations", "world history", "history theory" and "history of literature and art". In the same year, Cultural Relics Publishing House published a book of Japanese scholar, *Ceramic Road*[4]. The author, a professor of University of Tokyo, published this book in 1969. This is an important book that explored the history of Chinese porcelain and that of Chinese export porcelain. It has won widespread praise in the field of world ceramics.

And then *Dutch East India Company and Chinese porcelain of Ming and Qing Dynasty*[5] published by Jiangxi Cultural Relics in 1990, *Chinese porcelain in Chinese and Western cultural exchange*[6] published by Palace museum journal in 1993 and *European style of porcelain exported by Jingdezhen in the 16th-18th centuries*[7] published on Collector in 2005 are authoritative works about export porcelain.

1.3.5 Direct related achievements

The books and articles related to specific cases are basically in Italian. First of all, there are three papers worth to be mentioned: *Chinoiserie di Sicilia*[8] and *Riflessi del gusto per la cineseria e gli esotismi a Palermo tra rococò e neoclassicismo: collezionismo, apparati decorativi e architetture*[9] published by Pierfrancesco Palazzotto In 2002 and 2008 respectively and *Dallo studio tecnico al restauro le chinoiserie del Museo Regionale di Palazzo Mirto di Palermo*[10] published by Mauro Sebastianelli in 2010, all are the most direct reference of chinoiserie in

1 Elinor Gordon, *Chinese export porcelain: an historical survey*, Main Street/Universe Books, New York 1977

2 Shirley H. Ganse, *Chinese export porcelain: East to West*, Long River Press, San Francisco 2008

3 Jieqin Zhu, *The process of Chinese porcelain transmitted to Europe and interaction between 17th-18th centuries*, in *Proceedings of history of Chinese and foreign relations*. Henan People's publishing House, Henan 1984

4 三次上男，*Ceramic Road*, translated by Li Xijing and Gao Ximei, Cultural relics publishing house, Beijing 1984

5 Xianming Feng, Xiaoqi Feng, *Dutch East India Company and Chinese porcelain of Ming and Qing Dynasty*, «Jiangxi Cultural Relics», 2, 1990, pp. 101-117

6 Liying Wang, *Chinese porcelain in Chinese and Western cultural exchange*, «Palace museum journal», 7, 1993, pp.75-87

7 Dongsheng Geng, *European style of porcelain exported by Jingdezhen in the 16th-18th centuries*, «COLLECTOR», 10, 2005, pp.29-36

8 Pierfrancesco Palazzotto, *Chinoiserie di Sicilia*, «Salvare», Palermo, c2002, pp. 32-33

9 Pierfrancesco Palazzotto, *Riflessi del gusto per la cineseria e gli esotismi a Palermo tra rococò e neoclassicismo: collezionismo, apparati decorativi e architetture*, in *Argenti e cultura rococò nella Sicilia centro-occidentale 1735-1789*, catalogo della mostra (Lubecca 21 ottobre 2007 - 6 gennaio 2008) a cura di S. Grasso e M.C. Gulisano, Flaccovio, Palermo, 2008, pp. 535-561

10 Mauro Sebastianelli, *Dallo studio tecnico al restauro le chinoiserie del Museo Regionale di Palazzo Mirto di Palermo*, «OADI», 10, Palermo 2010, pp.57-63

Palermo, which pointed out the research direction to this thesis.

Palazzo Mirto: cenni storico-artistici ed itinerario[1] published in 1985 and *Palazzo Mirto*[2] Published by Soprintendenza Regionale Beni Culturali e Ambientali di Palermo in 1999 introduce the oriental pieces in Palazzo Mirto in detail, including some porcelain, utensils and fan, and also "the eight immortals". Chinoiserie is explored more deeply, which will provide powerful evidences to the thesis. Although *Arti decorative nella collezione Lanza Filangeri di Palazzo Mirto*[3] didn't mention "Chinoiserie", it contains records of collections in Palazzo Mirto, in which collected pieces of Chinoiserie, such as Tavolino con piano ribaltabile a vela, Placca di giada bianca cinese, Portacipria con specchio, Statuine di soggetto orientale and Netsuke o netsuko giapponese con dodici teste. All of this provides a strong proof for the thesis.

La Casina Cinese, nel region Parco della Favorita di Palermo[4] published in 2015 and *La Palazzina Cinese di Palermo*[5] published in 2016 are both new books. The former comprehensively introduced the Chinese palace from its history background, architectural structure, interior restoration, special orientalism in Sicily. The book mentioned a lot about the Chinoiserie in other places in Sicily and introduced the representative frescoes in detail. The latter is valuable reference for the thesis.

There are also books and papers about the Sicilian palaces with Chinoiserie. *Palermo città d'arte-Guida monumenti di Palermo e Monreale*[6], it's a presentation of Rosario La Duca in 1998. As a travel guide book, it contains the comprehensive introduction to the monument in Palermo and to the study cases; even Chinoiserie was mentioned when introducing Palazzina Cinese and Palazzo Mirto. *Dimore di Sicilia*[7] written by Angheli Zalapì was published in Venezia in 2000. This book introduces in detail some unique palaces in Sicily, such as Palazzinna Cinese, Palazzo Mirto, Palazzo Biscari, Palazzo Valguarnera Gangi and Villa Airoldi. In particular, the part of Palazzina Cinese (pp.254-264) introduced Chinoiserie comprehensively, laying the foundation to the thesis. The presentation of other palaces' pictures also shows that there may also be Chinoiserie in some rarely-mentioned palaces. It's a valuable book with complete introduction the Chinoiserie palaces in Sicily.

1 Giulia Davì, Elvira D'Amico, Paola Guerrini, *Palazzo Mirto: cenni storico-artistici ed itinerario*, STASS, Palermo 1985

2 Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, *Palazzo Mirto*, Priulla, Palermo 1999

3 Flavia Alaimo, *Arti decorative nella collezione Lanza Filangeri di Palazzo Mirto*, Regione siciliana, Assessorato dei beni culturali e dell'identità siciliana, Dipartimento dei beni culturali e dell'identità siciliana: Galleria interdisciplinare regionale della Sicilia di Palazzo Abatellis, Palermo 2015

4 *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì, Eliana Mauro, Cricd, Palermo 2015

5 Marcella La Monica, *La Palazzina Cinese di Palermo, Tra decorazione e simbolismo*, FrancoAngeli, Milano 2016

6 Cesare De Seta, Maria Antonietta Spadaro, Sergio Troisi, Palermo città d'arte: guida illustrata ai monumenti di Palermo e Monreale, Ariete, Palermo 1998

7 Angheli Zalapì, *Dimore di Sicilia*, Arsenale, Venezia 2000

Chinoiserie was not the main decorative design in art history of both China and the West, it had even been ignored. Western monograph of art history might mention it in description of the Baroque and Rococo style, but the art history and the design history of China were rarely mentioned in this field. The primary reason is the occurrence of Chinoiserie in Europe. On one hand, the lack of study materials has been the biggest challenge for Chinese scholars. On the other hand, the research of Chinese culture in Europe gradually gain popularity in China recent years, it needs more time for Chinese scholars to explore the Chinese export artworks and its influence on the West. With the increasingly frequent cultural exchange between China and West, Chinese scholars enjoy more accesses to the main Western libraries, archives and museums where important Western original materials and contemporary research findings are published in succession. In addition, with the rapid increase of China's comprehensive national strength, sinology and other related disciplines enjoy further development. With more exhibitions of Chinese export artwork holding in China and frequent exchanges between Chinese and foreign scholars, China plays an indispensible role in the research.

1.4 Analysis of ideas

This thesis would like to discuss some background questions before entering formal discussion.

1.4.1 Discussion the scope of Chinoiserie

"China" for Europeans in the 17th and 18th centuries meant the rest of the world even included America and North Africa. Though Europeans had been fascinated with Chinese style since the heyday of Middle Ages during the 12th -13th centuries, the term "Chinoiserie" does not exist until the 18th century. All exotic places were called "India" during the reign of Louis XIV, when the terms "Indian style" and "Chinese style" were thought to be synonyms in French. The so-called the East India covered area extended from the east of Cape of Good Hope to China's Canton, or from the Indian Ocean and the Pacific Ocean while the West India included Brazil and The Andes[1].

The classification was based on art history, because all these cultures have influenced Europe more or less. Noticeably, exchanges between Europe and India as well as Japan in many aspects started before the import of Chinoiserie. Thus, Chinoiserie was not from China alone. To distinguish its sources, new terms such as "Japonaiserie", "Indioiserie" and "Persioiserie" would have to create. Given the complexity of this process, the sources of Chinoiserie is almost unable to be separated. This dissertation focuses on the Chinoiserie elements of China, discussion on factors integrated with the Chinese elements will also be covered without analyzing other oriental styles that have influenced Europe[2].

1 David E. Mungello, *the Great Encounter of China and the West, 1500-1800* (3rd ed.), Rowman & Littlefield, Lanham 2005

2 Jun Hu, *Chinoiserie Visual Culture in Early Modern Europe*, PhD thesis, China Academy of Art, Hangzhou 2011

1.4.2 The characteristic of Chinoiserie

European artists became familiar with Chinese art through Chinese export goods and the records of missionaries, merchants and travelers. Export goods, however, differ from traditional Chinese ones, and not all of the records of China were trustworthy. As such, most Europeans unconsciously created an imaginary China, often wealthy and wonderful, mixed with impressions of India and Japan. Restricted by the differing crafting skill and materials, as well as by the preferences of the European market, European artists and artisans typically did not develop deep understanding of the "true" versions of the art. Either intentionally or unintentionally, ultimately, this resulted in the creation of a peculiar European version of the Chinese art style.

1.4.3 Why Chinoiserie was born in the 17th – 18th centuries?

In the 17th and 18th centuries, alongside the rise of bourgeois, Eastern trade and the industrial revolution, the various European nations each nurtured an expansionist foreign policy, and a desire to colonize the entirety of the world. This coincided with the Qing government establishing a new feudal regime, in which the seeds of capitalism were heavily depressed and there was little to no interest in the world beyond China.

The styles of Baroque and Rococo were popular during this period in Europe, coinciding with the late Ming and early Qing of China (17th century). Craftsmanship had developed considerably during this period and exports had an emphasis on splendor, the gorgeous, complication and delicateness, including porcelain, embroidery, lacquer, wood furniture and so on. These handicrafts demonstrated an exotic affectation, which exactly catered to the taste of the European nobility. Looking at the various periods of Eastern and Western art history before contemporary art, no other two coincidental artistic styles pursued the same spiritual enjoyment and fit as these.

Art in the 18th century turned to the elegant, unique and live – a rejection of the previous styles that imposed upon the subject, using majesty and greatness to display dominance. As such, these were gradually substituted by dedicated, brisk and exotic styles. At the same time, dissatisfaction with the monarchy and civil unrest was growing, with thoughts of freedom and equality sweeping through populations like a rising wind. Religion and history could no longer be used for the legalization of royal families, with the flourishing of the natural science substituting these and bring equality between the aristocracy and citizens. Rulers could no longer surround themselves with megalomaniacal art and design as before, unconsciously feeling and responding to the pressure of the populous' thoughts and opinions. Though it was impossible to abandon the pomp of nobility completely, such developed a taste in art that was in its essence half noble and half civilian[1].

1.4.4 Why Chinoiserie was popular in the 18th – 19th centuries in Sicily?

1 Geoffrey Francis Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, Edwin Arnold, London 1931

Chinoiserie is widely believed to have been born in the mid to the late 17th century in Europe, reaching its zenith in the mid-18th century before waning in the 19th century. Japonaiserie eventually replaced Chinoiserie as the favored oriental style for Westerners, with its popularity persisting well into the 20th century.

This thesis studies the Chinoiserie in Sicily between the 18th and 19th century, being slightly later than the period in which Chinoiserie is generally considered to have peaked universally. This is due Britain, Germany and France having out performed Italy in terms of direct trade with China and the degree of fanaticism of various strata of population. Italians were, however, frequent visitors and missionaries to China in order to gain a direct and deep understanding of Chinese culture. The states of Italian Peninsula at that time did not establish an East India Company to carry out direct trade with China, even during the highly prosperous of 18th century, when Chinese trade ports were packed with merchant ships from the rest of the world. However, the author believes that the emergence of Chinoiserie in Italy could, to a great extent, be attributed to the profound cultural influenced posed by other European countries, especially France. The famous Palazzina Cinese has been erected by Ferdinando Ⅳ di Borbone, son of King Charles Ⅲ of Spain. Sicily has a special historical experience, due to the development of Chinoiserie in the late 18th and 19th centuries, and will be further discussed in depth within this thesis[1].

1.4.5 The classification of this thesis

The Chinese Vogue is widely spread, covering subjects such as political systems, philosophy, literature, art, science and technology, and religion with followers from nobility presented by court to scholars and to the masses. Previous studies of Chinoiserie were classified based on art fields, such as architecture, decoration, porcelain, painting, textiles and so on. There are also classifications based on era, such as Baroque Chinoiserie, Rococo Chinoiserie and Neoclassicism Chinoiserie. Inevitably, these all include the description of the architectural style as a whole and the historical connotation of a certain decorative pattern. This thesis will discuss these exotic indications from four aspects, being traditional Chinese artworks, Chinese export commodities, mimetic European products and Sicilian Chinoiserie in the European art movement. Such classification is communication-oriented, which is helpful for exploring the origin of related works and for revealing various intriguing phenomena in the process of art communication.

1 Paolo Santangelo, Hualuo Shi, *The Image and Imagination of China in the 17th and 18th Century′s Italy*, 《Fudan Journal(Social Sciences Edition) 》3, 2008

2 DISCOVERIES OF CHINA AND CHINOISERIE

2.1 Tracing the source

2.1.1 The early records of China from Europe

The earliest existing European records of China are Ancient Greek. The Ancient Greek had heard of a silk producing country in the Far East, and they use "Seres[1]" referring to people and nations that produced and traded in these kinds of fabric. It is thought that this term derives from the Chinese word "Sī (丝)" for silk. Though disputed, the first accounts of "Seres" are generally thought to have been recorded by the Greek historian Ctesias in the 5th century BC, in which he refers to them as "people of portentous stature and longevity[2]". The Greek geographer Strabo mentions "Seres" in his *Geographia* in the 1st century BC. Furthermore, he mentions that these people extend far into eastern Asia within his record on the Greco-Bactrian Kingdom, with this likely being the first known contact between China and the West in around 220 BC. Pomponius Mela gives details of the "Seres", speaking about the Caspian Sea and the Scythian shores, which is thought to refer to Lop Nur in Chinese territory today. A few decades later in his *Naturalis Historia*, Pliny the Elder described the location and manufacture of "Seres". The country of "Serica" is positioned in the Ptolemy world map of 150 AD; Ptolemy also positions China (Sinae) quite precisely, labeling"Sera, the Capital of the Seres[3]". With Zhang Qian's[4] mission to the Western Regions bringing the Chinese into contact with the outposts of Hellenistic culture established by Alexander the Great, China and the Roman empire became connected though the trades route between Europe and Asia. From the 1st century AD, silk fabrics have become popular within the territories of the Roman Empire, with the ownership of these not limited to the aristocracy, but extended to various hierarchies regardless of social status. It is natural; hence, that the Roman word "Seres" was commonly used to refer to the entire China nation.

Tab 2.1: Early European records of China

Name	**Eea**	**Area**	**Proffession**	**Book**
Ctesias	5BC	Asia Minor	Historian	Persica , Indica
Strabo	1BC	Ancient Greek	Historical geographer	Geographica
Pomponius Mela	1AD	Ancient Rome	Geographer	De situ orbis
Pliny The Elder	1AD	Ancient Rome	Writer, naturalist	Historia naturalis
Ptolemy	90-168AD	Greece	astronomer, geographer, astrologer	Almagest, Tetrabiblos

1 Wilfred H. Schoff, *The Eastern Iron Trade of the Roman Empire*, Journal of the American Oriental Society, Vol. 35, 1915, p. 237

2 Andrew Nichols, *Ctesias: On India*, A&C Black, New York 2013

3 Henry Yule, *Cathay and the Way Thither, Volume 1*, Oxford university, 1866, pp. xxxvii – xxxviii.

4 Zhāng Qiān (张骞) was a Chinese official and diplomat who served as an imperial envoy to the world outside of China in the 2nd century BC, during the time of the Han dynasty. He was the first official diplomat to bring back reliable information about Central Asia to the Chinese imperial court, then under Emperor Wu of Han dynasty, and played an important pioneering role in the Chinese colonization and conquest of the region now known as Xinjiang.

2.1.2 The eras of "travel sinology"

Lionello Lanciotti, a famous Italian sinologist, regards Italian sinology as "breve storia della sinologia. Tendenza e considerazioni[1]". Being the cradle of European sinology, the development of which was full of up and downs, Italian sinology regained its popularity in the 1950s following its first incarnation within the 18th century. The four hundred years following the Crusades to the opening of Uncharted Waters were called "travel sinology" by the Chinese scholar Zhang Xiping, and can be thought of as the pre-stage of Italian sinology[2].

Mongolia became the dominant power within the Eurasian continent during the 13th century. The Mongol conquest brought merchants and travelers back to the Silk Road, long previously having fallen into disuse, resuming the flow of trade between China and Europe. The Roman Curia first contacted the Mongol Khan in 1245. Pope Innocent Ⅳ sent two diplomatic corps to Mongolia, with the one led by Giovanni da Pian del Carpine[3] heading to Karakorum via Poland and Russia, and then returning with the reply of Mongol Khan in 1247. This mission was documented within the precious *Mongolia Travel Notes*[4], and Carpine, as the first friar to have visited Mongolia, became somewhat of a celebrity. Following his mission, he reportedly toured across the European continent giving lectures describing his travel. However, the first Europeans to arrive at Khan Bali (Beijing) and be presented to Kublai (the fifth emperor of the Yuan Dynasty) were well-known merchants of Venice – the brothers Polo. Marco Polo was presented to the emperor during their second journey to China in 1275, after which he stayed to serve the Yuan court for 17 years. In 1295, he returned to Italy and, from prison, completed his influential memoir *Il Milione* (transcribed by Rusticiamo at Polo's dictation) [5] This master piece was the first travelogue written by a European with experience of living in China for a long period, and whose publication ushered in new era in which greater numbers of Europeans set out to explore and integrate into China.

Another famous religious traveler was Friar Odoric, the Catholic Franciscan friars who began his Eastern tour in around approximately in 1317. Travelling by sea, he arrived in China in 1322 for a tour which lasted for four years until 1328. Following his three year stay in Beijing, a record of his travels was publicized within the famous *East tour record*[6]. The last European to write a China travelogue during the Yuan dynasty is Giovanni dei Marignolli, designated by Pope Benedictus Ⅻ, and arriving in Beijing in 1342. After a 4 year stay in China, he came back to Europe and being known as one of the four medieval travelers.

1 Lionello Lanciotti, *Gli studi sinologici in Italia dal 1950 al 1952*, in «Mondo Cinese» 23, 1978, pp. 3-12

2 Xiping Zhang, The Study of Missionary Sinology, Elephant Press, Zhengzhou, 2005

3 Variously rendered in English as John of Pian de Carpine, John of Plano Carpini or Joannes de Plano 1182-1251, Perugia, Umbria, Franciscan friar

4 Giovanni Da Pian Del Carpini, *History of the Mongols Whom We Call the Tartars*, translated by Geng Sheng, Zhonghua Book Company, Beijing 1985, pp.50. (French version: Jean de Plan Carpin histoire des Mogols, Éditions Papillon, 2008)

5 Marco Polo *The Travels of Marco Polo* (3ed version), Harper & brothers, New York 1845 (Itanlian version: Il Milione, Adelphi, Milano 1975)

6 Odorico da Pordenone, *The Travels of Friar Odoric*, translated by He Gaoji, Zhonghua Book Company, Beijing 2002

It is worth noting that all these early travelogues were inclined to boast of the affluence and magnificent palaces of China. All These descriptions have become myth due to imagination and fiction of Mandeville, a British traveler who had never been to China. His well-known travel memoir, *The Travels of Sir John Mandeville*[1], a picture of China was depicted for Europeans that was - "a fairyland covered with blooming flowers and treasures, full of people lived in peace and happiness". Despite the extremely unreliable and often fantastical nature of the travels described, this built upon an earlier tradition of "Spiritual travelers" writing travelogues based on the second hand depictions of others. This memoir drew much inspiration from *Travels of Marco Polo* and the other previously mentioned travelogues. Following the establishment of the Ming Dynasty, Mongols and those Europeans having a relationship with Mongol were expelled from China, which inevitably bringing the mysterious and dazzling tales of Cathay to an end.

2.1.3 The stage of classical sinology

The introduction and commentary regarding China from the 16th century Spain came primarily from *Historia de las cosas mas notables, ritosy costumbres del gran Reyno de las China*[2] by the Augustinian friar Juan Gonz áez de Mendoza. This book was released in 1585 and soon caused a sensation throughout Europe, as evidenced by the release of numerous translated versions in the following decade (including in Latin, Italian, English, French, German, Portuguese and Dutch). Being published across 46 versions, it was regarded as the most influential encyclopedia of China until superseded by *The Journals of Mathew Ricci*[3], which provided an unprecedented systematic, complete, comprehensive and clear "China image" for the Europeans, The *Journals of Mathew Ricci* represented an elaborate depiction of the 16th century China's environment, politics, economy, history, culture and religion, including customs and rituals. It is of note that the most valuable of references came from the book *Relacion de las cosas de China que propiamente se llama Taylin*[4] by Augustinian friar Martin de Rada.

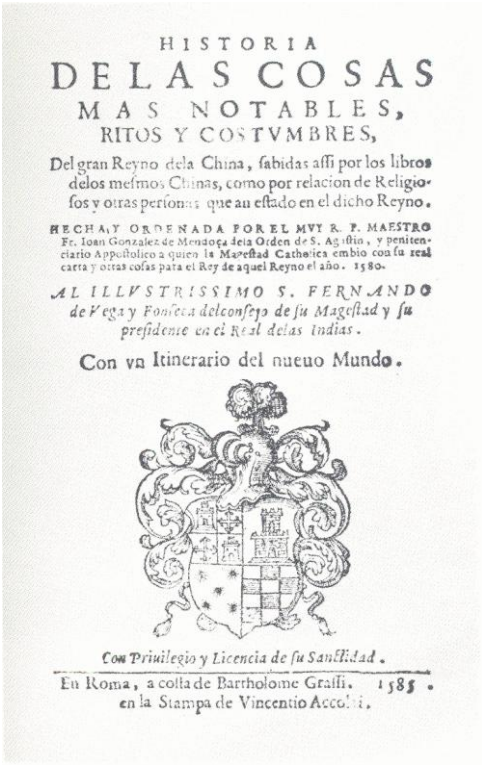
HISTORIA
DE LAS COSAS
MAS NOTABLES,
RITOS Y COSTVMBRES,
Del gran Reyno dela China, sabidas assi por los libros delos mesmos Chinas, como por relacion de Religiosos y otras personas que an estado en el dicho Reyno.
HECHA, Y ORDENADA POR EL MVY R. P. MAESTRO Fr. Ioan Gonzalez de Mendoça dela Orden de S. Agustin, y penitenciario Apostolico a quien la Magestad Catholica embio con su real carta y otras cosas para el Rey de aquel Reyno el año. 1580.
AL ILLVSTRISSIMO S. FERNANDO de Vega y Fonseca delconsejo de su Magestad y su presidente en el Real delas Indias.
Con vn Itinerario del nueuo Mundo.
Con Priuilegio y Licencia de su Santidad.
En Roma, a costa de Bartholome Grassi. 1585.
en la Stampa de Vincentio Accolti.

Fig 2.1 The version of *Historia de las cosas mas notables, ritos y costumbres del gran Reyno de las China* in 1585

1 John Mandeville, *The Travels of Sir John Mandeville*, Macmillan, 1915

2 Juan Gonz áez de Mendoza, *Historia del Gran Reino de la China,* Miraguano Ediciones, Madrid 2008 (English Version: *the Great and Mighty Kingdom of China and the Situation There of,* Hakluyt Society, London 1853, translated by Sun Jiakun, central compilation & translation press, Beijing 2009)

3 Matteo Ricci, Nicholas Tregault, *China in the Sixteenth Century: The Journals of Matthew Ricci, 1583-1610*, Random House, New York 1953. Translated by He Gaoji, Wang Zunzhong, Lishen, Zhonghua book company, Beijing 1983

4 Mart ń de Radawas, one of the first members of the Order of Saint Augustine to evangelize the Philippines, as well as one of the first Christian missionaries to visit Ming China.

It had long confused Europeans in the 16th century as to whether or not the "Cathay[1]" mentioned by Marco Polo referred to China, and similarly, whether if Khan Bali referred to Beijing. Thanks to the investigations conducted by De Rada, the strenuous efforts of Portuguese Jesuits preaching in Indian, and the findings of Italian Jesuit Matteo Ricci during his missionary work in China, "Cathy" and "Khan Bali" were proved to be aliases of China and Beijing respectively. This confirmation marked a new geographic era.

China in the sixteenth century: the Journals of Mathew Ricci and *China Monumentis*[2] *of* Athanasius Kircher were the most prominent books about China. The former, published in Augsburg of Germany in 1615, was translated into various languages and soon swept the whole continent. With his an extraordinarily long experience of living in China and proficiency in Chinese classics, including the *Four Books* and *Five Classics*[3], Matteo Ricci recoded these objectively following what he saw and heard in China as an observer, rather than a flatterer. Despite the passing of the age, his descriptions of the Ming dynasty still deserve great praise by readers of this book today. Nicolò Longobardo successed Matteo Ricci as Superior General of the Jesuit China mission, who is a Sicilian Jesuit continuing to preach in China until around 90 years of age. Athanasius Kircher's book integrates the firsthand materials of Jesuits with 50 illustrations, depicting Chinese garments, architecture and daily life. We may infer that these imagined scenes formed an important early source of the Chinoiserie design that has subsequently been established among Europeans.

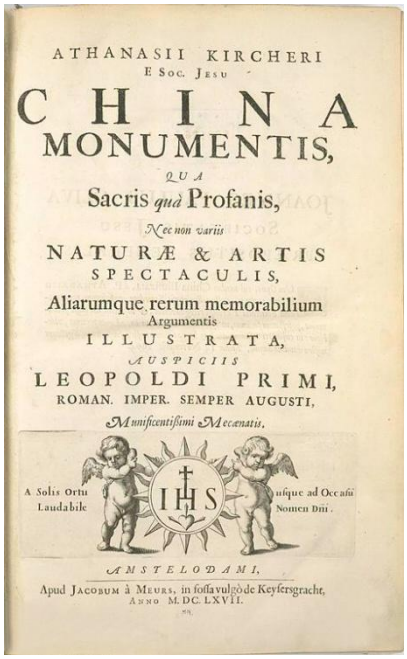
ATHANASII KIRCHERI
E Soc. Jesu
CHINA
MONUMENTIS,
QUA
Sacris quà Profanis,
Nec non variis
NATURÆ & ARTIS
SPECTACULIS,
Aliarumque rerum memorabilium
Argumentis
ILLUSTRATA,
AUSPICIIS
LEOPOLDI PRIMI,
ROMAN. IMPER. SEMPER AUGUSTI,
Munificentissimi Mecænatis,
A Solis Ortu Laudabile
IHS
usque ad Occasu Nomen Dni.
AMSTELODAMI,
Apud Jacobum à Meurs, in fossa vulgò de Keyersgracht,
Anno M.DC.LXVII.

Fig 2.2 The title page of China Monumentis

During the 16th to 18th century, Italian sinology was at stage known as classical sinology, sometimes also referred to as missionary sinology. The first half of the 16th century, was marked by the new era of globalization via Uncharted Waters. In 1540, Portugal, Spain and some other European countries allied with Roman Catholic Church and then established Jesuit Society. Missionaries, also active Chinese culture introducers, were among Portuguese who had boarded China for the first time. During their efforts to introduce the Jesuit into China, they also imported a considerable portion of Chinese culture into the European consciousness.

1 As European and Arab travelers started reaching the Mongol Empire, they described the Mongol-controlled Northern China as Cathay as well. The name occurs in the writings of Giovanni da Pian del Carpine (ca. 1180–1252) (as Kitaia), William of Rubruck (ca. 1220–ca. 1293) (as Cataya or Cathaia).Rashid-al-Din Hamadani, ibn Battuta, Marco Polo all were referring to Northern China as Cathay, while Southern China, ruled by the Song dynasty, was Mangi, Manzi, Chin, or Sin.

2 Athanasius Kircher, *China Monumentis: qua sacris quà profanis nec non variis naturae [et] artis spectaculis aliarumque rerum memorabilium argumentis illustrata*, Apud Joannem Janssonium à Waesberge & Elizeum Weyerstraet, Amsterdam 1667

3 *The Four Books* and *Five Classics* (四书五经 Sìshū wǔjīng) are the authoritative books of Confucianism in China written before 300 BC.

2.1.4 The golden age of China's image in Europe

Martino Martini set out for China in 1640, arriving in Macau initially to spend some time studying Chinese. He settled in Hangzhou in 1643 and undertook a great deal of traveling in order to gather scientific information, especially regarding the geography of the Chinese empire. He made great use of his plethora of talents, being a missionary, scholar, writer and superior. Some of his most important woks include: *Novus Atlas Sinensis*, *De Bello Tartarico Historia*[1], *Brevis Relatio de Numero et Qualitate Christianorum apud Sinas*[2], *Sinicae Historiae Decas Prima*[3] and *Grammatica Linguae Sinensis*[4].

Sicilian Jesuit missionary Prospero Intorcetta studied Chinese philosophy and in 1662 published his notes relating to the study of *the Four Books*. In 1667, he also published *Sinarum scientia politico-moralis*[5], and *Confucius Sinarum philosophus*[6] together with Philippe Couplet in 1687.

Fig 2.3 Illustration from *Confucius Sinarum Philosophus* (La vita e le opere di Confucio)

1 Martino Martini, *De bello Tartarico historia,* Cosmerovius, Vienna 1654
2 Martino Martini, Brevis Relatio de Numero et Qualitate Christianorum apud Sinas (2ed Version), Buseus, Roma 1654
3 Martino Martini, *Sinicae historiae decas prima,* Monaco di Baviera, 1658
4 Martino Martini, *Grammatica Linguae Sinensis,* Th évenot Relations des divers voyages curieux, 1696
5 Prospero Intorcetta, *Sinarum Scientia politico-moralis, sive Scientiæ Sinicæ liber, inter Confucii libros secundus,* 1672
6 Prospero Intorcetta, *Confucius sinarum philosophus, sive scientia sinensis,* apud Danielem Horthemels, Parisiis 1687

Italian missionary Matteo Ripa, a pioneer of the westerly spreading of the Chinese garden, played a significant role in China-West cultural communication in the Kangxi (1661-1722) Period. Between 1711 and 1723, Matteo Ripa worked as an imperial painter and copper-engraver at the Manchu court of the Kangxi Emperor and was ordered to engrave 60 copper engravings of Mountain Resort in 1712. In 1724, together with the engraving of *Thirty-six Views of Mountain Resort* and four Chinese students, returned to Italy by the way of London, where King George I of Great Britain received them at his palace. This set of engravings is now within the collection of Oriental Ancient Books at the British Museum, having provided significant inspiration for the British emulation of the Chinese garden[1].

Mattero Ripa, among others, established a Chinese college in Napoli in 1732 (Collegio dei Cinesi), which boasted the first Chinese research center in Italy. They even compiled some materials for teaching Chinese. “La presenza di queste scritte in lingua hanno svelato interessanti relazioni tra Carlo di Borbone e il Collegio napoletano dei Cinesi, fondato da Matteo Ripa nel 1724, prima generazione di religiosi cinesi educati presso la Congregazione della Sacra Famiglia[2].” This Chinese college had a pioneering role in the history of European Sinology, and is an important indicator for Chinese language and culture, being the predecessor of the modern day University of Naples "L'Orientale" (Universit à degli Studi di Napoli "L'Orientale"). This institute was unmatched at that time in Europe, spreading Chinese culture to Napoli and European nobles.

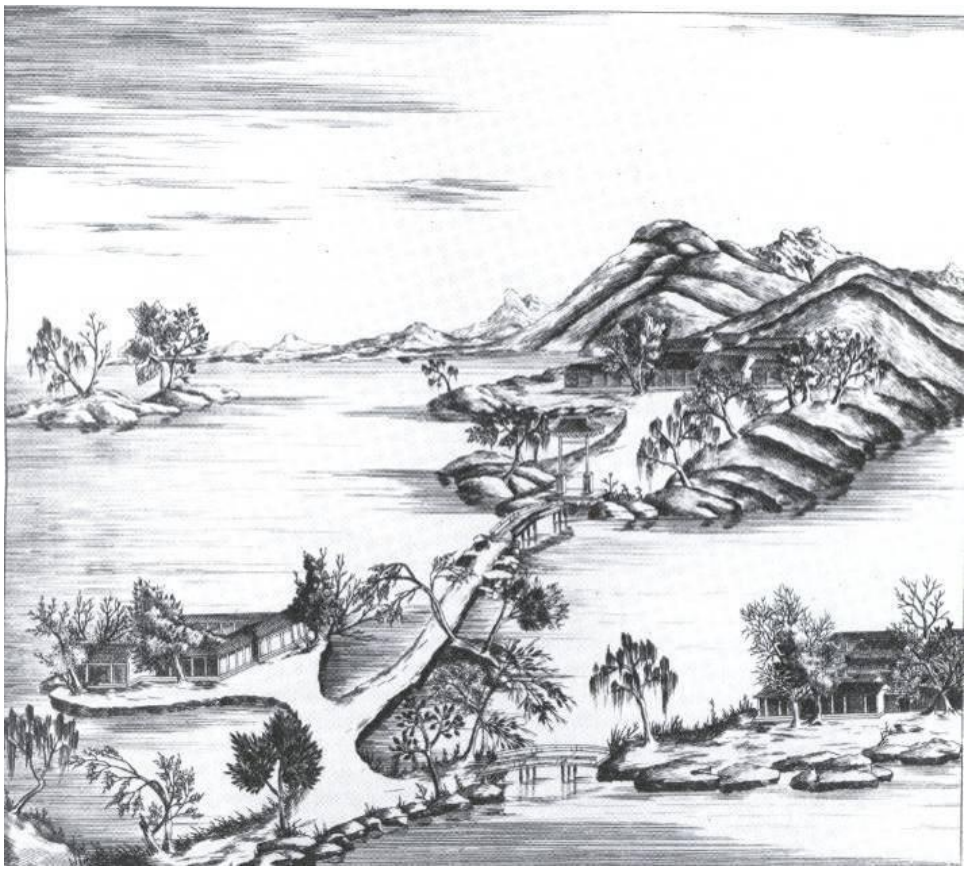

Fig 2.4 *The Imperial Gardens at Jehol*, engraving by Matteo Ripa, 1713

1 Jessica Rawson, *the British Museum Book of Chinese Art*, British Museum Press, London 2007
2 Mauro Sebastianelli, *Dallo studio tecnico al restauro: le chinoiserie del Museo Regionale di Palazzo Mirto di Palermo*, in «OADI»10, Palermo 2010, pp. 57-63

This period marked the golden age of China's image in Italy, and within Europe as a whole. Like the rest of Europe, Italy advocated the Chinese art style and exoticism on a large scale in various cultural fields during the 18th century, through such artists as Pietro Metastasio and Carlo Gozzi in art and literature, Domenico Cimarosa, Benedetto Marcello and Giovanni Paisiello in music[1]. The famous Italian poet Vittorio Alfieri showed his interest in Confucianism within his corpus and plays[2].

There are two French Jesuits who are also worth mentioning. As a sinologist, Joachim Bouvet focused on the Qing dynasty and tried to find a connection between the Chinese classics and the Bible. In 1697, Bouvet returned to France and served as the Chinese emperor's envoy, with a gift of forty-nine volumes in Chinese for the French king. These were deposited in the Royal Library. In return, Louis XIV commissioned Bouvet to present to the emperor a magnificently bound collection of engravings when he arrived in China for the second time in 1699.

Bouvet returned to France in 1697, where he wrote a detailed introduction of Emperor Kangxi and situation in China, widely known as *Portrait histoique de l'empereur de la Chine*[3], with the intention of endearing the support of French King and to satisfy the curiosity of the French people. The publication immediately evoked great passions in France and Europe, and thus led the "Chinese fashion" into a new stage.

Despite setbacks in trade, this failed to dampen the enthusiasm for China amongst the French. Quite to the contrary, the Chinese cultural fever, which was to last for nearly a century, had quietly risen and its popularity soon spread across the European continent.

The second Frenchman of interest is Jean-Baptiste Du Halde, a historian specializing in China. Without ever traveling in China, he collected seventeen Jesuit missionaries' reports and provided an encyclopedic survey of the history, culture and society of China.

Lettres edifiantes et curieuses is a compilation of Jesuits overseas' communications, and reflects Chinese society in great depth and breadth. In this book we find an appreciation of Chinese architecture and art, as well as details of the production process of Porcelain in Jingdezhen, including the craft of a folk silk flower. This book played a significant role in the promotion of European Chinoiserie in the 18th century[4].


DESCRIPTION
DE LA CHINE
ET
DE LA TARTARIE CHINOISE.

Idée générale de l'Empire de la Chine.

Fig 2.5 The title page of *Description de la Chine*

1 Paolo Santangelo, *Confucius in the 18th century Italy: a case of "complex intermediate cross-cultural reflection"*. Paper presented at the Conference held in Venice International University, September, 19, 2015, and partially translated into Chinese in «Guoji Ruxue Yanjiu» 23, 2016, pp. 93-104

2 Vittorio Alfieri, *Del Principe e delle Lettere,* Barbèra, Torino 1859

3 Joachim Bouvet, *Portrait histoique de l'empereur de la Chine de la Chine présenté au roy,* Collège de la Trinité, Michallet, chez Estienne Michallet, Paris 1697

4 Jean-Baptiste Du Halde, *Description Géographique, Historique, Chronologique, Politique, Et Physique De L'Empire De La Chine Et De La Tartarie Chinoise*, P.G. Le Mercier, Paris 1735 (English Version: The General History of China: containing a geographical, historical, chronological, political and physical description of the empire of China, Chinese-Tartary, Corea, and Thibet ; including an exact and particular account of their customs, manners, ceremonies, religion, arts and sciences, J. Watts, London 1741)

2.1.5 Sinology and "Rites controversy"

Répertoire des Jésuites de Chine de 1552 à 1800 published in Paris in 1973 by Joseph Dehergne[1], states that there were 920 Jesuits that had been to China. During the 17th and 18th centuries an intense dispute developed in Europe between the various missions to China, with each side putting forward their own viewpoint though book writing and Chinese classics-translation in the hope of introducing their own collections of Chinese culture and generating sympathy and support. Irrespective of the outcome of these debates, this process served as a driving force behind the wide importation of various aspects of Chinese culture to Europe, and to the rise of Sinology.

In 1754, Edward and Darly published *A New Book of Chinese Designs Calculated to Improve the Present Taste*[2]. Paul Decker revised this book in 1759 and renamed it as *Chinese Architecture, Civil and Ornamental*[3]. The pictures in this album were important references for Chinoiserie design.

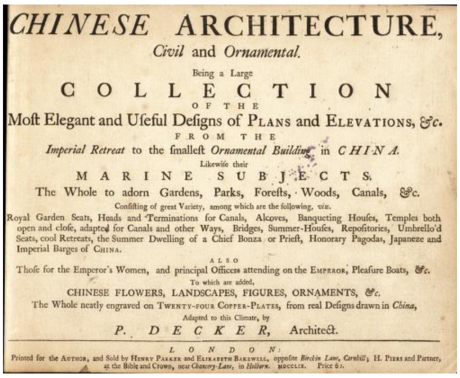
CHINESE ARCHITECTURE, Civil and Ornamental.
Being a Large
COLLECTION
OF THE
Moft Elegant and Ufeful Defigns of PLANS and ELEVATIONS, &c.
FROM THE
Imperial Retreat to the fmalleft Ornamental Building in CHINA.
Likewife their
MARINE SUBJECTS.
The Whole to adorn Gardens, Parks, Forefts, Woods, Canals, &c.
Confifting of great Variety, among which are the following, viz.
Royal Garden Seats, Heads and Terminations for Canals, Alcoves, Banqueting Houfes, Temples both open and clofe, adapted for Canals and other Ways, Bridges, Summer-Houfes, Repofitories, Umbrello'd Seats, cool Retreats, the Summer Dwelling of a Chief Bonza or Prieft, Honorary Pagodas, Japaneze and Imperial Barges of CHINA.
ALSO
Thofe for the Emperor's Women, and principal Officers attending on the EMPEROR, Pleafure Boats, &c.
To which are added,
CHINESE FLOWERS, LANDSCAPES, FIGURES, ORNAMENTS, &c.
The Whole neatly engraved on TWENTY-FOUR COPPER-PLATES, from real Defigns drawn in China,
Adapted to this Climate, by
P. DECKER, Architect.
LONDON:
Printed for the AUTHOR, and Sold by HENRY PARKER and ELIZABETH BAKEWELL, oppofite Birchin Lane, Cornhill; H. PIERS and Partner, at the Bible and Crown, near Chancery-Lane, in Holborn. MDCCLIX. Price 6s.

Fig 2.6 The title page of *Chinese Architecture, Civil and Ornamental*

English designer Chippendale also published *The Gentleman and Cabinet Maker's Director*[4] in 1754, in which he classified furniture styles under three types, Ming Dynasty, Gothic and Rococo. *Deigns of Chinese Buildings，Furniture，Dresses，Machines，and Utensils*[5] published by William Chambers in 1757, was another prominent guide book for the European Chinoiserie design.

Academic sinology was also known as secular sinology. Both the Chinese "Rites controversy[6]" of the late 18th century and the ban on overseas preaching announced by the Vatican, which inevitably had a great influence on the development of Italian sinology, gradually led to the replacement of missionaries by secular scholars.

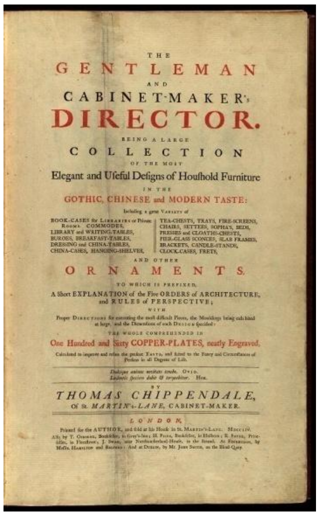
THE
GENTLEMAN
AND
CABINET-MAKER's
DIRECTOR.
BEING A LARGE
COLLECTION
OF THE MOST
Elegant and Ufeful Defigns of Houfhold Furniture
IN THE
GOTHIC, CHINESE and MODERN TASTE:
AND OTHER
ORNAMENTS.
TO WHICH IS PREFIXED,
A Short EXPLANATION of the Five ORDERS of ARCHITECTURE, and RULES of PERSPECTIVE;
THE WHOLE COMPREHENDED IN
One Hundred and Sixty COPPER-PLATES, neatly Engraved,
BY
THOMAS CHIPPENDALE,
Of St. MARTIN's-LANE, CABINET-MAKER.
LONDON,

Fig 2.7 The title page of *The Gentleman and Cabinet Maker's Director*

1 Joseph Dehergne, *Répertoire des Jésuites de Chine de 1552 à 1800*, Institutum Historicum S. I., Rome 1973

2 Eva Dean Edwards, Matthew Darly, *A New Book of Chinese Designs Calculated to Improve the Present Taste, Consisting of Figures, Buildings, & Furniture, Landskips, Birds, Beasts, Flowrs., and Ornaments, &c. by Messrs. Edwards and Darly,* Published according to act of Parliament & sold by the authors, London 1754

3 Paul Decker, *Chinese architecture, civil and ornamental. Being a large collection of the most elegant and useful designs of plans and elevations, &c. from the imperial retreat to the smallest ornamental building in China. Likewise their marine subjects. The whole to adorn gardens, parks, forests, woods, canals, &c.* .. Printed for the author, and sold by Henry Parker and Elirabeth, London 1759

4 Thomas Chippendale, *The gentleman and cabinet-maker's director*, London 1754

5 William Chambers, *Deigns of Chinese Buildings，Furniture，Dresses，Machines，and Utensils*, London 1757

6 *The New Encyclopædia Britannica: Macropædia (Vol. 3),* 15th Edition, Encyclopaedia Britannica, inc, London 2007, p.237

2.2 The China Trade

The China trade here refers in particular to Western business groups, represented by the East India Companies, conducing large-scale trades at ports designated by the Chinese government during the 17th and 18th centuries. China Trade is one of the main features in the history of the East India Companies, though they also conducted trade with the other Eastern countries.

Between the 17th and 18th centuries, the port of Guangzhou witnessed a great display of prosperity, with a forest of "companies" for the various countries constructed, numerous boats shuttled in the harbor, and arrays of various Chinese commodities including silk, porcelain and tea, loaded and transported west. From a global perspective, the China trade accounted for a small, but the most important part of the Eastern trade routes from Europe. According to historical records, the profits realized for the trade of silk could reach up to 150%, with the profits from porcelain being even higher, reaching up to 100%-200%[1].

A list of goods that the East India Company traded with China is detailed within *Chinoiserie: the Vision of Cathay*:

> "It was found that the principle wares after the jewels (which were no doubt of great value though they never came to light) consisted of spices, drugges, silks, calicos, quilts, carpets, and colours & c. The spices were pepper, cloves, maces, mutmegs, cinamon, greene ginger; the drugs were Benjamin, frankincence, galingale, mirabolans, aloes, zocotrina, camphire; the silks damasks, taffetas, sarcenets, altobassos, that is, counterfeit cloth of gold, unwrought China silke, sleaved silke, white twisted silke, curled cypresse. The calicos were book-calicos, calico launes, broad white calicos, fine starched calicos, course white calicos, browne broad calicos, browne course calicos. There were also canopies and course diaper towels, quilts of course sarcenet and of calico, carpets like those from Turkey; whereunto are to be added the pearle, muske, civet and ambergriece. The rest of the wares were many in number but less in value; as elephants' teeth, porcellan vessels of China, coco-nuts, hides, ebenwood as black as jet, bedsteads of the same, cloth of the rinds of trees very strange for the matter, and artificiall in workmanship. All which piles of commodities being by men of approved judgement rated but in reasonable sort amounted to no less than 150000 li. Sterling which being divided among the adventurers (whereof her Majesty was the chiefe) was sufficient to yield contentment to all parties.
>
> Such were the loads of riches brought each year from the Orient to Europe; the sonorous catalogue is alone sufficient to express the sixteenth-century vision of the prodigious East[2]."

2.2.1 East India Company

From the time when progress in marine technology made it possible to explore sea routes, numerous attempts were made by the Europeans to establish commercial contact with countries which were believed to possess some of the "finest of treasures". From this, the East India Company was born.

2.2.1.1 Portuguese East India Company

1 Ming Wan, The history of early relations between China and Portugal, Social Science Academic Press, Shanghai 2001

2 Hugh honour, Chinoiserie: The Vision of Cathay, J. Murray, University of California, London 1961, p.42

Portugal was the first state to trade with India, having monopolized sea power for a period of time. In 1510, Portugal occupied the port Goa on the west coast of India, followed by the occupation of Malacca on the Malay Peninsula the following year[1]. Three years later, the Portuguese fleet appeared in the South China Sea, marking the beginning of European sea trade with China.

However, the success of the Portuguese East India Company[2] (Portuguese: Companhia do comércio da Índia or Companhia da Índia Oriental) in trading with China was ill-fated; both due to arduous traverse back and forth to China and the subsequent rise of the Dutch VOC[3] and British EIC[4]. The Portuguese still managed to generate huge profits through the establishment of the trade point at Macao in 1557. Not only did this make Lisbon the largest of the European commerce centers, but also led to Macao gradually becoming a gateway for Europeans to enter China.

Spain was the second nation to develop trade routes to the East. Following the route of Portugal's traverse, they utilized Manila in the Philippines as a point through which they could trade with China indirectly[5].

2.2.1.2 The Dutch East India Company

The Dutch East Indian Company was originally established as a chartered company in 1602, when the Dutch government granted it a 21-year monopoly on Dutch spice trade. The Dutch had no scruples in turning to piracy after suffering similar difficulties to the Portuguese in undertaking the traverse for China. The most famous incident was the hijacking of the Portuguese ship "Santa Catharina" in 1603, resulting in great profits from the auctioning of plunder in Amsterdam. Portuguese ships captured by the Dutch in 1602 and 1603 typically held cargoes of spices, silks, musk and porcelain. Thousands pieces of porcelain were auctioned in Middelburg and Amsterdam, dominating the trade of these items at that time[6].

The Dutch established a trading post in Taiwan in 1622, but were subsequently expelled by Zheng Chenggong[6] after the fall of the Ming dynasty, and its replacement with the Qing dynasty. VOC tried to use military force against the Ming dynasty of China to open this up to Dutch trade. However, they successfully negotiated a monopoly in trade with Japan, with a peaceful VOC trade post at Dejima of the coast of Nagasaki being for over two hundred years the only place at which Europeans were permitted to trade with Japan. Silver and copper from Japan were used to trade with India and China for silk, cotton, porcelain and textiles. These products were then either traded with other Asian outposts for the coveted spices, or brought back to Europe.

1 Francisco Bethencourt, Diogo Ramada Curto, *Portuguese Oceanic Expansion, 1400-1800*, Cambridge University Press, 2007

2 Luso-Brazilian Review, de Silva, Chandra Richard, *The Portuguese East India Company 1628-1633*, University of Wisconsin Press, 1974

3 VOC: Vereenigde Oost-Indische Compagnie, or Verenigde Oostindische Compagnie in modern spelling.

4 EIC: East India Company

5 Chinese cargo ships would arrive in the Philippines from Macao, Xiamen and Canton every year, ranging from ten to twenty in number.

6 Thomas Crump, *The Dutch East Indies Company - The First 100 Years*, Gresham College, London 2006

7 Zheng Chenggong, was a Chinese Ming loyalist who resisted the Qing conquest of China in the 17th century, fighting them on China's southeastern coast.

2.2.1.3 The English East India Company

The first attempt to find trade routes to China made by the British was in 1596, but the fleet of Captain Benjamin Wood[1] failed to reach its destination and was lost without trace. Forty years later in 1637, Captain Weddell[2] successfully landed his fleet at Canton and opened trade negotiations with the locals on behalf of the English East India Company. Nevertheless, he was forced to leave the country without any commercial success due to the resistance of the Chinese officials.

In 1672, the English East India Company finally secured a trading post in Taiwan. The Company soon engaged in direct and regular trade with the Chinese from that base, being permitted to make regular voyages to Xiamen, Zhoushan and Canton. With its Royal Charter, the Company was granted the privilege of monopoly of British trade in the East Indies until 1833[3].

Despite the company having several failures in removing the administrative restrictions imposed by the Chinese government, trade with China still flourished in the 18th century. The Company traded British woolens and Indian cottons for Chinese tea, porcelain and silk. Tea imports soon became the largest single item in Britain's trading account: "In the season of 1736 there were trading at Canton 12 ships, of which 5 were English, 2 Dutch, 1 Danish and 1 Swedish; in 1753 there were 27, of which 10 were English, 6 Dutch, 5 French, 3 Swedish, 2 Danish and 1 Prussian[4]". The shortage of silver to pay for the tea imports forced the British to seek other commodities to compensate for the loss and to bring in profit.

2.2.1.4 The French East India Company

The French East India Company[5] (French: Compagnie française pour le commerce des Indes orientales) was a commercial enterprise, founded in 1664 to compete with the British and Dutch East India companies.

Planned by Jean-Baptiste Colbert, it was chartered by King Louis XIV (1638-1718) for the purpose of conducting with eastern world[6]. Compared with that of Britain, trade between France and China in the 18th century failed to really flourish. Though strong interest was shown by French King Louis XIV in Chinese culture, direct trade between the two countries was modest, as evidenced by the considerable French consumption of Chinese export goods imported by other European countries.

1 Donald Ferguson, *Captain Benjamin Wood's Expedition of 1596*, «The Geographical Journal» (Vol. 21), 3, 1903, pp. 330-4

2 John Weddell (1583–1642) was an English sea captain who served for both the Muscovy Company and the East India Company

3 The first British ambassador to China, Lord George Macartney (1737 - 1806), a distinguished diplomat and colonial administrator, he was finally granted an audience with Emperor Qianlong to whom he presented the valuable gifts and a letter from George III in September 1792. In September 1793, the King of England asked Macartney to request a permission from the Emperor to establish a British Resident Minister in Peking in charge of overseeing trading affairs. Second one who was appointed to go to China in 1816, like its predecessor, he returned without any agreement with it.

4 G.F. Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, Edwin Arnold, London, 1931, p. 259

5 Subramanian, Lakshmi, *French East India Company and the Trade of the Indian Ocean: A Collection of Essays by Indrani Chatterjee*, Munshiram Manoharlal, New Delhi1999

6 It resulted from the fusion of three earlier companies, the 1660 Compagnie de Chine, the Compagnie d'Orient and Compagnie de Madagascar. The first Director was De Faye, and there were another two directors belonging to the two most successful trading organizations, they jointly managed the company.

2.2.1.5 Other East India Companies

The Danish East India Company (Danish: Ostindisk Kompagni) refers to two separate Danish chartered companies. In 1730, the company was refunded as the Asiatic Company (Asiatisk Kompagni) and opened trade with Qing government at Canton.

The Swedish East India Company[1] (Swedish: Svenska Ostindiska Companiet or SOIC) was founded in Gothenburg in 1731, for the intended purpose of conducting direct trade with the Far East. The venture was inspired by the success of the Dutch East India Company and grew to become the largest trading company in Sweden during the 18th century, though its European influence was marginal.

As drinking tea and possessing Chinese objects became the increasingly fashionable in the Swedish socialite and middle classes, great numbers of Chinese and Indian goods were imported to Sweden. Initially, spices were the primary commodity, along with tea, silk and miscellaneous luxury items. On later voyages, porcelain and tea dominated the bulk of the trade, in order to meet the demand for such goods back in Europe. In an overview of trade in 1774, the share of trade of these items was estimated to be around 90%. Much of the tea was re-exported and smuggled into England, undercutting the prices of the British East India Company. Porcelain was also important, accounting for about 5% of the cargo's value. Over the years, it is estimated that some 50 million pieces of porcelain were imported by the SOIC[2].

During its entire existence from 1731 to 1813, the SOIC made 131 voyages, using 37 different ships. Of these, eight ships were lost, totally or partially. The most serious loss was probably the Götheborg in 1745, which sank just off Älvsborg fortress at the entrance to Gothenburg harbor, having managed to journey safely to China and back. However, even the profits made from the salvaging the wreck was considerable.

According to *the chronicles of the East India Company trading to China*, in the record of the main items of trade in 1787, merchant ships from Prussia and Italy were also noted as being present, importing tea and raw silk, with Genoa also being an important port during this period[3].

The value of porcelain, which was originally transported to Europe as ballast goods, was underestimated by European merchants. However, the small amount of porcelain delivered to Lisbon and Amsterdam alongside the spices became popular among the upper classes of Europe, in particularly, France and Germany, who purchased Oriental adornment in collections one after another. Europe imported increasing numbers of Chinese porcelain items as the trade, which saw an amazing boom in the 17th century, became increasingly profitable. According to relevant data records, from 1602 to 1682, the amount of Chinese porcelain items imported by Dutch East India Company alone stood at over 16,000,000 pieces[4].

1 William Milburn, *Oriental commerce: containing a geographical description of the principal places in the East Indies, China, and Japan, with their produce, manufactures, and trade*. Black, Parry, and Co. London 1813, p.578

2 Colin Campbell, *A passage to China: Colin Campbell's diary of the first Swedish East India Company expedition to Canton, 1732-33*, Royal Society of Arts and Sciences in Göteborg, 1996

3 Hosea Ballou Morse, *The chronicles of the East India Company Trading to China*, Clarendon Press, Oxford, 1926. Translated by Ou Zonghua, Lin Shuhui, Zhang Wenqin, Guangzhou Zhongshan University Press, 1991, pp.156-7

4 Jieqin Zhu, *The process and interaction of Chinese porcelain introduced into Europe between 17th -18th century,* in *Proceedings of History of Foreign Relations,* Henan People's Publishing, 1984

The age of Sail in the 17th century was characterized by uncertainty due to storms, pirates, monsoon, etc. These adverse conditions closed the door to China on most Europeans, except for the merchants and missionaries of East India Companies. Merchants were generally restrained to the confines of Guangzhou port, whilst the number of missionaries accepted by China was limited. Consequently, the artwork transported by the merchant ships of the East India Companies became the main propagator of oriental culture. The figures, scenes, patterns of plant and animals depicted on oriental exports dominated European understanding and perception of the region, giving an impression which, to some extent, was divorced from the real Orient!

Tab. 2.2: East India Companies:

Company Name	**Date of Establishment**	**Trade Point**	**Remark**
Portuguese East India Company	1628-1633	1557 Macao	Casa da Índia 1434-1833
Spanish East India Company	since 1565	Philippines	Manila-Galleon
Dutch East India Company (VOC)	1602 chartered company	1622 Taiwan	1603 hijack of Portuguese ship "Santa Catharina"
English East India Company		1637 Canton 1672 Taiwan	
French East India Company	1664		
Danish East India Company	1616-1650 chartered company 1670-1729 chartered company	1730 Canton	
Swedish East India Company	1731 Gothenburg		1745 Gothenburg sinking
Royal Prussian Asiatic Company in Emden to Canton and China	1752 Prussian trading company	1716 Indian Coast	
Austrian East India Company	1775 series of companies	1776	

2.3 The development of Chinoiserie in various countries

Hudson states in his book *Europe and China*, "Influences passed both ways, but for a while in the Eighteenth century China was a greater power culturally in Paris than was Europe in Pecking[1]". Two dramatic eras in European history can be characterized by the massive influx of eastern culture. The late Roman period marked the first phase, in which Europeans absorbed Christian Faith and Byzantine art from Western Asia; the period before the French Revolution in the 18th century is recognized as the second phase:

> "That was a sort of Indian summer of the antique culture of China. Destined in the nineteenth century and after to be violently invaded, overwhelmed and radically transformed by the progressing

1 Geoffrey Francis Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, E. Arnold, London 1931, p.236

civilization of the West, Old China in the eighteenth reached out and cast a spell over its future conqueror, leaving indelible traces in the cultural tradition of Europe[1]".

The 17th and 18th centuries are known in China as the Kang – Qian flourishing age[2] of Qing dynasty, in which the Chinese population accounted for one third of the global total and the economy was the largest in the world. China dominated the production of most important goods in the international market, including porcelain, tea and raw silk. Commodities were loaded on the merchant ships of various East India Companies in Guangzhou port and transported to Lisbon, Amsterdam, Plymouth and London, to name but a few of the export destinations. Chinese culture and art began to permeate into Europe, posing great influence on various Western fields. The two opium wars in the 19th century marked the end of this golden period of Chinese history, after which the direction of flow of culture and art was reversed and Western influence seeped into the Chinese market[3].

Chinoiserie emerged in the Netherlands, but became full-fledged in France (with Watteau, Boucher and Huth being instrumental figures in the development Chinoiserie). The prevalence and manifestations of Chinoiserie varied from country to country, becoming popular with in England, German countries, Scandinavia, Russia and Poland……

2.3.1 Chinoiserie in Netherlands

Despite its small territory, Holland was the location of the first Stock Exchange (opened in Amsterdam in 1602) and can lay claim to being the birthplace of modern capitalism, which was utilized in support of its trading endeavors. In the early 17th century, Holland began to engage in Eastern trade and became maritime overlord after Portugal. By the mid-17th century, Holland had produced the first Chinoiserie designs in glazed pottery. Holland was an earlier participant than France in Eastern trade, was an earlier imitator of Chinese export porcelain, and as the upper classes did not dominate fashion to the same extent, enabled Chinoiserie to develop originally as a plebeian style. This plebeian trend provided the first incarnation of Chinoiserie design on European porcelain. In terms of decorative color, Dutch Chinoiserie imitated firstly the blue and white Chinese design, before later developing to include five polychrome designs. In terms of decorative subject, auspicious flowers, birds, beasts and beautiful maidens were most often adopted[4].

In addition, Holland was the earliest adopter and became famous for its architectural ceramics, painted with patterns full of Chinese art sentiment including phoenixes, plum flowers, and lions, with the whole picture divide into 36 pieces. During the period with Baroque style, ceramic tiles were not only the main materials of interior paving, but were also used as mural decorations. The world-renowned ceramic tiles enjoyed not only a domestic market, but also spread to that of France, Germany and India.

1 Geoffrey Francis Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, E. Arnold, London 1931, p.236

2 康乾盛世(kāng qián shèng shì), booming and golden age of Qing dynasty (from Kang Xi to Qian Long emperors)

3 *On the Origin of the Study of "Kangqian Shengshi"*, Laboratory of history of the Qing Dynasty, History Institute of Chinese Academy of Social Sciences, Beijing 2011

4 Thomas Crump, *The Dutch East Indies Company - The First 100 Years*, Gresham College, London 2006

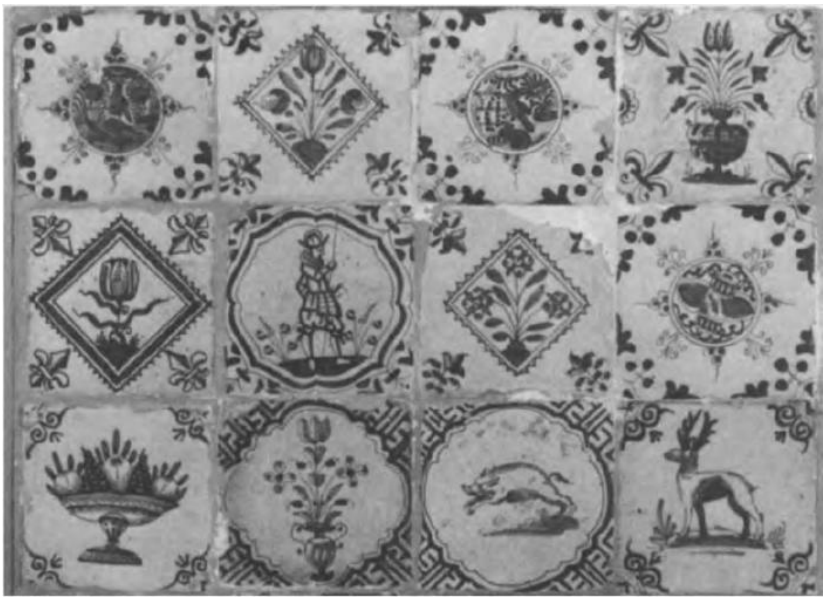

Fig 2.8 Tiles. Dutch, ca. second quarter of the 17th century Tin-enameled earthenware. Each tile approx. 5% in square. "The bird-on-a-rock motif is taken directly from the Chinese Wan-1i repertory of designs […] the tulip was so popular that it was added to the decoration on Chinese porcelains intended for European use and appeared later on Japanese porcelains[1]"

2.3.2 Chinoiserie in France

Chinoiserie design gained popularity in France after Holland, at the time when five polychrome designs of Ming – Qing dynasties were reaching their zenith. This is why the imitations are mainly in the polychrome coloring, and are more diverse in subject than those of Holland. France made extraordinary contribution to the Chinoiserie boom in the 17th - 18th century, during the period in which France was ruled by Louis XIV, Louis XV and Louis XVI. The desire to reinforce imperial power, which eventually led to the outbreak of the French revolution, brought French culture and art to a new high and posed a great influence on Europe more widely[2].

2.3.2.1 Chinoiserie in Palaces

During the 17th to 18th centuries, due in part to Louis XIV's particular admiration of China, France became the hub of European Chinoiserie. In 1670, Louis XIV ordered the construction of a "Chinese palace" in Versailles. Being emperors in the same period and having many similar experiences, Louis XIV and Kangxi Emperor, enjoyed a close personal relationship despite the long distance separating them. The correspondence kept by missionaries made it possible for the two monarchs to share their admiration and appreciate, and at the same time, facilitated the culture and art exchange between the two countries in the 17th-18th centuries[3]. The most representative of the palaces are: Grand Trianon of Versailles, Chinese Museum in Palace of Fontainebleau, Chinese pavilion of Désert de Retz (now collapsed), Chinese Pavilion of Cassan Park (l'isle-Adam), The Grande Singerie in Château de Chantilly……

1 Martin Lerner, *Blue & White: Early Japanese Export Ware*, Metropolitan Museum of Art, New York, 1978, p.26

2 Jie Huang, *Cultural Exchange between Chinese and Western Designs between 17th -18th centuries*, PhD thesis, Nanjing University of the Arts, 2003

3 David E. Mungello, *The Great Encounter of China and the West, 1500-1800*, Rowman & Littlefield Publishers, Lanham 2009

Henri Cordier points out that[1], in 1685, the dispatch of the first batch of missionaries to China by the French King, marked a significant event in the history of China and Europe's relationship. The French King sent Joachin Bouvet and other missionaries to Qing Empire in 1687, from which Joachin Bouvet returned with 49 volumes of Chinese books as gifts to Louis XIV from Kangxi Emperor. He also published *Portrait historique de l'empereur de la Chine pr ésent é au roy* in Paris. The Missionaries' hard work opened the prelude of the French "Chinese fever" during the 18th century. When he came back to China in March 1698, Joachin Bouvet presented gifts to Kangxi Emperor from Louis XIV. In the same year, "Amphrityite", being the first French merchant ship to trade with China was regarded as the symbol of imperial identity. After official Sino-French trade arrangements were agreed, Chinese silk, porcelain, lacquerware, furniture, tapestries and paintings were continuously imported to France. In the 60th year of the reign of Qing Emperor Kangxi, missionary Jean-FranÇois Foucquet who came to China with Joachin Bouvet, bought Chinese ancient books about religion, politics, science, art and language, totaling more than 4000 volumes, all purchased for French Royal Library (with the exception of a number of items for private collections). These books subsequently became the foundation on which European sinologists were able to study China. In 1735, Jean-Baptiste du Halde published *Description de la Chine*, after which the "Chinese fever" of the 18th century swept through France and reached its zenith[2].

2.3.2.2 Madame Pompadour and Chinoiserie

The Chinoiserie design was the height of fashion in eighteenth century Europe, and Madame Pompadour was as keen as anyone to acquire pieces inspired by the art of China. She had a garden of realistic looking Chinese flowers at her ch âteau at Bellevue, cunningly fashioned so that they smelt of heady floral oil. The effect must have been absolutely divine, but would have also come at a divinely expensive cost.

Fig 2.9 *Marquise de Pompadour*. Portrait by Fran çois Boucher, 1756. Currently displayed at the Alte Pinakothek, Munich.

Venice produced silk from as early as the 13th century, which then spread to other European countries; France became an outstanding silk producer and replaced Venice as the leading European silk producer in the 16th century. Noble women not only used Chinese silk to making clothing, but also used it for shoes with silk and embroidered fabrics. Madame Pompadour famously had a skirt made of Chinese silk which was filled with flowers and birds[3].

1 Henri Cordier, *La Chineen Franceau XVIII esiècle, Рипол Классик, Paris 1910,* translated by Tang Yuqing, Shanghai Bookstore Publishing House, Shanghai 2010

2 Jianqiang Yan, *the communication and reflection of Chinese culture in Western Europe in the 18th century,* China Academy of Fine Arts Publishing House, Hangzhou 2002

3 Xuanping Yuan, Chinoiserie in the European silk between 17th – 18th century, «SILK», 8, 2003, p. 65-8

Francois Boucher (1703-1770) contributed to the fashionable style of Chinoiserie, his Chinese series paintings reveal both the popularity of Chinoiserie as well as masquerading in fancy dress within 18th century France. "Artists such as Antoine Watteau (1684-1721), who was probably the first to design in the Rococo Chinoiserie style, created motifs that displayed a 'delightful decadence'. Two of Watteau's grotesques, l'Empereur Chinois, and Divinité Chinoise, which are perhaps the earliest examples of Rococo Chinoiserie, were later published as engravings[1]."

Similar to other art styles, Chinoiserie design in France was used initially by the crown and court, basically being art of the imperial. Having posed a great influence on the arts and fashions of other countries, France itself was taken with Chinese culture. As such, France became another center and model of Chinoiserie in Europe after Holland, and according to relevant data records: "Louis XIV commanded the construction of the grand Versailles in 1670, in which a porcelain museum was specially set up for his exquisite collection of porcelain that was gathered by every possible means. Masquerades of oriental sentiment were often held in the palace, in which the nobility in Chinese silk dresses danced with the Royal band that played Chinese instruments, Oriental atmosphere permeated the room[2]." The French emperor was deeply in love with China, so French Chinoiserie focused far more on culture than the economy. Sino-French trade lagged behind that of other European nations for almost a century. In terms of missionaries to China, however, at one point the French outnumbered those of the other European states. Thus Chinese politics, economy, culture and art have a source of constant introduction into France.

2.3.3 Chinoiserie in Great Britain

The 18th century Europe had accumulated a considerable amount of wealth, of which the ever-expanding Eastern Trade accounted for a considerable part. In the 18th century George era, trade had expanded to such an extent that oriental ribbons and other fashionable luxury goods could even be bought in the small grocery stores of remote villages. Thanks to the increasingly wealthy middle classes, market demand for oriental products had dramatically increased. According to Chinese scholars, the competitive purchasing by both European royals and populous masses of Chinese exported artworks, such as porcelain, silk, lacquer furniture and wallpaper, textiles and ceramics contributed to the development of the Industrial Revolution in Great Britain[3].

2.3.3.1 Chinoiserie in architecture

In British Chinoiserie, there is person worth noting. Shortly after publication of *Designs of Chinese Buildings, Furniture, Dresses, Machines, and Utensils*, William Chambers was invited to reconstruct the Royal Botanic Gardens at Kew in London, to which he added several Chinese-style buildings with the most striking of which being the pagoda. Being an imitation of the Porcelain Tower of Nanjing, this 18.8 m, ten floor octagonal structures was constructed of gray bricks and covered by glaze-colored iron tiles at each level. The brick structure and wooden eaves of this pagoda is quite similar in style to the

1 Catherine Pagani, *Eastern Magnificence & European Ingenuity: Clocks of Late Imperial China*, University of Michigan Press, 2001, p.130

2 Michel Beurdeley, *Porcelain of the East India Companies*, Barrie & Rockliff, London 1962, p.103

3 Anne Witchard, *British Modernism and Chinoiserie* Edinburgh University Press, Edinburgh 2015

pagoda of Southern China, due to all three of William Chambers' journeys to China being limited to Canton. Interestingly, he failed to recognize that the double eaves at the bottom were a single floor, as opposed to two separate floors, resulting in his 10 floors imitation actually violating a cardinal rule of Chinese pagoda design, which should have an odd-number of floors. The pagoda at Kew Gardens was a phenomenal success, after which the "pagoda" became a repeated theme across Europe, and posed a profound influence on the later development of Chinoiserie. Further architecture of the same period in the Chinoiserie design included the Chinese room in Claydon House (Buckinghamshire), Royal Pavilion (Brighton), the Chinese house in Shugborough Hall (Staffordshire) and the Badminton Bed in Badminton House (Gloucestershire).

2.3.3.2 Chinoiserie in garden design

William Chambers' Pagoda at the Royal Botanic Gardens was much replicated across Europe. There are *Jardins Anglo-Chinois* of Le Rouge[1] and *Plans des Plus beaux jardins pittoresques de France*[2]. Richard Brown had described real China housing in his *Domestic Architecture* published in 1841[3].

Instead of simply imitating and putting Chinese elements together, the British natural landscape designers chose to integrate Chinese concepts into a new and original British – Chinese hybrid of garden. The creative integration of the two styles allowed the field to develop with a strong vitality, rapidly spreading across the Europe since its conception, and remain treasured within the field of garden art and design until present day. Though the forming elements of Chinoiserie could barely be recognized, the assimilation of the Chinese artistic spirit into the British natural landscape was dubbed by French as "Jardin Anglo-Chinois" making explicit reference to the perfect combination of Chinese inspiration and British innovation[4].

2.3.3.3 Chinoiserie in furniture

In the 17th and 18th centuries, Europeans began to manufacture furniture that imitated Chinese lacquer furniture, frequently being decorated with ebony and ivory or Chinese motifs such as pagodas. Thomas Chippendale helped to popularize the production of Chinoiserie furniture with the publication of his design book *The Gentleman and Cabinet-maker's Director*[5]. He separated furniture into three categories in this book,

1 Georges Louis Le Rouge, *Jardins anglo-chinois,* chez Le Rouge, Paris 1776

2 Johann Karl Krafft, *Plans des plus beaux jardins pittoresques de France, d'Angleterre et de l'Allemagne*, Wernersche Verlagsgesellschaft, Paris 1809

3 Richard Brown, *Domestic architecture: containing a history of the science, and the principles of designing public edifices, private dwelling-houses ... With some observations on rural residences, their situation and scenery; and instructions on the art of laying out and embellishing grounds,* G. Virtue, London 1841

4 The English garden took on many of the characteristics attributed to Chinese gardens. One of the leading proponents of this movement was Sir William Temple, who in an essay Upon Heroick Virtue (1683) spoke of the irregular nature of beauty in Chinese gardens. To make his point, Temple used the word sharawadgi (meaning picturesque), which he attributed to the Chinese but which was in fact an invented word of pure chinoiserie, that is, a European word created under the inspiration of china. Later Joseph Addison, writing in the Spectator (no. 414, 25 June 1712), elaborated and further developed Temple's ideas by saying that the landscape of Chinese gardens tended to qualities found in seventeenth-century French gardens. Rather, Chinese gardens were ungeometrical, irregular, varied (rather than simple), and without a clearly intelligible plan. Refer to *The Great Encounter of China and the West, 1500-1800,* p.102

5 Thomas Chippendale, *The Gentleman and Cabinet-maker's Director: Being a Large Collection of the Most Elegant and Useful Designs of Household Furniture in the Most Fashionable Taste,* London, 1754

there are Gothic furniture, Rococo furniture and Ming Dynasty's furniture with his designs providing a guide for the intricate pieces of Chinoiserie furniture and their decoration. His chairs and cabinets were often decorated with scenes of colorful birds, flowers, or images of exotic imaginary places, with the compositions of these decorations often being asymmetrical. The style was most- adopted in boudoir design between 1750 and 1760. Chippendale's reference to the Ming Dynasty's furniture manifested primarily in two aspects. The first is decoration, with various types of window lattices of Chinese structure displayed with openwork carvings and reliefs. Secondly, his concise and practical molding was different to that of all the other European furniture styles at that time.

Fig 2.10 Corner cupboard, Thomas Chippendale, about 1768–78. Currently collected by Victoria and Albert Museum.

On the whole, the British court was also a follower of Chinese porcelain but this was not as enthusiastic as it was in France. Chinoiserie design was not much revered by British intellectuals, but the large Chinese market had a strong appeal to Great Britain. In order to satisfy the needs of the market, British works were in a variety of colors and themes. The British were keen on Chinoiserie design but at the same time, expressed disapproval and even sarcasm to the prevalence Chinioserie within their newspapers.

2.3.4 Chinoiserie in Germany

The German situation was a rather different story to that of France. In the late 17th century, which marked the golden age of Chinoiserie porcelain, Holy Roamn Empire had already split into more than 300 vassal states each with a small piece of territory. Due to the German court's failure to concentrate power, the scattered states each vigorously followed the style of the French courts, which were considered to be emblematic of power and the honorable. Despite the fanatical pursuit of the French elegance by German palaces, there was a pale imitation of the original and failed to reach the inherent elegance and refinement found within the French designs. Whilst originating in France, the Rococo style was developed to the extreme in Germany, as German imitation went farther and was less restrained than the original French fashion[1]. There are many buildings in Chinoiserie design in Germany, including Charlottenburg Palace (Berlin), Nymphenburg Palace (Munich), Würzburg Residence(Southern and Northern Apartments), the Chinese House in Sanssouci Park (Potsdam), the Chinese Tower in the English Garden at the centre of Munich, Schneckenberg mit Pagode (Bayreuth) and the Chinese pavilion in Pillnitz Castle (Dresden)[2].

1 Rudolf G. Scharmann, *Charlottenburg Palace Royal Prussia in Berlin,* Prestel, Munich 2005

2 Von Heinrich Niester Karlsruhe, *Bauten der China-Mode des 18.Jahrhunderts in Bruchsal, Karlsruhe und Schwetzingen*, «Badische Heimat»,35, 1955, p.136-145

2.3.5 Chinoiserie in Italy

2.3.5.1 Chinoiserie in paintings and porcelain

"During the period of interaction between the Mongols and the West, from the late 13th century to early 14th century, some Italian painters incorporated Mongol script (particularly the 'Phags-pa script') into their religious painting[1]." As early as the 13th to the 15th century, Mongol elements in Western medieval art can be seen in European works of art.

"Not long after Marco Polo's Il Milione, Ambrogio Lorenzetti (Siena) was depicting the physiognomy and dress of Mongols in *The Martyrdom of Franciscans at Tana* (c 1336-1340). In 1333 Simone Martini dresses his angel in the "Annunciation" in Chinese silk[2]."

Fig 2.11 Ambrogio Lorenzetti, *Martyrdom of Franciscan Friars*, ca. 1326, Basilica of San Francesco, Siena.

When regarding the porcelain design popular in Europe, there are two paintings need of mention. *Adoration of the Magi* is painted by Andrea Mantegna (Italian) during about 1495 – 1505. Three kings pay homage to the Christ Child, who in turn makes a sign of blessing. In front of the picture, Caspar is presenting the Christ Child with a rare Chinese cup, made of delicate porcelain and filled with gold coins. Another one is *The Feast of the Gods* painted by Venetian master Giovanni Bellini during the Renaissance (1514); this was his last major and takes classical Myth as a subject, depicting a banquet given by the god of wine. There are three blue-and-whites show within the image, which were porcelains between Xuande emperor (1426-1435) and Chenghua Emperor (1465-1487) of the Ming Dynasty according to the shape, style and pattern researched by Zhu Longhua[3].

1 Robert Odell Bork, Andrea Kann, *The Art, Science, and Technology of Medieval Travel*, Ashgate Publishing, Ltd., Aldershot 2008, p.94

2 Shirley Ann Smith, *Imperial Designs: Italians in China 1900–1947*, Lexington Books, Lanham 2012, p.165

3 Yiliang Zhou, *From "Silk Road" to Marco Polo*, in *Proceedings History of Chinese and foreign cultural exchange*, Henan People's Publishing House, 1987

Fig 2.12 Andrea Mantegna, *The Adoration of the Magi*, about 1495 - 1505, J. Paul Getty Museum, Los Angeles.

Fig 2.13 *The Feast of the Gods*, Giovanni Bellini, 1514, National Gallery of Art, Washington, D.C.

From as early as 1470, there were similar porcelains made of glass in Venice. In the 16th century, glass engineer Leonardo Peringer from Nuremberg produced a set of porcelain-like glassware with a "frost" color in Venice, which now features within Turin and London museums and including the Italian tin glaze painted kettle of 1520. In 1560, Duke of Urbino started "porcelain refining" in his alchemical laboratory, though this venture was destined to end in failure. The Medici family in Florence produced the earliest European "primitive porcelain", using sand, glass, crystal sand and clay. The centre of Europe porcelain-making later moved to France, England and then Germany during the 17th century, marked one after another by the high-temperature color glaze pottery and the white glaze blue color of "similar porcelain[1]".

2.3.5.2 Chinoiserie in palaces

> "Settecento chinoiserie reflects on some degree regional, social, and political differences up and down the Italian peninsula. For Venice, whose relationship with the Orient date back fine centuries, the East represents power and wealth. Venetian imitations derive from a plethora of originals. Fabric with Chinese motifs, interior decorative stucco detail in white and gold, and lacquer and mother-of-pearl inlay on boxes and furniture become specialties of Venetian masters imitating Chinese style and materials[2]."

The above is about Chinoiserie design in Venice in *Imperial Designs: Italians in China 1900–1947*. The first Italian city to be influenced by Chinoiserie was Venice, due to both to its geographic location and the efforts made by Marco Polo.

> "In Piedmont the Savoy passion for chinoiserie in the eighteenth century (but earlier, too) comes largely through imitation of fashion in French and other European courts. Chinese-style wallpapers, fabrics, and furnishings abound in Savoy palaces and residences. Palazzo Reale in Turin, the Stupinigi Palazzina, and Villa Regina (Part of the Venaria Reale estate) display an array of decorations ranging from painted taffeta wall coverings to room-dividing screens in Chinese style, designed and painted by either local artists or specialists from abroad[3]."

Fig 2.14 Cabinetto Cinese in Palazzo Reale of Turin

1 Yanchun Wu, Hong Zhou, Chinese porcelain and cultural and economic exchange between China and foreign countries, «Silk Road»1, 1997, pp. 41-42
2 Shirley Ann Smith, *Imperial Designs: Italians in China 1900–1947*, Lexington Books, 2012, p.165
3 Ibid. p. 166

In the book also mentioned Chinoiserie design in Turin and Naples:

> "In Naples "oriental style" defines many items in the inventories of aristocratic families. Some of the porcelain, lacquer, and furniture are originals from the Far East, while others are imitations by European masters. Because of the Chinese Institute (later the Orientale), founded by Mattero Ripa in the early eighteenth century, the intellectual debate concerning Christ and Confucius was current. The cultural debate spilled over into the artistic realm encouraging work which emulated the Chinese style. In Church-owned buildings and in royal and aristocratic ones (Palazzo Reale in Naples and in Caserta) craftsmen, architects, and artists included chinoiserie in their respective repertoires of Rococo decorative style well into the next century. For example, the pagodas in the gardens of Villa Doria d'Angri and Villa Roccaromana (Posillipo) both date to the first half of the nineteenth century[1]."

"Sala delle lacche Verdi" of Ca' Rezzonico and "Cabinetto Cinese" within the Palazzo Reale of Turin are both representative examples of Italian lacquer rooms, with the former being decorated in green and the latter being in black; Both of these rooms are masterpieces in the peak period of Italian Chinoiserie. Palazzo Reale and Palazzo Madama of Turin each collected a large amount of export porcelains, some of which were customized porcelains with characteristics of their era. Palazzo Pitti of Florence and Museo di Capodimonte of Naples represent another type of "Chinese-esque" rooms being the porcelain rooms, in which are displayed a large number of exquisite porcelains from China, Japan and Europe. In addition, there exists another version of the "Chinese-esque" room, represented by Palazzina Cinese, Palazzo Mirto, Palazzo Moroni and Palazzo Braschi, which feature the integration of Chinoiserie decorations, furniture, porcelains and paintings together, with an example being the "Salottino Cinese" in Palazzo Mirto. Similarly, the bedroom of regina Maria Carolina in Palazzina Cinese was decorated in Turkish style, while Palazzo Moroni of Bergamo and Palazzo Braschi of Roma both have one "Turkish room" and one "Egyptian room" in respectively.

Fig 2.15 Salottino di porcellana in Museo di Capodimonte

"A more successful synthesis between Chinoiserie and classicism was achieved by the decorators of the Villa La Favorita at Palermo and of rooms in the Castello di Rivoli,

1 Shirley Ann Smith, *Imperial Designs: Italians in China 1900–1947*, Lexington Books, 2012, pp.165-6

near Turin, and the Palazzo Braschi in Roma[1].” According to Hugh Honour “Various styles were employed to decorate the rooms of La Favorita-one is painted to resemble a Roman ruin, another is Moorish, but chinoiserie predominates throughout the house[2].” All these rooms share the biggest common point - the Chinoiserie fresco, which depicts the Chinese people and their life scenes imagined by Europeans using Western painting technique. This is a major feature of popular Chinoiserie in Italy, with similar frescoes in the same style being present at Palazzo Hercolani in Bologna.

Although Italy didn't dispatch ships to trade with the East directly, it did send the largest group of missionaries. Despite the lack of direct trade, this did not significantly lessen the import of Eastern goods to Italy. As such, these activities facilitated the spread of Chinoiserie in Italy in a manner is comparable to that within Britain, France and Germany.

2.3.6 Chinoiserie in other countries

“In the Santos Palace, which from 1501 was the residence of the Portuguese kings and, from 1589, of the Lancastre family, there is a small room with a pyramidal ceiling covered with 261 dishes, dating from the mid-16th and early 17th centuries[3].” Lisbon retains some extremely important evidence on imported and collected porcelains which has survived for more than three hundred years. “There was not a single nobleman in Portugal living at court and in his provincial manor house, which did not possess Chinese porcelain. Like other exotic items it was quickly adopted into Portuguese daily life[4].”

When examining the popularity of Chinoiserie in Europe, Spain not has less history than that of Portugal. Portugal has extensive trade records of categorized goods, quantities and scales during these periods, whereas the trade of Spanish Chinoiserie is little recorded. However, the trade of Chinoiserie can be deduced through related records of the routes that the Spanish trading fleets passed.

The Royal Palace of Aranjuez (Madrid) is a representative example of Spanish Chinoiserie. The porcelain room is a medium sized hall with walls and ceilings completely lined by plaques of white porcelain and reliefs with Rococo decoration of Chinoiserie motifs. The Sala China within the palace is named due to its collection of two hundred and three small paintings that were gifted by the Emperor of China to Queen Isabel II.

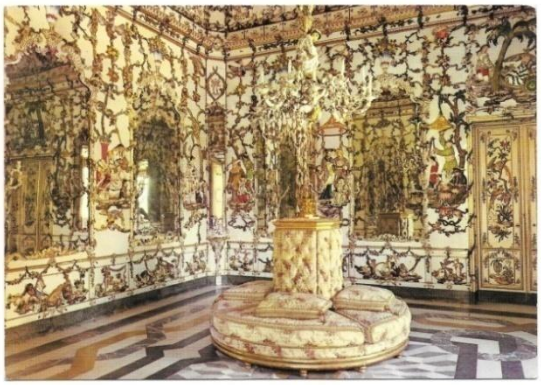

Fig 2.16 The porcelain room in the Royal Palace of Aranjuez

1 Hugh honour, *Chinoiserie: The Vision of Cathay*, J. Murray, University of California, London 1961, p.181

2 Ibid. p. 182

3 Maura Rinaldi, *Kraak Porcelain: A Moment in the History of Trade*, Bamboo Publishing Ltd., London 1989, p. 63.

4 Joao Rordrigues Calvao, *the Porcelain Route, Ming and Qing Dynasties*, Oriental Foundation in Lisbon, Lisbon, 1999, p. 115.

The Princess Chamber at Rosenborg palace in Copenhagen was used by Frederik III for discussions with foreign diplomats. The furnishing within this room includes lacquer Chinoiserie with turquoise and mother-of-pearl inlays. The design of the chamber was by Dutch artist Francis de Bray, being based on accounts China within books, Japanese lacquered boxes and images from available decorative art[1].

Drottningholm Palace Park in Stockholm contains a Chinese-inspired royal pavilion, originally constructed between 1753 and 1769. The pavilion forms part of Sweden's Royal Palaces and was a leading factor in the Drottningholm Palace being designated UNESCO World Heritage Site in 1991.

The Austrian empress Maria Theresia initiated a remodeling of the Schönbrunn Palace in Vienna, when she decided in 1743 to change the existing hunting lodge at Schönbrunn to a Habsburgian summer palace. Due to her special interest in art from China and Japan, the decoration and furnishing of royal residences includes two Chinese Cabinets. These are both impressive examples of Austrian chinoiserie[2].

Fig 2.17 Chinese Cabinet in the Schönbrunn Palace

During the reign of Peter the Great in the 17th century, Chinese artwork became popular within the Russian Court, as evidenced by large collection of Porcelain and other handicrafts of the monarchy displayed in both the St. Petersburg palaces and in other architectural interiors. Peter the Great's admiration of Chinoiserie inspired not only his daughter, Elizabeth Petrovna, but also Catherine II (Catherine the Great), who oversaw the construction of the "Chinese Village" at Tsarskoe Selo during her reign[3].

Fig 2.18 Chinese Village at Tsarskoe Selo

The tables of Chinoiserie in various countries are in appendix; this thesis listed some typical representatives to explain it more clearly.

1 Jørgen Hein, *The Treasure Collection at Rosenborg Castle: The Inventories of 1696 and 1718, Royal Heritage and Collecting in Denmark-Norway 1500-1900*, Museum Tusculanum, Copenhagen 2009
2 Robert M. Tidmarsh, *Schönbrunn Palace - My Way of Telling History,* Schloss-Schönbrunn-Kultur- u. -Betriebsges., 2004
3 Geraldine Norman, *The Hermitage: The Biography of a Great Museum*, Fromm International, New York 1998

2.4 Palace of Chinoiserie in Sicily

2.4.1 Interaction between European countries of Chinoiserie

Generally speaking, Chinoiserie was rather popular in Great Britain, France, Germany and Italy. Great Britain introduced the Chinese artistic conception of landscape design to Europe, as the British style of gardens gradually transformed the landscape from natural to picturesque. France was the first following this trend, with a large number of architects and gardeners making visits to Britain and developing the "Jardin Anglo-Chinois" which embodies the Chinese artistic spirit. This influence lasted for more than a decade in Germany, with many "Jardin Anglo-Chinois" being constructed across the country. Germany also brought the Rococo Chinoisere of French court into Charlottenburg Palace, providing a reflection of Versailles' Trianon de porcelain in a German context. Though Italy underachieved in the incorporation of Chinoisere within garden design, it excelled in developing its innate painting talent. The eye-catching frescoes, probably developed from Boucher's Chinoiserie paintings, also perfectly depicted the version of China imagined by Europeans.

Unlike the previous examples, with Chinoiserie palaces are scattered across their main cities, Denmark, Sweden, Austria and Russia tended to concentrate primarily on interior decoration. The decoration of Swedish palace, in particular, shows an appreciation of Chinese traditional decorations. Rosenborg palace in Denmark was inspired by Charlottenburg in Germany, while the Chinese Village in Russia draws inspiration from Drottningholm Palace in Sweden. "Salottino di Porcellana" of Italian Museo di capodimonte and the Porcelain room of Spanish Royal Palace of Aranjuez were built following Carlo III's commission at the same time. The Spanish palace also features a number of Moorish influences, being similar to Palazzina Cinese in Sicily.

Portugal was the earliest European trade partner of the far Eastern countries. It imported tens of thousands porcelain into Europe, but lacks any notable developments in Chinoiserie design. Thus the most notable feature of the Portuguese is their singular focus on the trade only. Chinoiserie has the same experience in Spain. "Chinese fever" seems never swept this two countries, Portugal and Spain were more like a medium from beginning to end. Holland not only made huge profits from auction of porcelain, but also developed economic ceramic tiles through imitation and redesigning of expensive tiles, allowing these to be sold into ordinary people's homes. Similarly to Portugal, Holland's embrace of Chinoiserie was broadly where this provided significant commercial benefit, and developed little in artistic fields beyond ceramic tiles. As such, Chinoiserie can be described as permeating "throughout Europe", though the extent this being due to commercial endeavor, artistic develop, communication media or popular engagement varied from country to country.

> "Durante il Settecento, esempi di chinoiserie si diffusero in tutt'Europa, dove il fascino per l'Oriente era stato ampiamente divulgato grazie alla pubblicazione di resoconti di viaggi e di trattti sulla Cina……A Napoli, tra il 1757 e il 1759, veniva realizzato un magnifico gabinetto di porcellane nel palazzo Reale di Portici, su committenza borbonica. In Sicilia, a partire dalla metà del secolo, ogni palazzo che si rispettava aveva in sé almeno un ambiente decorato "alla cinese", valgano per tutti gli esempi straordinari di palazzo Valguarnera – Gangi a Palermo e palazzo Biscari a Catania. Ma, per quanto se ne possa sapere, era la prima volta che il fenomeno della chinoiserie coinvolgeva sull'isola

un'intera costruzione, fatto scatenante con tutta probabilità dei giudizi critici sfavorevoli riportati dai contemporanei. Un nuovo destino e nuove fasi di ristrutturazione per la casina cinese del Lombardo si preparavano alla vigilia dell'arrivo, nel dicembre 1798, di Ferdinando e Maria Carolina di Borbone, in fuga da Napoli[1]."

Sicily is located in the central Mediterranean Sea, south of the Italian Peninsula. Despite slower spread of Chinoiserie to Sicily, the Palazzina Cinese will inevitably be mentioned by various scholars studying Chinoiserie due to its architectural features. Other buildings in a similar style are also present on Sicily, such as the pagoda at "Villino Florio" of Palermo and the "Giardino Bellini" at Catania. With regard to interior decorations and ornaments, with the exportation of the export porcelains that were popular across European palaces, Chinoiserie in Sicily is rather unique when compared with other Italian cities.

2.4.2 Sicilian Chinoiserie

"Sicily Artistic and decorative styles and inspiration arrived directly from France in 18th-century Sicily, and the oriental fashion certainly did not bypass the island. Rocaille decoration was also in vogue therefore, though Sicilian craftsmen, traditionally accustomed to the more exuberant and elaborate Spanish style, interpreted it in their own way[2]."

At the end of the 18th century, Chinoiserie's popularity was drawing to a close in Western Europe, but in the South of Italy - Sicily, where still staged a wonderful program. When speaking of Chinoiserie in Sicily, reference to German missionary Athanasius Kircher, as mentioned in the second chapter, is necessary.

"A Jesuit, already in close contact with his Palermo's brother Carlo Maria Ventimiglia, a bibliophile and a scholar of astronomy and exact sciences whom he acknowledged as his collaborator in Mundus Subterraneus, Kircher, in 1631, found in Palermo some circles of the religious erudition, specifically Jesuit, that were already acquainted with the doctrines and probably the customs and habits of the Far East[3]."

In the Chapter *Orientalism in modern and contemporary Sicilian culture* of La *Casina Cinese*, Eliana Mauro and Ettore Sessa also say,

"The only source of information of a certain completeness is the Church (also in consideration of the fact that the first College of Jesuits in the world was the College of Messina that, already in the second half of the 17th century, sent the first missionaries to China) [4]."

Sicilian missionaries Giordano Anzalone, Luigi Buglio, Niccolò Longobardo, Francesco Brancato were among the first in Europeans, to start the evangelization of Asia in the 16th and 17th centuries, returned home with literary and iconographic works of the Chinese people. In the history of the Sicilian thought, their theoretical work coincided with a phase of transition between the recovery of the scholastic tradition and appearance of the "modern philosophy". Detailed records of - Niccolò Longobardo are in The Journals of Mathew Ricci.

1 Angheli Zalapì, *Dimore di Sicilia*, Arsenale, Venezia 2000, p.256
2 Francesco Morena, *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century*, Centro Di, Firenze 2008, p.205
3 Eliana Mauro, Ettore Sessa, *Orientalism in modern and contemporary Sicilian culture*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì Cricd, Palermo 2015, p. 401
4 Ibid.

In addition, Vincenzo Di Giovanni, in the *Storia della Filosofia in Sicilia*[1], attributes to the Sicilian Prospero Intorcetta, a Jesuit missionary in China, the first translation in Latin of Confucius's doctrine, *Confucium Sinarum Philosophus*. This was printed in China in 1662, and then published for the first time in Europe in 1687 by the Jesuit Couplet[2].

> "Between the first and the second half of 1700, there were indeed many aristocratic residences that, in the Sicilian capital, embellished by lavish exotic decorations: Palazzo Castelnuovo, where, in 1753, the architect Lombardo appraised the works of prospettiva, gruttisco e figurista [alla] Chinese of the painters Michele Latino and Vincenzo Salerno; Palazzo Valguarnera Ganci where one of the two parlors on the sides of the majestic dance hall, between rocaille wooden volutes that support shelves with Chinese porcelains, displays paintings with shrubs, exotic flowers, long-feathered birds and figures of women dressed à la Chinoise[3]."

The most important Chinoiserie cases in Sicily are Palazzina Cinese, Palazzo Reale and Palazzo Mirto.

Palazzina Cinese is arranged over five floors. The northern and the southern facades have two outstanding semi-circular arcades, each with six marble columns and a pagoda-style capping. Two towers sit outside of the eastern and western facades, each containing an external spiral staircase constructed by Giuseppe Patricolo. The central part of the building forms the remainder of the structure, with the "Room of winds" located as its apex, being an octagonal astronomic observatory with a pagoda capped roof. A dazzling array of colors inside the palace, especially in the brilliant frescoes of several local artists, such as G. Velasco, G. Pataria, V. Riolo, R. Silvestri and B. Cotardi, which feature a wide range of styles, from Chinese to Turkish, Pompeian to Neoclassical[4].

> "Instead, we find a clearer neoclassic influence in the paintings of the Chinese Room in Palazzo dei Normanni, where Patricolo paints in the Villa, probably in 1835, and following the examples of his master. Velasquez, a false balcony in perspective, beyond which there are female and male figures dressed in oriental garments, it is interesting to notice the persistence of a still eclectic and fantastic vision of exoticism in the female veiled figure, wrapped in a yellow tunic, which seems to evoke middle-eastern suggestions, while in the decorations of the columns that distribute the pictorial space, and feature a groove along the body ending in ogival arches on different levels, we could find a reference to the seating à la Turk of the Chinese Villa[5]."

La Sala Cinese, painted by Giovanni Patricolo, evokes the prevailing oriental fashion in the 18th and 19th centuries found within almost all the European courts. In this hall, often used as a tea-room, there are scenes depicted of oriental daily life with men and women dressed in "Chinese" style, walking among exotic architecture, gardens and pavilions.

1 Vincenzo Di Giovanni, *Storia della filosofia in Sicilia da'tempi antichi al sec. XIX*, Lauriel, Palermo 1873

2 Eliana Mauro, Ettore Sessa, *Orientalism in modern and contemporary Sicilian culture*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Dav ì, Cricd, Palermo 2015, p. 402

3 Ibid. p.408

4 Angheli Zalap ì, *Dimore di Sicilia*, Arsenale, Venezia 2000

5 Maria Ilaria Randazzo, *Exoticisms of Sicily in the figurative arts*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Dav ì, Cricd, Palermo 2015, p. 409

Il Salottino Cinese of Palazzo Mirto, this small living room epitomizes the fashion for oriental design that spread through Europe in the 18th and 19th centuries. The silk covered walls depict scenes of everyday oriental life, and on the ceiling, elegant figures stroll through exotic architecture, gardens and pavilions. The pagoda style furniture of the late 19th century, in lacquered wood tinted in black, red and gold reveals the interwoven relationship between the Chinese style and number of western styles from Neo-gothic to Baroque[1].

Certainly, there are several other palaces have their own features on Chinoiserie and provided valuable studying materials. Stefano Piazza has mentioned "the first Chinese decoration" of Palazzo Valguarnera-Gangi in his book *Architettura e nobilità- I Palazzi del Settecento a Palermo*[2].

And there has more detailed description in *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century*[3]. "Just slightly later than the Chinoiserie of Palazzo Valguarnera Gangi in Palermo, the two Chinese rooms of Palazzo Biscari in Catania have been described as "one of the finest examples of Chinoiserie in the entire island[4]". This is description about Palazzo Biscari from the same book, in which the author introduced in detail about the room of "Gallery of Birds" and the "Don Quixote Room" with Chinoiserie design. In *La Casina Cinese*, there are also some words about Chinese art in Palazzo Butera[5].

Fig 2.19 Gallery of Birds in Palazzo Biscari (Catania)

1 Maria Ilaria Randazzo, *Exoticisms of Sicily in the figurative arts*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì Cricd, Palermo 2015, p. 409

2 "La loro diffusion eclatante si deve comunque agli anni Cinquanta del secolo, momento in cui, insieme a non ben specificati <ornate di Venezia>, <carte di Germania> e motive Berain, troviamo anche I primi decori alla cinese. Il ritardo nell'assimilazione del rococó fece sí che la sua diffusion precedesse di poco l'avvento del rigore classicista." Refer to *Architettura e nobilità- I Palazzi del Settecento a Palermo*, L'Epos Palermo 2005, p.146

3 "The two poudreuses at the far end of the Hall of Mirrors in Palazzo Valguarnera Gangi in Palermo (near the Kalsa) are decorated with delicate little Chinese scenes portraying figures of ladies surrounded by birds and trees, painted and lacquered on wood panels with a yellow background and framed by carved and gilded scrolls of leaves. The Chinese appearance is completed by the arrangement of numerous pieces of Far Eastern porcelain on small shelves within wooden frames. The Hall of Mirrors and the two poudreuses were made from 1757-1758 to a design by a young architect from Trapani, Andrea Gigante (1731-1787). The project was commissioned by prince Pietro Valguarnera (d. 1799) who not only followed the progress of the works personally but seems also to have provided the designs for the carvings in the two smaller chinoiserie rooms, superbly executed by Giuseppe Melia and Giovanni Battista Rizzo. Gaspare Serenario was the artist who designed the pictorial d décor, and the walls, stuccowork and carvings were painted by Pietro Berardi. The Hall is one of the masterpieces of Sicilian baroque, a delightful early interpretation of French Rococo, where the influence of contemporary Venetian works is also felt, especially in the decorative design of the two small chinoiserie rooms." Refer to *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century*, p.205

4 Ibid.

5 "A century later, in the modernist period, in Palermo, the revisitation of the Chinese art and craft culture can be assimilated, rather than to the graceful and ritualistic inventions or rocaille manipulations of the oriental models like those of the second half of the 18th century in Palazzo Butera, to the local season of the new exotic style of the early 19th century that saw, by the way, the incredible success of the Chinese architectural repertoires, usually adopted, with a casual but pleasant syncretism of the compositions, especially in the field of the ephemeral sets for parties and, no least, in the so-called "Machines" for fireworks (considering also the Chinese origin of such shows)." Refer to La Casina Cinese, p. 403

Generally, the porcelain in Villa Airoldi mainly features export porcelain from China and Japan. As some were decorated on the wall, there also have some interesting decorations such as woodcarving on the wall. “And again, in Villa Airoldi, in the so-called Gallery à la Chinoise, colored stucco corners represent scenes and landscapes that develop vertically, according to the oriental fashion[1].” The paintings in Villa Airoldi are more prominent. There are two main types from China, according to the owner’s knowledge of the building. The first is the scrolls decorated directly onto the wall, the second is the pictures mounted in frames. These provide a vivid displayed of the discrepancies between traditional Chinese painting and Chinoiserie painting, with the two styles placed in close proximity to each other and allowing direct comparison. Some experts think the pagoda of Villino Florio and the pavilion in Giardino Bellini are Chinoiserie design, “Giardino Bellini, Catania, 1858, 1877-1882, I. Landolina, F. Fichera; veduta del giardino e della collinetta nord con il chiosco cinese (cartolina, anni Venti) [2]” and some think the Dragon statues in Villa Palagonia were also influenced by Chinese tales[3]. This thesis lists all of them with the table in the appendix.

Fig 2.20 The pavilion in Giardino Bellini (Catania)

Overall, Chinoiserie in Palazzina Cinese is mainly reflected through the architectural appearance and interior decoration. The frescoes in Palazzo Reale of Palermo are as commendable as those in the Palazzina Cinese, while those of the Villa De Cordova display a differing style of Chinoiserie fresco. Villa Malfitano has a greater collection of enamel and ivory carving, whereas the Palazzo Mirto’s collection is notable for the various porcelains from different countries and regions. Palazzo Francavilla provides a sense of novelty, and Villa Airoldi has preserved authentic in the Chinese paintings of the Qing dynasty. The further contributions from Palazzo Biscari, the pavilion of Giardino Bellini and pagoda of Villino Florio supplement the spread of Chinoiserie across Sicily.

In summary, the first notable feature of Sicilian Chinoiserie is it’s integration of varying artistic fields, which also includes elements of Islamic art; Secondly, the exquisite lacquering techniques and the imitation of the Ming dynasty’s furniture were almost on a level equal to that of China; Thirdly, exported paintings and Chinoiserie frescoes are a perfect interpretation of the mutual influence of the East and the West; Finally, it made a bold attempt to show oriental characters.

1 Maria Ilaria Randazzo, *Exoticisms of Sicily in the figurative arts*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì, Cricd, Palermo 2015, p. 409

2 Ettore Sessa, *Il valore della classicità nella cultura del giardino e del paesaggio*, Grafill, Palermo 2010

3 Eliana Mauro, Ettore Sessa, *Orientalism in modern and contemporary Sicilian culture*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì, Cricd, Palermo 2015, pp. 401-6

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3 TRADITIONAL CHINESE ARTWORKS

3.1 Traditional Chinese Porcelain

3.1.1 Porcelain crosses the sea

The history of porcelain is long, with only a brief historical introduction provided herein. "La porcellana, nota in estremo oriente già dall'850 D.C., viene conosciuta in Europa intorno al 1200 grazie a Marco Polo che la denomina "Porcelaine', Perché è lucida e compatta come questa conchiglia[1]."

Export porcelain includes a wide range of porcelain items, being manufactured and decorated in East for the specific purpose of being exported to Europe, and later to North America, between the 16th and 20th centuries. Chinese wares from the 16th century include Kraak porcelain, Yixing stonewares, Blanc de Chine, blue-and-white porcelain, famille verte, noire, jaune and rose, armorial wares and Canton porcelain. Chinese wares were typically thinner than those produced by the Japanese, and did not show any signs of stilt marks.

Thanks to the development and spread of capitalism across the globe, the foreign trade of Chinese porcelain entered into a new phase in the Ming and Qing dynasties. During the Yongle (1402-1424) and Xuande (1425-1435) period, Zhenghe's[2] seven voyages to the West contributed to the further development of maritime foreign trade, which not only exported porcelain to Asian and African countries, but also traded with variety of European countries in the latter Ming Dynasty. Many foreign traders purchased and had customized a relatively large number of Chinese porcelain items available in China during the latter half of the Ming Dynasty. At the beginning of the 18th century, Britain, France, Holland, Denmark and Sweden were allowed to establish trading outposts in Guangzhou, which led to a peak in the sale of Chinese porcelain to Europe. The export porcelain during the Ming and Qing dynasties were typically represented by celadon of Yue kiln, white porcelain of Xing kiln, blue-and-white of Jingdezhen and Polychrome of Changsha Kiln.

Many of the most important kiln workshops were owned by or reserved for the Emperor, and large quantities of ceramics were exported as diplomatic gifts or for trade from an early date. Under the Kangxi Emperor's reign (1661–1722) the Chinese porcelain industry at Jingdezhen was reorganized and the export trade soon flourished again[3]. Chinese export porcelain from the late 17th century included Blue-and-white and Famille verte wares. Wares included garnitures of vases, dishes, tea wares, ewers, and other useful wares along with figurines, animals and birds. Blanc de Chine and Yixing stonewares arriving in Europe and gave inspiration to many European potters[4].

1 Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, *Palazzo Mirto*, Priulla, Palermo 1999, p.79

2 Zheng He (1371–1433 or 1435), was a Chinese mariner, explorer, diplomat, fleet admiral, and court eunuch during China's early Ming dynasty. Zheng commanded expeditionary voyages to Southeast Asia, South Asia, Western Asia, and East Africa from 1405 to 1433.
These voyages have become well known in China and abroad since the publication of Liang Qichao's Biography of Our Homeland's Great Navigator, Zheng He in 1904. Refer to *Huangming Zuxun and Zheng He's Voyages to the Western Oceans*, Hui Chun Hing, «Journal of Chinese Studies », 51, 2010

3 Lili Fang, *Chinese Ceramics*, China Intercontinental Press, Beijing 2010

4 Valenstein, Susan G., *A handbook of Chinese ceramics* (revised and extended ed.), The Metropolitan Museum of Art, New York 1989, Retrieved 6 January 2015.

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3.1.2 An overview of porcelain classification

There are various ways to classify traditional Chinese porcelain. Firstly, Chinese pottery can be classified as being either northern or southern. The contrasting geology of the north and south led to differences in the raw materials available for making ceramics, with ware-types available from widespread kiln-sites in both the north and south of China. Though the production of northern porcelain started later than south, once the technology of celadon production had been grasped the white porcelain combining northern humanistic characteristics was developed, creating the reputation of "south celadon and north white porcelain" which would last until the Tang Dynasty.

When discussing Chinese porcelain, the five famous official kilns of the Song Dynasty are considered to be "Rǔ (汝), Guān (官), Gē (哥), Jūn (钧), D ǹg (定)". Furthermore, there were some famous "people's-kiln" which made products for consumption by commoners. Examples include the Yue Kiln, Yaozhou kiln, Cizhou kiln of north as well as the Raozhou kiln (namely Jingdezhen kiln), Jian kiln and Jizhou kiln of south[1].

Ru kiln was produced in northern China for imperial use. The Ru kilns were located close to the Northern Song (960-1127) capital at Kaifeng in Henan Province. Less than 100 pieces items from this kiln have survived to present day, primarily due to the short period that this kiln operated. Guan kiln, literally means "official" ware, which was broadly porcelain produced for use by the court. The other four official Kilns also produced porcelain that was utilized by the people. This Guan kiln specifically refers to the kilns at Bianjing (Kaifeng nowadays) of the Northern Song Dynasty and those at Hangzhou for the Southern Song Dynasty, with the surviving porcelain from these kilns also being rare due to these kilns only producing a limited amount of items to serve the courts. Ge kiln, literally means "big-brother" ware, due to the kiln owner having a little brother whose kiln was named Di kiln, being "little-brother" ware. Usually, however, this is referred to as Longquan Kiln. Jun kiln was a third style of porcelain used by the Northern Song court. Ding Kiln was produced in Ding County, Hebei Province. Already in production at the time when the Song emperors came to power, being in 940 AD, Ding ware was the finest porcelain produced in northern China at that time and was the first to enter the palace for official imperial use. This kiln system refers to a famous kiln with surrounding kilns, produce one or several types of porcelain so as to form a kiln system, with the most important or influential one providing the name[2].

In accordance with the various processing technologies, traditional Chinese porcelain can be divided into monochromatic glaze, crystalline glaze, color glaze and crackle glaze. Alternatively, porcelain can be classified according to the under glaze color, over glaze color and clashing color, into printing, scratching, carving, inscribing, heaping, through carved hollow and so forth. There are also many more ways of classification by shape or pattern[3].

The first real Chinese porcelain appeared in the East Han dynasty (25AD-220). In the Sui (581-619) and Tang (618-907) dynasties these became dominated by monochromatic glaze, celadon and white porcelain as marked by the two main kiln

1 Lili Fang, *Chinese Ceramics*, China Intercontinental Press, Beijing 2010
2 Ibid
3 Jiangbo Yao, *Appreciation illustrations of ceramics collection*, China Light Industry Press, Beijing 2009

systems. The porcelain of the Song Dynasty was known for its various monochromatic glazes, such as ice cracks on the glaze, kiln discoloration, glaze blue and glaze red. The famous "Porcelain city", Jingdezhen got its name due to it producing the porcelain used by the court during Jingde period (1004-1007) of the Song Dynasty. Painting porcelain and blue-and-white porcelain was prevailing style through the Ming Dynasty, whereas the Qing Dynasty was famous for polychrome with novel patterns and luxury colors, represented by enamel and pastel[1].

3.1.3 Existing traditional Chinese porcelain in Sicily

It would not be plausible for European countries to have collected all types of traditional Chinese porcelain, though France is one of the top-performers where porcelain is classified according to its color. They classified these into: Famille verte (Kāngxī Wǔcǎi, also Sùsāncǎi), adopted in the Kangxi period (1661–1722), using green and iron red with other overglaze colors, having developed from the "Five colors" (Wǔcǎi) style. Famille rose is known in Chinese as Fěncǎi or Ruǎncǎi, meaning "soft colors", and later as Yángcǎi, meaning "foreign colors", and was introduced during the reign of the Kangxi Emperor, possibly around 1720. It used mainly pink or purple and remained popular throughout the 18th and 19th centuries, becoming widely adopted by the European factories.

These classifications fail to cover all categories of Chinese porcelain, and highlight a feature of European collections – that these largely consist of porcelain produced in Xuande period (1425-1435) of the Ming Dynasty and Kangxi period of the Qing Dynasty. Sicily owns a rather small amount of traditional Chinese porcelain that is mostly under-recorded. In order to develop the records for these items, this thesis will analyze several representative porcelains one by one[2].

3.1.3.1Celadon

Celadon was popular both in China and in the export markets. A wide variety of styles evolved in various areas, with those that were successful subsequently imitated in other areas. Important kiln sites and styles included Ding, Ru, Jun, Cizhou, Yue, Southern Song Guan, Longquan celadon and Jingdezhen.

This major group of wares is named due to its glaze, which utilizes iron oxide in order to give a broad spectrum of colors, though usually centered on jade or olive green, but also covering browns, cream and light blues. This is a similar color palette to that of jade, which has traditionally always been the most prestigious material in Chinese art, and the broad resemblance accounts for much of the attractiveness of celadon to the Chinese. Celadon is plain or decorated in relief, which may be carved, inscribed or molded. Though sometimes taken by the imperial court, celadon's primary market was the scholarly and middle classes, and the enormous export market. The important types are: Yue ware, Yaozhou ware and the wider Northern Celadon, Ru ware, Guan ware, and finally Longquan celadon[3].

There are three porcelain figures in the showcase on the first floor in Villa Airoldi,

1 Lili Fang, *Chinese Ceramics*, China Intercontinental Press, Beijing 2010

2 Jinquan Sun, *The spread of Chinese porcelain influence on Europe*, «Journal of Sichuan University», 2, 2001, pp. 100-106

3 Liying Wang, *Chinese porcelain in Chinese and Western cultural exchange*, «Palace museum journal», 7, 1993, pp.75-87

which are of celadon; one of porcelains has some under glaze blue on it. They all benign countenance with one hand saluting or counting on fingers, they seem to be Taoist, due to the costume and gestures, and a likely to be a representation of the Three Star Gods (Sānxīng), who are Fú(福), 禄(Lù) and 寿(Shóu), being the gods of the three qualities of Prosperity (Fu), wealth (Lu), and Longevity (Shou) in Chinese religion. These icons are thought to date back to the Ming Dynasty (1368-1644), when the gods of the three star were represented in human form for the first time[1].

Fig 3.1 Porcelain of the Three Star Gods collected by Villa Airoldi

Fu is generally depicted in scholar's dress holding a scroll, on which is sometimes written the character "福(Fu)". He may also be seen holding a child, or surrounded by children. The word '禄(Lu)' specifically refers to the salary of a government official, so it is the star of prosperity and rank. The Lu star was also worshipped separately from the other two as the deity dictating one's success in the imperial examinations, and therefore success in the imperial bureaucracy. The Lu star is usually depicted in the dress of a mandarin. "寿(Shou)" is recognized by his high, domed forehead and the peach which he carries as a symbol of immortality. The longevity god is usually shown smiling and friendly, and he may sometimes be carrying a gourd filled with the elixir of life. He is sometimes conflated with Laozi and corresponding gods of Taoist theology. For these three figurines, we can see that the features are not obvious except the figure holding a child.

1 Lili Fang, *Chinese Ceramics*, China Intercontinental Press, Beijing 2010

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There are two porcelain figures in Palazzo Mirto that depict two old men dressed up robes, like Taoist costumes, one with a child and another one with a deer which is a representative of official's salary in Chinese culture. These may also be the stars Fu and Lu, but this could not be verified due to their missing counterpart.

Fig 3.2 Porcelain figures displayed at Palazzo Mirto

3.1 3.2 Blue-and-white

Blue-and-white porcelain, which had existed since the Tang Dynasty (618-907), became popular both in China and in the export markets. Due to improvements in water transportation and the re-unification of China under Mongol rule, pottery production started to concentrate near mineral deposits of kaolin, such as at Jingdezhen. Following the traditions of earlier qingbai porcelains, blue-and-white wares are glazed using a transparent porcelain glaze. The blue decoration is painted onto the body of the porcelain before glazing, using very finely ground cobalt oxide mixed with water. After the decoration has been applied the pieces are glazed and fired[1].

Fig 3.3 Blue-and-white porcelain displayed at Palazzo Mirto

1 Lili Fang, *Chinese Ceramics*, China Intercontinental Press, Beijing 2010

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There are a pair of blue-and-white porcelains in the Spagnoletto living room (il Salotto dello Spagnoletto) at Palazzo Mirto, with one of them worn on it. For these examples, the porcelain vases are discussed regarding the pattern on them. They in the “Dāo mǎ rén (刀马人)” theme, where “dao” is knife (weapon), “ma” is horse (war horse), “ren” is man (warrior), examining myths, legends and historical stories in that theme, such as *The Legend of Deification, Three Kingdoms, Romance of Sui and Tang Dynasties, Water Margin, Romance of the Western Chamber*. This is a widely used decorative technique from a people’s kiln in the middle of Kangxi (1661-1722) period. This pattern displays a war theme, which is a distinctive feature of the Kangxi period, possessing strongly nationalistic style and folk flavor. This pair of porcelains’ item precisely depict a famous historical story from *the Three Kingdoms*, being the story of the “Empty Fort Strategy[1] (Kōngchéng Jì)”, also called “Xīchéng Nongxiǎn”.

In the first Northern Expedition, Zhuge Liang's (Shu Han's chancellor-regent) efforts to conquer the Wei city Chang'an were undermined by the Shu defeat at the Battle of Jieting. With the loss of Jieting (present-day Qin'an County, Gansu), Zhuge Liang's current location, Xicheng (西城, believed to be located 60 kilometers southwest of present-day Tianshui, Gansu), became exposed and was in peril of being attacked by the Wei army. In the face of imminent danger, with the main Shu army deployed elsewhere and only a small group of soldiers in Xicheng, Zhuge Liang came up with a ploy to hold off the approaching enemy[2].

Zhuge ordered all the gates to be opened and instructed soldiers disguised as civilians to sweep the roads while he sat on the viewing platform above the gates with two boys flanking him. He put on a calm and composed image by playing his guqin (Chinese classical instruments). When the Wei army led by Sima arrived, Sima was surprised by the scene before him and he ordered a retreat after suspecting that there was an ambush inside the city. Zhuge later explained that his strategy was a risky one. It worked because Zhuge had a reputation for being a careful military tactician who hardly took risks, so Sima came to the conclusion that there was an ambush upon seeing Zhuge's relaxed composure.

there are two characters “西城 (Xīchéng)” that can be seen on the porcelain. The man depicted upstairs is Zhuge Liang and downstairs is Sima Yi. Also visible are mountains, rocks and other figures on the porcelain.

Fig 3.4 Blue-and-white dish of *Empty Fort Strategy* in the Qing Dynasty

1The Empty Fort Strategy is the 32nd of the Chinese Thirty-Six Stratagems. The strategy involves using reverse psychology (and luck) to deceive the enemy into thinking that an empty location is full of traps and ambushes, and therefore induce the enemy to retreat. Refer from *Pin San Guo*, Yi Zhongtian, Hong Kong: Joint Publishing (H.K.) Co., Ltd. 2006

2 Ibid.

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Apart from Kangxi period, there is another period is popular with Daomaren in Chinese history, being during the late Qing Dynasty. If the Daomaren of Kangxi period is a creation of primitive art, then Daomaren after the Tongzhi period (1861-1874) is more of an imitation on art. The point of value for Daomaren porcelain is the pattern; there are different values depending on the different patterns used. In this way, it can be seen the story of *the Three Kingdoms* also a greatly influenced to the West. Some scholars suggest that the reasons Westerners like Daomaren porcelain is firstly, the cognition on the theme and, secondly, is the recognizably of the depictions. Europe had also been at war during the 16th and 17th centuries, with the style of horse mounted military being predominant for thousands of years and being universally easy to comprehend. The painted depictions were ambitious for that time, with the drawings techniques used being stylish and clear. These types of porcelain were constantly flowing to the West for around a hundred years, with the Western markets being highly receptive to it. Therefore, the Daomaren porcelain of Kangxi period is often found in foreign countries, though less so within China.

3.1.3.3 White porcelain (Blanc de Chine)

White porcelain is common traditional oriental porcelain in Europe, with some collections to be found in the Sicilian palaces. Blanc de Chine is a type of white porcelain made at Dehua in Fujian province, having been in production from the Ming Dynasty (1368–1644) until present day. There is a legend that claims Marco Polo has brought back an incense burner from Dehua when he left China. Large quantities of exported white porcelain from China arrived in Europe during the early 18th century, and were subsequently copied at Meissen and elsewhere[1].

The following list includes the types of products exported: figures, boxes, vases and jars, cups and bowls, lamps, cup-stands, censers and flowerpots, animals, brush holders, wine and teapots, Buddhist and Taoist figures, secular figures and puppets. There were a large number of figurines, especially religious figures, e.g. Guanyin, Maitreya, Lohan and Ta-mo figures.

Fig 3.5 White porcelain of *Butterfly Lovers* displayed at Palazzo Mirto

3.1.3.3.1 *Butterfly Lovers & the West Chamber*

“Coppia di ‘figurine danzanti’, porcellana ‘bianco di Cina’, base in ebano intagliato, inizio del ⅩⅤⅢ, h.cm.31,5[2].”

1 Robert H. Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Ten Speed Press, California 2002

2 *Palazzo Mirto*, Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, Priulla, Palermo, 1999, p.82

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These two dancing figures are characters in a Chinese ancient story *Butterfly Lovers* (梁祝 Liáng Zhù). It is one of the four popular love stories of Han and a Chinese folklore, having spread across the world and being regarded as the eastern *Romeo and Juliet*. It tells a tragic love story between Liáng Shānbó (梁山伯) and Zhù Yīngtái (祝英台), having first been told by the Western Jin (265AD-316AD). Zhu dresses up as a boy to attend school and befriends Liang Shanbo. She falls in love with him, but cannot reveal her true identity due to the rules of their feudal families. Liang eventually figures out that Zhu is a girl and falls in love with her, but by this time Zhu has become engaged to a rich man under duress by her father. Liang dies of depression, and later, Zhu is struck down by lightning as she weeps over Liang's grave. With a clap of thunder, the tomb opens and Zhu sprang into it. Later on, the lovers return as a pair of colored butterflies and fly wing to wing beneath a rainbow sky[1]. Beside the brief introduction in the book, we can also see the ornament with the shape of butterfly on the figure's collar.

Another set of white porcelain items have three figures which probably illustrates another Chinese love story, being widely known as ancient characters in a traditional Chinese opera called "Zá Jù" from the Yan Dynasty (1271-1368)[2]. The English name of this opera is *Romance of the West Chamber*[3] (Xīxiāng Jì) and it was composed by the famous Za Ju author Wang Shifu. This Za Ju tells the story of the daughter of former Prime Minister Cui Yingying, and scholar Zhang Sheng, as they break through numerous obstacles before being married by the maidservant Hongniang and finally being free to pursuit of freedom of Taoist philosophy and reflect on its simple beauty. These porcelain figures are likely from Dehua white porcelain, many couple figures made by Meissen porcelain were based on Chinese drama. Victoria and Albert Museum collected a blue-and-white vase painted with the plot of "torturing Hongniang", a famous plot of *Romance of the West Chamber*. Figures and stories from *Romance of the West Chamber* were rare subjects of Yuan blue-and-white, but were frequently adopted by porcelain of the early Qing Dynasty, and later by the export porcelain.

Fig 3.6 Blue-and-white vase of *Romance of the West Chamber* collected by Victoria and Albert Museum

1 *Runan county annals*, Local Chronicle Compilation Committee of Runan couty, Zhongzhou Ancient Books Publishing House, 1997

2 "Zaju was a form of Chinese drama or Chinese opera which provided entertainment through a synthesis of recitations of prose and poetry, dance, singing, and mime, with a certain emphasis on comedy (or, happy endings). Zaju is a genre of dramas that had its origins in the Song Dynasty. It has particularly been associated with the time of the Yuan Dynasty, and remains important in terms of the historical study of the theater arts as well as Classical Chinese literature and poetry." Refer to *National culture' blending and Yuan Zaju study*, Yunfeng, People's Publishing House, Beijing 2012

3 ShifuWang, *The Story of the Western Wing*, Edited and Translated with an Introduction by Stephen H. West and Wilt L. Idema, University of California Press, Berkeley 1991

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3.1.3.3.2 Plum cup & Guanyin

“Nelle vetrine, ricche di oggetti preziosi, rare porcellane oriental ed europee, da notare (vetrina sinistra) la fragile tazzina in bianca di Cine, dono di Umberto di Savoia al principe di Mirto, per il Natale del 1930[1].”

Dehua white porcelain which takes an embossed plum as its decoration is common, because it flowers in the cold winter, the plum blossom is regarded as one of the "Three Friends of Winter", along with pine, and bamboo. The plum blossom is also regarded as one of the "Four Gentlemen" of flowers in Chinese art together with the orchid (spring), bamboo (summer) and chrysanthemum(autumn). This group is used repeatedly in the Chinese aesthetic of art, painting, literature, and garden design[2].

Plum blossom is much beloved and is often depicted in Chinese art and poetry, with the blossom is considered to be a symbol of winter. The blossoms are viewed in bloom amidst winter snow, having an ethereal feel and with the fragrance still being noticeable in the air at even the coldest times of the year. In art, the plum blossom is considered to represent perseverance, hope, beauty and purity. In Confucianism, the plum blossom represents the values of virtue.

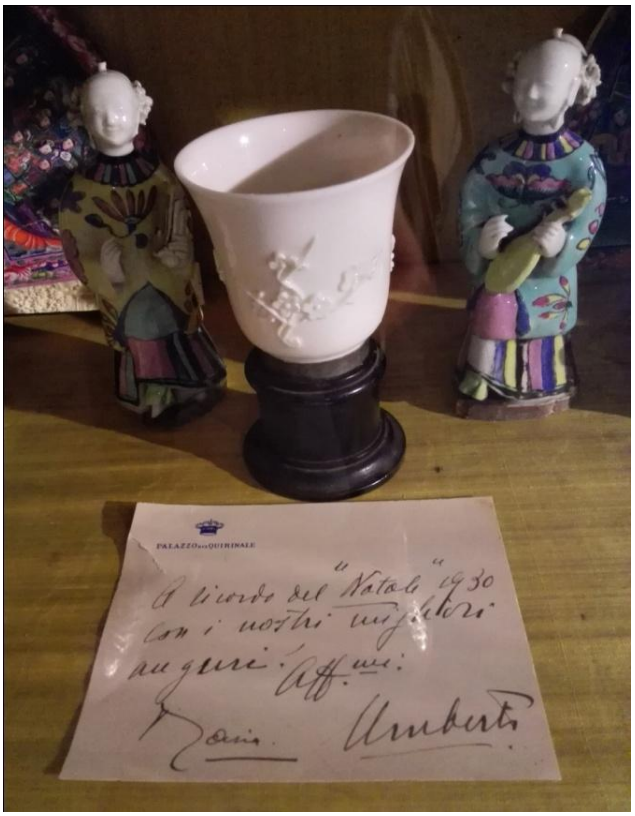

Fig 3.7 Plum cup displayed at Palazzo Mirto

Guanyin is also a common depiction in white porcelain. “Kuajnin, porcellana ‘bianco di Cina’, sec. ⅩⅧ, h.cm.31[3].” In China, Guanyin is generally portrayed as a young woman donned in a flowing white robe and usually wearing necklaces symbolic of Indian or Chinese royalty. In her left hand is a jar containing pure water, and the right holds a willow branch. The crown usually depicts the image of Amitābha.

There are two Guanyin in the showcase of Spagnoletto living room, with one standing on a throne full of embossed lotus and holding a lotus in right hand, while the other is squatting on a throne decorated with waves and fruits and holding a Ruyi in right hand. In general, willow represents the giving of a blessing and relief from disaster, while the meaning of a lotus is for purify of the mind. Standard Chinese use of a ruyi illustrates

1 *Palazzo Mirto,* Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, Priulla, Palermo, 1999, p.69

2 Zaixin Hong, Chinese art history, China Academy of Fine Arts Publishing House, Hangzhou 2000

3 *Palazzo Mirto,* Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, Priulla, Palermo, 1999, p.83

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acting in accordance with one's wishes, or to follow the heart's desires. Alternatively, this can also represent being "satisfied, pleased, happy and comfortable[1]".

Guanyin is a popular goddess in China, being worshiped in many communities in the East and South East Asia. Guanyin typically represents unconditional love and compassion, and is considered to be a protector of women and children. In this guise, she is also seen as a fertility goddess and a champion of the unfortunate, sick, disabled, poor, and those in trouble[2].

In the showcase on the second floor of Villa Airoldi, there are two guanyin statues of white porcelain sitting in meditation with items such as Buddhist texts in their right hands and exuding a mild presence. Although there is no record of these two porcelain statues, they are almost the same as the white porcelain of Guanyin in Dutch national museum.

Fig 3.8 White porcelain of Guanyin displayed at Palazzo Mirto

Fig 3.9 White porcelain of guangyin collected by Villa Airoldi

Fig 3.10 Guanyin with a scroll displayed at Dutch National Museum

1 The Chinese term ruyi is a compound of ru 如 "as; like; such as; as if; for example; supposing; be like; be similar; accord with" and yi 意 "wish; will; desire; intention; suggestion; thought; idea; meaning; imagination". Refer to *An Introduction to the History of Chinese Pictorial*, Art Herbert A. Giles, Read Books, 2009

2 Junfang Yu, *Kuan-yin, The Chinese Transformation of Avalokitesvara*, Commercial Press, Beijing 2012

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3.1.3.4 Polychrome (Color glaze porcelain)

Polychrome is a relative of the monochrome glazed porcelain, also called color glaze porcelain, or “painted china”. Decorated glazed porcelain objects typically include plates, bowls, vases or statues. Typically the body is first fired in a kiln to convert it into hard porous bisque. Underglaze decoration may then be applied, followed by the glaze, which is fired again so that this bonds to the porcelain body. The glazed porcelain may then be painted with an overglaze decoration and fired again to bond the paint with the glaze. Most pieces use either an underglaze or overglaze painting, with the latter often being referred to as "enamelled". Decorations may be applied by brush or by stenciling, transfer printing, lithography and screen printing.

3.1.3.4.1 The Eight Immortals

“Ancora porcellane oriental raffiguranti sei degli otto ‘Immortali’ della religion taoista, sono poste sule cimase vurvilinee du due vetrine dove è mostrata parte della collezione del principe[1]”.

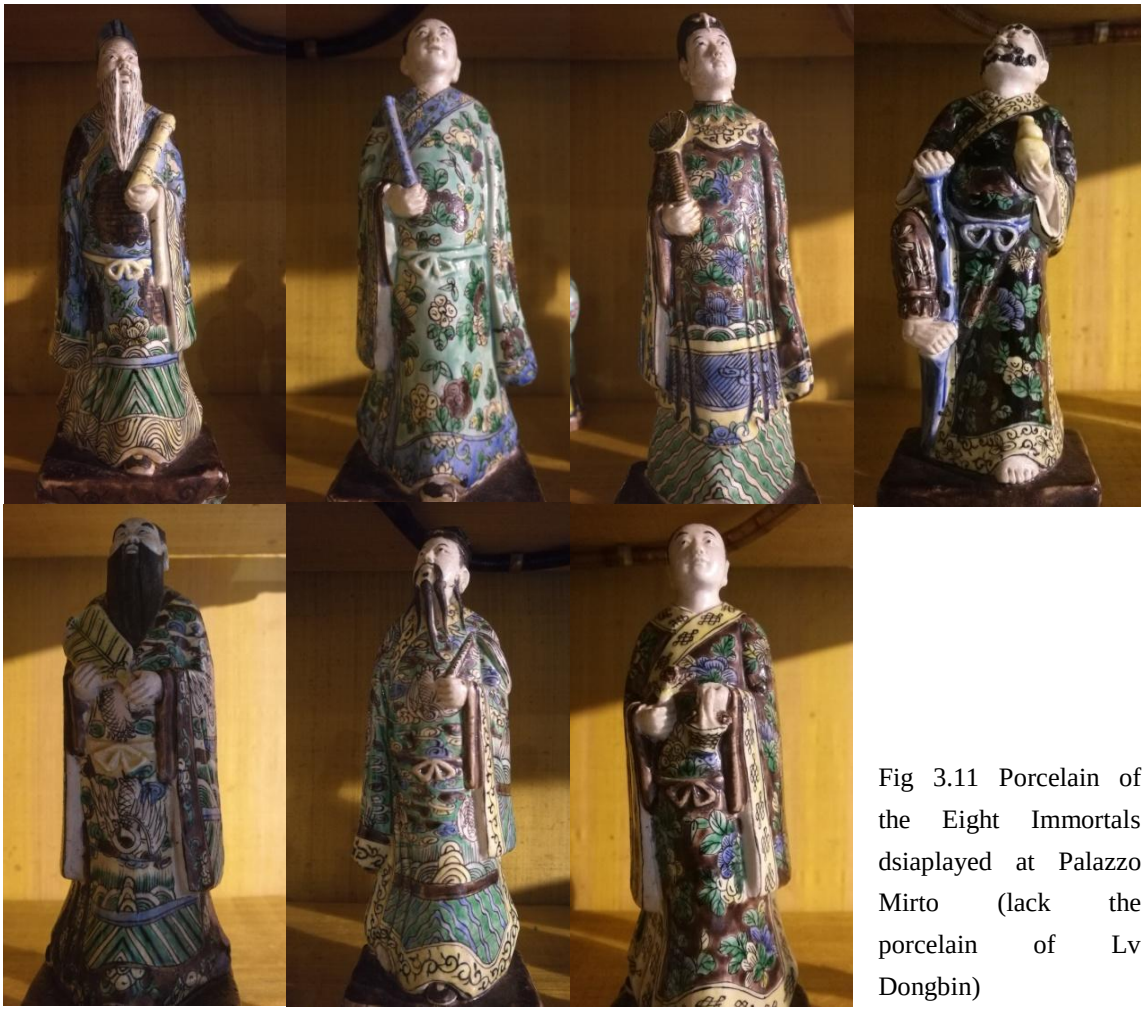

Fig 3.11 Porcelain of the Eight Immortals dsiaplayed at Palazzo Mirto (lack the porcelain of Lv Dongbin)

The eight Taoist immortals (Zhang Guolao with Yugu, Lv Dongbin with double-edged sword, Han Xiangzi with flute, He Xiangu with lotus, Li Tieguai with gourd, Han

1 *Palazzo Mirto*, Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, Priulla, Palermo, 1999, p.35

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Zhongli with fan, Cao Guojiu with Yu gui and Lan Caihe with flower basket) from the folk legend of the Han Dynasty (201BC-224AD) is depicted in polychrome porcelain. Each of the characters has a long story regarding their transformation from an ordinary citizen to an immortal, followed by their subsequent benefit to the wider public. There are three sets of ornaments, with one is made of bronze and the others in ceramic. The bronze set is complete, though the characteristics of some figures are not particularly obviously, whilst the more complete ceramic set lacks one of the characters. However, the ceramic figurines are easily identified by either the character's modeling or the objects contained in their hands[1].

Fig 3.12 Porcelain of the Eight Immortals displayed at Palazzo Mirto (lack four)

Fig 3.13 Bronze of the Eight Immortals displayed at Palazzo Mirto (complete)

1 Li Wang, *Chinese ancient cultural knowledge*, World Book Publishing Company, Beijing 2008

The Eight Immortals are a recurring theme, as these were well received in the European markets, and further objects can be found in other palaces in Italy such as the porcelain screen in Palazzo Madama (Turin). A number of references to the eight immortals by European authors can be found in the 18th-19th century's books such as *Recherches sur les superstitions en Chine* published in 1915[1].

Fig 3.14 Porcelain screen of the Eight Immortals collected by Palazzo Madama (Turin)

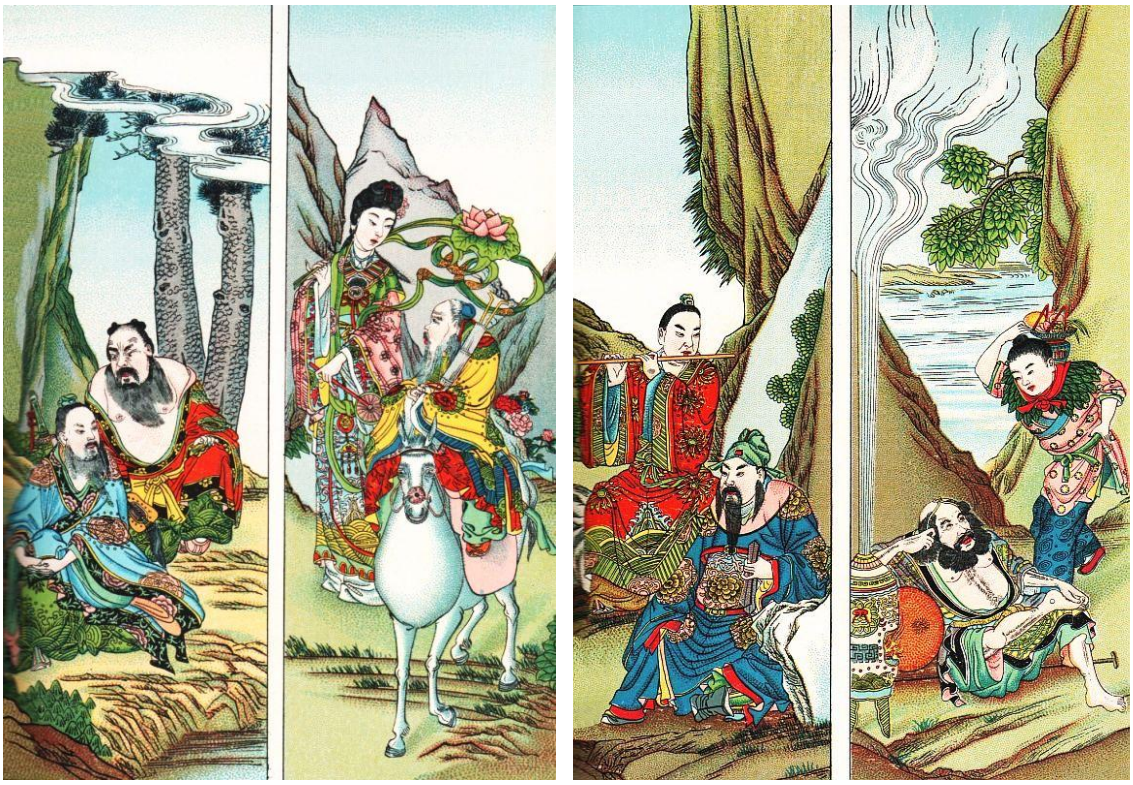

Fig 3.15 Illustration of Eight Immortals from *Recherches sur les superstitions en Chine*

1 Henri Dor é, *Recherches sur les superstitions en Chine*, Tome IX : Deuxi ème partie : le panth éon chinois, chapitre IV. Chang-hai Imprimerie de la Mission catholique, Paris 1915

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3.1.3.4.2 Others

There are many polychrome types of porcelain in the show case of living room of Salvator Rosa (Salotto del Salvator Rosa) and Spagno, with the following section introducing some of the more unique pieces.

There polychrome depict a Buddhist monk, as can be ascertained by the dress, with the bald figure wearing a purple robe and holding something appearing to be a wooden fish (MùYú) on his right hand, looking calm and affably. Wooden fish, also known as a Chinese temple block or Mokugyo, is a wooden percussion instrument. The wooden fish is played by monks and laity in the Mahayana Buddhist tradition. It is often used during rituals usually involving the recitation of sutras, mantras, or other Buddhist texts. The wooden fish is mainly used by Buddhist disciples in China, Japan, Korea, and other East Asian countries where the practice of Mahayana, being the ceremonious reciting of sutras, is prevalent. In most Zen (禅 Chán) Buddhist traditions, the wooden fish serves to keep the rhythm during sutra chanting. In Pure Land Buddhism, it is used when chanting the name of Amitabha. The Taoist clergy has also adapted the wooden fish into their rituals[1].

Fig 3.16 Polychrome of Buddhist monk displayed at Palazzo Mirto

Another small porcelain is of a man wearing a Chinese robe and holding a brand in his left hand with a Chinese character “Guà (卦)”. From this, this statue is believed to be a fortune teller.

In the showcase on the second floor of Villa Airoldi, there are two porcelain Japanese figures; they dressed in kimonos and wooden clogs with crutches and holding item in their hands. Their facial expressions and gestures have subtle differences.

Fig 3.17 Figure polychrome displayed at Palazzo Mirto

It is worth noting that Chinese porcelains have a long tradition of borrowing design and decorative features from earlier types. Whilst ceramics with features thus borrowed might sometimes pose problems of provenance, they would not generally be regarded as either reproductions or fakes. As a medium of technology and art, Porcelain is not only the passport to go global, but also the family heirloom for the Chinese people.

Fig 3.18 Porcelain of Japanese figure displayed at Villa Airoldi

1 James Blades, *Percussion Instruments and Their History,* Bold Strummer, London 1992

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3.2 Traditional Chinese painting

In the field of the arts, painting has longer history and greater influence than porcelain. No country in the world exists which does not have a rich and colorful history in painting, or has not been influenced by various exotic styles. However, despite being a universal artistic category, oriental paintings were relatively less exported than porcelain, silk and tea likely due to these lacking a practical function alongside the art form. Moreover, aesthetic differences in painting between the East and West were not particularly restricted by the available materials, so Europeans had less need for imported oriental paintings when compared to porcelain at that time. However, the popularity of Chinese porcelain and oriental culture in Europe did subsequently lead to the import of some paintings of Chinese origin. This chapter will introduce few of Chinese paintings that still exist in Sicily.

3.2.1 An overview of traditional Chinese painting

Chinese painting and calligraphy differs from other countries through its emphasis on motion and change its depictions. The same techniques as calligraphy were typically utilized; using brushes dipped in black ink or colored pigments, and applied to paper or silk. The finished works were scrolls, such as hanging scrolls or hand scrolls. Traditional painting was also applied to furniture, objects, walls and other items[1].

The two main techniques in Chinese painting are: Gōngbǐ, meaning "meticulous", using very precise brushstrokes. It is often multi colored and usually depicting people or stories as subjects. This style was generally practiced by artists in the royal court or independent workshops.

Ink and wash painting, Shuǐmò (literally "water and ink") is a style of watercolor or brush painting. Known as "literati painting", it was one of the "four arts" of the Chinese Scholar-official class, being typically practiced by gentlemen. This style can also be called "xiěyì" (freehand style), with aim being not to reproduce exactly (realism) but rather to portray the atmosphere of a scene[2].

During the Song Dynasty (960-1279) there were many acclaimed court painters, being highly valued by emperors and the royal family. During the Mongol Yuan Dynasty (1271–1368), painters combined painting, poetry and calligraphy through the inscription of poems on their paintings.

Beginning in the 13th century, the tradition of painting simple subjects developed, such as a branch with fruit, a few flowers, or one or two horses. Narrative painting, with a wider color range and a much busier composition than Song paintings, became immensely popular during the Ming period (1368–1644).

During the early Qing dynasty (1644–1911), painters known as individualists rebelled against many of the traditional rules of painting and found ways to express themselves more directly through free brushwork. In the 18th and 19th centuries, great commercial cities such as Guangzhou and Yangzhou became art centers where wealthy merchant-patrons encouraged artists to produce bold new works[3].

3.2.2 Existing traditional Chinese paintings in Sicily

1 Xun Wang, *History of Chinese Art*, Shanghai People's Fine Arts Publishing House, Shanghai 1989
2 Jessica Rawson, *The British Museum Book of Chinese Art*, British Museum Press, London 2007
3 Zaixin Hong, *History of Chinese Art*, China Academy of Fine Arts Publishing House, Zhejiang 2000

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3.2.2.1 Traditional Chinese paintings in Villa Airoldi

The common themes of traditional Chinese painting are: Chinese traditional floral, insects and animals, auspicious designs, mountains, hills and buildings, life stories (ladies, children, and country life) and drama stories. There are a number of paintings within the Villa Airoldi which express these themes.

3.2.2.1.1 Go and ladies

Go and ladies is one of the "Maid figures (Shìnǚ Tú)"[1], which depict the life of middle and upper class women in ancient China. First seen in the Tang Dynasty (618-907), the great development period is the Ming and Qing dynasties.

There are some authentic Chinese painting mounted pictures in Villa Airoldi. The technique used for these is neat and exquisite. The first one depicts for neatly dressed women, with two of them are playing Go (We ɋ ɟ), and the other two looking on it. The atmosphere is harmonious. This is the common theme in Chinese traditional painting called "WeíqíShìnǚ (go and ladies)". In addition to this, there are "zānhuā sh ǹǔ (court ladies adorning their hair with flowers)" and "Wánshàn Sh ǹǔ (Round silk fan maid figure), each reflecting the elegant and leisurely life of royal or aristocratic women[2].

Fig 3.19 Traditional Chinese painting of *go and ladies* collected by Villa Airoldi

3.2.2.1.2 Hunting trip

The second painting shows an official riding a horse and carrying a child with arrows on his back. Two accompanying attendants also feature in the painting. In another painting, the official is riding a horse and crossing a bridge. In the distance there are two boats, one with a woman standing in it, and the other having a woman holding a child. This is typical Chinese perspective.

1 Maid figures, one type of traditional Chinese paintings, the original meaning is paintings with theme of scholar and aristocratic woman, and became a beauty painting later.

2 Xun Wang, *History of Chinese Art*, Shanghai People's Fine Arts Publishing House, Shanghai 1989

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Generally, they were called "Guānyuán Chūxíng Yízhàng (official travel and honor guard)", and there are different scenes about this theme such as hunting, bridge crossing and boat boarding. There are some large hunting paintings which depict a Royal traveling scene reflecting national strength and having a little reference to sacrifice[1].

Fig 3.20 Traditional Chinese painting of *hunting trip* collected by Villa Airoldi

3.2.2.1.3 Farming and fishing

The fourth painting features peasants farming the land, with people using a plough, holding a hoe, children leading an ox, and also featuring an intellectual and his servant in the picture.

"gēng mù yú qiáo" or "yú qiáo gēng dú", namely fisherman, woodcutter, farmer and scholar, are four important professions in the traditional farming society, as well as being symbols of an officers' life after retirement. They are commonly seen in Chinese folklore and on many pieces of classic furniture as carving patterns, intended to imply that business is booming[2].

Fig 3.21 Traditional Chinese painting of *country life* collected by Villa Airoldi

1 Zaixin Hong, *History of Chinese Art*, China Academy of Fine Arts Publishing House, Zhejiang 2000
2 Ibid.

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3.2.2.1.4 Flowers, birds and animals

It is worth mentioning that paintings which take pine and deer as their theme are common in Chinese painting, with many famous painters having covered such themes. This is because the pine tree is symbol of the enduring and eternal, and the deer in Chinese pronounce "Lù (鹿)", the same as the character "禄 (Lù)", which means generous benefits. As can be told by the theme or by the character costumes, all of these paintings belong to era of the Qing Dynasty (1644-1911).

There are some other animals which has special meaning in Chinese culture and artwork, such as monkey (hóu 猴) sounds like lord (侯), and the badger (huān 獾), which sounds like joyous (欢). As such, these often feature in traditional Chinese art.

Fig 3.22 Traditional Chinese painting of *auspicious design* collected by Villa Airoldi

3.2.2.2 Traditional Chinese paintings in Palazzo Mirto

In a small room on the ground floor in Palazzo Mirto, four framed Chinese paintings are hung on the wall. They each have been inscribed with "十洲仇英制(Shízhōu Qíuyīng Zhì)", "十洲(Shízhōu)", "实父仇英制(Shífù Qíuyīng Zhì)" and "仇英十洲制 (Qíuyīng Shízhōu Zhì)". Qiúyīng[1] (仇英) is a very famous painter from the Ming dynasty (1368-1644), "Shízhōu" is his pseudonym and "Shífù" is his courtesy name (the Chinese ancients liked to have a number of names, being courtesy names and pseudonyms, with some of these being self-titled). The paintings appear to be a group that depicts a scene of music and dancing in the court, and with some officials riding on the houses. We call the theme of this painting "Yànyuètú (pleasures figure)[2]. Yanyuetu is believed to be popular in the Eastern Han Dynasty (25AD - 220), reflecting the scenes of secular aristocratic life. As for the common style of traditional figure paintings, the popularity of Yanyuetu could be attributed to the influence of secularity "(Rùshì), a Confucious concept, opposite to "Chūshì (Out of secular)", advocated by Buddhism[3].

Fig 3.23 Inscription on the painting displayed at Palazzo Mirto

1 Zaixin Hong, *History of Chinese Art*, China Academy of Fine Arts Publishing House, Zhejiang 2000
2 *Normal form of composition of traditional figure painting viewed from paintings of making merry in late period in eastern Han dynasty*, Mageng, «Hundred schools in arts », 5, 2015, pp. 73-84
3 Leichuan Wu, *Christianity and Chinese Culture*, Commercial Press, Beijing 2015

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Judging by the costumes, this painting may illustrate a time during the Ming dynasty. There are some Chinese Characters on the painting like “Fén* Wángfǔ(汾*王府 palace of *)” and “Fèngzhǐ Zhùshòu (奉旨祝寿 offering birthday congratulation on imperial orders)”, so it’s possible to infer it’s a scene that is one of officials are celebrating the birthday of an imperial relative. These were most likely painted by Chinese painter according to the theme and the painting techniques, but it should not be authentic paintings of Qiuying. Qiuying also had many paintings of Maid figures, such as this “Jìyuè Tú (Painting of music and dancing)”, however, the scenes on the paintings of Palazzo Mirto seem to be closer to the scenes on the screen in Van Loon Museum (Amsterdam).

Fig 3.24 Chinese characters on the painting displayed at Palazzo Mirto

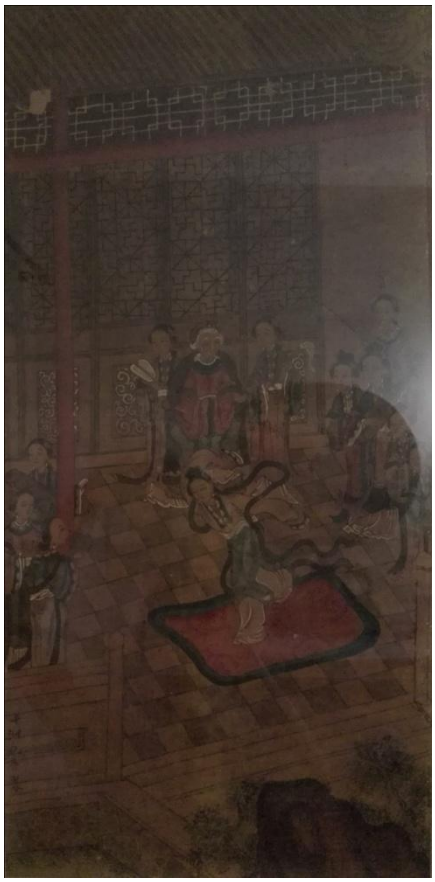

Fig 3.25 Painting of Yanyue displayed at Palazzo Mirto

Fig 3.26 Qiuying’s *Jiyue Tu* (the Ming Dynasty)

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Fig 3.27 Screen collected by Van Loon Museum, Amsterdam, 1672.

3.3 Traditional Chinese ornaments

Oriental art poses wide influences on various cultures and religions. Developments in Asian art historically paralleled those in Western arts. Chinese art, Indian art, Japanese art and Persian art each had a significant influence on occidental art, and, vice versa.

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The influence of Chinoiserie on Europe was not only from China, India and certain Middle Eastern countries, but also from these cultural circles that both different from each other, but which also learn from each other. Therefore, when this different cultural information first appeared together on the European land, Westerners who could hardly distinguish between the origins of each regarded them as an exotic oriental art and kept them, which later continuously influenced the European artistic style. The term Chinoiserie in this thesis covers three main Eastern cultural circles: Islamic art that originates in the Middle East, Buddhist art from India as well as Oriental art, headed by China but also affecting Japan, Korea and Vietnam, we only take the influence caused by Chinese art as an example.

3.3.1 Chinese style affecting Europe

Chinese art has arguably the oldest continuous tradition in the world, and is marked by an unusual degree of continuity within consciousness of tradition. The media that have usually been classified in the West since the Renaissance as the decorative arts are extremely important in Chinese art, and much of the finest work was produced in large workshops or factories by essentially unknown artists, especially in the field of Chinese porcelain. Much of the best work in ceramics, textiles and other techniques was produced over a long period by the various Imperial factories or workshops, which as well as being used by the court was distributed internally and abroad on a huge scale to demonstrate the wealth and power of the Emperors[1].

Chinese cultural art has abroad and profound influence, porcelain, painting just the most direct media for Westerners to know the East, on top of that, architecture, sculpture, decoration, furniture and calligraphy are rare in Europe, or they were introduced to West indirectly.

3.3.2 Existing traditional Chinese ornaments in Sicily

3.3.2.1 Ivory carving

There are some small ivory chess character carvings in Palazzo Mirto.

> "Descrizione: Statuine di soggetto orientale
> Figure probabilmente rappresentanti tre personaggi per il gioco degli scacchi.
> Materiale e tecnica esecutiva: avorio finemente intagliato
> Misure: Ⅰ Personaggio 11×3.5 Ⅱ Personaggio 10.5×3.5 Ⅲ Elefante 10×3.5
> Manifattura: di gusto orientale
> Datazione/Autore: fine '700 inizio '800
> Marchi e iscrizioni: no
> Stato di condervazioe: dep. incoerenti.
> Collocazione: Salotto del Salvator Rosa - Ⅰ piano.
> Numero Inventario: 239/V-241/V -240/V.
> Note: INEDITO[2]"

A chess set can be seen in Guangzhou Thirteen Hongs Museum, named Figure-shaped piece and black lacquer checkerboard (the 19th century), thus we can see the origin of these characters. And the checkerboard also used black paint color.

1 Michael Sullivan, *The Arts of China*, University of California Press, 1984

2 Flavia Alaimo, *Arti decorative nella collezione Lanza Filangeri di Palazzo Mirto,* Regione siciliana, Assessorato dei beni culturali e dell'identità siciliana, Dipartimento dei beni culturali e dell'identità siciliana, Palermo 2015, p.123

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Fig 3.28 Ivory chess character carvings displayed at Palazzo Mirto

Fig 3.29 Figure-shaped piece and black lacquer checkerboard displayed at Guangzhou Thirteen Hongs Museum (the 19th century)

Another common type of Chinese ivory carving is the “ivory ball”. There are some ivory carvings in the showcase in Villa Malfitano; part of them came from Japan, and part from China, judging by the theme and skill. The Japanese ivory carving takes

figures as theme, and Chinese ivory carving includes a boat, a carriage, an oxcart, a box, a concentric sphere, a screen and two rockeries, all being small in size.

Fig. 3.30 Ivory carvings displayed at Villa Malfitano

Generally speaking, the carving of pavilions, stages, cabinets and figures are all exquisite, especially the "ivory ball", also called "Tào Qíu (concentric spheres)" is a masterpiece requires complicated and highly technical crafts. The hollowed-out ivory ball was carved layer by layer; every layer is of uniform thickness and can be rotated. According to the record *Essential Criteria of Antiquities*[1] (gégǔyàolùn) , three-layer balls had already appeared as early as the Song Dynasty (960-1279), and was called "Guǐgōng Qiū" at that time, meaning that the works was made by a ghost rather than by person.

In the Qing Dynasty, such balls were tied with a string, though later designs supported these with a stick. This is an eleven-layer ivory ball in Guangdong Museum, and we can find this craft displayed in many Chinese museums[2].

Fig 3.31 Eleven-layer ivory ball displayed at Guangdong Museum

1 *Essential Criteria of Antiquities* is the China's earliest existing monographs of cultural relics identification, written by Caozhao and Wangzuo of Ming dynasty and published in 1388. Version Nowadays published by Jincheng Press (Beijing) in 2012.

2 Zaixin Hong, *History of Chinese Art*, China Academy of Fine Arts Publishing House, Zhejiang 2000

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3.3.2.2 Round Fan

Fig 3.32 La Sala dell'Estate of Villa Malfitano

In Sala dell'Estate of Villa Malfitano, there are two showcases for fans. Apart from the common type of fan called "Zhé Shàn (Folding fan)" as seen in Palazzo Mirto and Palazzo Francavilla, here we also have another type of fan called "Tuán Shàn (Round Fan)".

The origins of the round fan are much earlier than those of the folding fan, with these being first manufactured in the Song Dynasty (960-1279) and becoming popular in the Ming Dynasty (1368-1644). Its shape, like a full moon, signifies the auspicious meaning of a union and happiness. There are also other designs having irregular round shapes with many elegant names, like "Wán Shàn" and "Héhuān Shàn"[1].

Round Fan were very popular in the Han Dynasty (202 BC- 224 AD). It always has a surface covered by silk and the handles were crafted out of bamboo. Fans sometimes were decorated on both sides with paintings, poems or calligraphy. Fans are not only tools for cooling oneself, but also artworks symbols for status and taste. Scholars would like wave their fans to show off their grace as they composed poetry or sat deep in thought. For aristocratic young women, fans made from silk or other precious cloth -- especially flat round ones -- were a kind of ornament to show off grace and beauty. Whenever they met a strange man, they would use their fans to hide their faces. So women's fans also have another name: "Zhàng Miàn," which means, "Hiding face"[2].

Fig 3.33 Tuanshan painted with figures displayed at Villa Malfitano

1 Chaohui Tang, *Zheshan*, October literary and art publishing house, Beijing 2016
2 Liangyun Chen, *Chinese Art and Aesthetics*, Jiangxi Art Publishing House, Nanchang 2008

The round fan here is not particularly exquisite in terms of the material used or the quality of the painting on the silk. The picture contains two figures and has some simple embellishments that do not appear to have any profound meaning. The main interesting point of note is that the two figures hold their fans, and the one held by the woman is "Bājiāo Shàn (Palm leaf fan)".

This type of fan is commonly known as "Pú Shàn" or "Kuí Shàn", because it was initially made directly from the leaves of palm, palmetto or banana. People subsequently began to make silk fans of this shape, with paintings on them, which later became a part of the various Chinese ancient myths.

According to *Arti decorative nella collezione Lanza Filangeri di Palazzo Mirto*, there are some other traditional oriental ornaments in Palazzo Mirto. For example: 1, A piece of jade that was auctioned in 2013, on which we could vaguely see two figures and a butterfly - "Placca di giada bianca cinese (Datazione/Autore: '800) [1]" in "Stanza delle Tabacchiere - Ⅱ piano"; 2, "netsuko giapponese con dodici teste (Datazione/Autore: seconda metà '800) [2]" in "Salotto Giallo - Ⅰ piano"; 3, "Portacipria con specchio (Datazione/Autore:fine'800) [3]" in "Salotto Verde - Ⅱ piano"……There are some oriental collections in Palazoo Mirto not mentioned by this book, and some unrecorded collections in other palaces, but this is sufficient to demonstrate the absorption of Sicily from oriental culture.

Fig 3.34 "netsuko giapponese con dodici teste" displayed at Palazzo Mirto

1 "Descrizione: Placca di giada bianca cinese.
Decorazione a volute e due personaggi speculari in basso.
Materiale e tecnica esecutiva: giada bianca lavorata a traforo
Misure: 8 cm
Manifattura: cinese
Datazione/Autore: '800
Marchi e iscrizioni: no
Stato di conservazione: buono
Collocazione: Stanza delle Tabacchiere - Ⅱ piano
Numero Inventario : 1183/V
Note: esisteva una collezione Lizzandro di giada incisa venduta da Christie's, 19-22 marzo 2013. INEDITO" Refer to *Arti decorative nella collezione Lanza Filangeri di Palazzo Mirto*, p.67
2 Ibid. p.127
3 Ibid. p.92

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4 CHINESE EXPORT COMMODITIES

4.1 Chinese Export Porcelain

Along with silk, porcelain accounted for a large proportion in foreign trade in ancient China. Chinese porcelain exporting has begun as early as East Han period (25AD -220AD) and the trade has reached a considerable scale in the Tang (618-907) and Song (960-1279) dynasties, with Yue kiln, Changsha kiln, Xing Kiln as abroad exported representatives. Korokanatotenjikan were found in Fukuoka in 1987, the unearthed Yue kiln porcelain alone were more than 10,000 pieces[1]. The earliest blue-and-white porcelain was produced in the era of the Yuan Dynasty (1271-1368), including the large vase of blue-and-white and various kinds of porcelain with geometric pattern of the Yuan Dynasty, which were made for the Middle East countries. Istanbul ranking the highest in the world in collecting this kind of porcelain, one can also imagine the grand occasion of early export porcelain.

Trade porcelain in the times of the Ming (1368-1644) and Qing (1644-1911) dynasties was exported to Europe. Portuguese navigator Vasco da Gama passed the Cape of Good Hope, opening up the shipping business between Europe and Asia. Since then Portugal became the first to introduce porcelain from Asia to Europe. In 1555, Portugal established trading bases in Macao, from where lots of Chinese export porcelain arrived in Lisbon. Till today Portugal keeps a considerable number of export porcelain of the Ming Dynasty. Wealthy elite only used them for display at that time, rather than for a daily life use.

Netherlands sent their first trading ship to Guangzhou in 1727 and following there was 3-6 ships per year to load goods, thus the Netherlands became an important European trading partner. At that time China was the only tea planter in the world, producing one of the main commodities in foreign trade. European countries established East India Company to trade with China. Since the scentless porcelain would not affect the quality of tea, porcelain wares were put at the bottom of the warehouse to cut off seawater and damp air; on the other hand, the porcelain could also satisfy the demands of Europeans. One bilge could accommodate 200 wooden boxes, containing of 200,000-250,000 porcelain pieces, creating 110% of profit[2]. After Netherlands occupied Taiwan in 1625, they ordered from Jingdezhen directly, most of the goods are daily necessities for Europeans, such as beer glasses, mustard bottles, salt bottles, shaving basins and high body square bottles[3].

Dutch East India Company gradually became the main European supplier of Chinese porcelains for daily use. The existing order list of 1737 listed tea set, table ware, sugar box, milk cans, sewage bowl, shaving basin, spittoon and fireplace decoration, which shows that Chinese export porcelain has entered into the ordinary Europeans' life. Some people even started to ask for certain shapes and patterns of Chinese porcelain. Between 1729-1794 businessmen were often send to China purchasing specially made porcelain with clear quantities, prices and types on the order list. There were also records of types

1 Ding Xia, *Chinese export porcelain in Sweden,* «Cultural Relic», 5, 1981, pp.6-9

2 Yanchun Wu, Hong Zhou, *Chinese porcelain and cultural and economic exchange between China and foreign countries,* «Silk Road»1, 1997, pp. 41-42

3 Thomas Crump, *The Dutch East Indies Company-The First 100 Years*, Gresham College, London 2006

and quantities after arriving in Europe. These kinds of porcelains were "Customized Porcelain". Drafts of porcelain's shapes and patterns were also on the ship with the order list to ensure the porcelain conform to the European's taste. Dutchmen mainly purchased blue-and-white, Imari and enamel color porcelain[1].

> "In I717 two ships were commissioned to spend; £44,000 on porcelain (about 610,000 pieces), 22 a dramatic increase that is reflected in the substantial number of services datable to this period. The majority of these were made for East India Company servants and government officials (19, 20, and 22). From about 1720 the English market expanded continuously for over fifty years, bringing estimated twenty-five to thirty million porcelains into the country.23 Elsewhere in Europe the trade was nearly as large. In the quarter century between I722 and 1747 the French imported a little over three million porcelains, and between I761 and 1775 another two million." The estimated trade to Denmark, whose third and ultimately successful East India Company was founded only in 1730, has been placed at ten million porcelains,25 and during the period of the Swedish company's third charter alone, 1766-86, eleven million porcelains were imported to Sweden.[2]"

The arrival of ship in Guangzhou in August and September marked the start of the porcelain- purchasing. They bought stock or send the order lists to Jingdezhen. There were potters and painters who were experts in processing export porcelain at that time. They could accurately imitate the shape and pattern based on client's paintings and real objects and finishes the task of customized porcelain wares in several months. When the next group of ships arrived, customized porcelain wares of the previous group of ships were put on the bilges and transported to Europe. Apart from Netherlands, Britain, Portugal, Spain, just to name a few, also Sweden has established an East Indian Company in 1731-1813, with more than 11,000,000 Chinese porcelain pieces transported to Sweden during 1766-1786, making a huge transaction volume of foreign trade at that time[3].

1792年广州出口货物图表(节选)
CHART OF GUANGZHOU EXPORT GOODS IN 1792

船只属地		船只数量(艘)	货物	货物数量	货物单位	价值(两)	备注
英国 Britain	东印度公司	20	红茶	156000	担	3413054	
			绿茶			624640	
			生丝(南京)	1500	担	468000	
			南京布	60000	匹	30000	
			瓷器			3500	
			大黄	339	担	16950	每担50两
			肉桂	480	担	6720	
			糖	593	担	2965	
			冰糖	47	担	470	
					总值	4566299	
	散商	20	瓷器	5133	担	30000	
			白铜	36578	担	256046	每担7两
			冰糖	10749	担	107490	每担10两
			糖	26098	担	130490	每担5两
			明矾	18758	担	37516	每担2两
			姜黄	60	担	240	每担4两
			樟脑	625	担	18750	每担30两
			熟丝	79	担	31600	
			水银	23	担	1150	
			南京布	5500	匹	2750	
			生丝(广州)	1763	担	352600	
					总值	968632	
法国 France		2	瓷器	180	担	1500	
			红茶	10544	担	210880	
			绿茶	1011	担	4040	
			南京布	228000	匹	114000	
			熟丝	5	担	2000	
			糖	1969	担	9845	每担5两
			大黄	192	担	9600	每担50两
			冰糖	1006	担	10060	每担10两
					总值	361925	
瑞典 Sweden		1	瓷器	700	担	480	
			红茶	11039	担	220780	
			绿茶	659	担	13180	
瑞典		1	南京布	35000	匹	17500	
			熟丝	40	担	16000	
			生丝	22	担	6000	
			肉桂	82	担	1148	
			白铜	85	担	595	
			糖	4	担	20	
			大黄	54	担	2700	
					总值	279003	
丹麦 Denmark		1	瓷器	564	担	450	
			红茶	6127	担	122540	
			绿茶	268	担	10720	
			南京布	43000	匹	21000	
			熟丝	20	担	8000	
			生丝	90	担	27000	
			肉桂	16	担	224	每担14两
			白铜	102	担	714	每担7两
			糖	3985	担	19925	每担5两
			大黄	222	担	11100	每担50两
			冰糖	598	担	5980	每担10两
			水银	20	担	1000	每担50两
					总值	228653	
荷兰 Netherlands		4	瓷器	1100	担	600	
			红茶	14657	担	293140	
			绿茶	2404	担	96160	
			南京布	47000	匹	23500	
			熟丝	143	担	57200	
			生丝	109	担	32700	
			肉桂	128	担	1792	每担14两
			水银	153	担	7650	每担50两
			糖	4814	担	24070	每担5两
					总值	536812	
美国 United States		4	瓷器	1492	担	700	
			武夷茶或红茶	7882	担	157640	
			绿茶	195	担	7800	
			南京布	27400	匹	13700	
			熟丝	155	担	62000	
			生丝	25	担	7500	
			水银	901	担	45050	每担50两
			糖	4576	担	22880	每担5两
					总值	317270	

Fig 4.1 Chart of Guangzhou export goods in 1792, refer to *Chronicle of the East India Company Trading with China (1635-1830),* Vol. 1 & 2

1 Thomas Crump, *The Dutch East Indies Company - The First 100 Years*, Gresham College, London 2006

2 Clare Le Corbeiller, *China Trade Porcelain: Patterns of Exchange: Additions to the Helena Woolworth McCann Collection in the Metropolitan Museum of Art,* Metropolitan Museum of Art, New York 1974, p. 14

3 Ding Xia, *Chinese export porcelain in Sweden,* «Cultural Relic», 5, 1981, pp.6-9

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4.1.1 Types of export porcelain

Most porcelain transported to Europe was of the same pattern. But customized porcelain was adorned with the heraldic coat of arms, or with the abbreviation of the buyer's name. Some of the patterns were based upon popular European prints, and some were specially designed for European royal families and nobility, such as the dish on the left displayed at Palazzo Madama of Turin.

Fig 4.2 Dish with the crest of Eugene of Savoy, China, Qing Dynasty, c.1720 – 1725 Porcelain with blue under – glaze and gilding.

Regina Krahl and Jessica Harrison-Hall divided the export porcelain of the Ming and Qing dynasties in the British Museum into four sub-types: 1, Ming blue-and-white; 2, blue-and-white as well as polychrome of early Qing; 3, porcelain of peak Qing; 4, export porcelain with European filled colors. Porcelain of peak Qing can be further divided in to nine types: a) European style porcelain, b) porcelain of different themes including British scenes, c) religion, d) ancient Greek and Roma myth, e) Rococo pattern, f) shapes and techniques from the European artifacts, g) British aristocratic cutlery, h) European aristocratic cutlery and i) the left[1].

European style porcelains imitate mostly the shape of European wood ware, glass ware and potter ware. Candlestick, wine bottle, salt bottle, mustard bottle, etc. were produced since the late Ming Dynasty. Importation of this European style has been suspended till Kangxi period (1661-1722). Europe customized a large number of complete sets of porcelains, 80-600 pieces for each set. According to the records, thousands of drafts were offered to China, though barely kept, due to the ongoing innovation of customized porcelain.

The Bible dominates most porcelain of religious themes among tea sets rather than table ware. It would certainly be considered as blasphemy to use a plate painted with "Christ suffered". These goods were transported to Christian countries and were applied to religious occasions only for decoration. Ancient Greek and Roma myth theme porcelains have a long history and paintings on them are mainly of goddess and fairies[2].

1 Regina Krahl and Jessica Harrison—Hall, *Ancient Chinese Trade Ceramics*, British Museum, London 1994

2 Elinor Gordon, *Chinese export porcelain: an historical survey*, Main Street/Universe Books, New York 1977

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4.1.2 The patterns of export porcelain

There is one type of Chinese export porcelain with traditional Chinese pattern as decorations, covering a wide range of themes including figures, mountain and water, birds and beasts, flowers and plants, literary allusions, legends, local customs and products. For all the westernization's changes, they are still filled with Chinese sentiment.

Patterns like plants, insects, feathers and beasts of export porcelains in the Qing Dynasty are also traditional Chinese patterns. Specifically these are: house and monkey (timely promotion), locust (successful official career), mandarin duck (devoted love), cranes (longevity), heron (a pleasant journey), magpie (rapture), bat (blessing), deer (salary) and pulsatilla (a long life together).

Auspicious decorations are the imaginary mixture of existing objects and people's concepts or wishes, reflecting their own pursuit and longing. Chinese folk wisdom pursues peace and longevity, Splendor and wealth, fertility, good luck etc. For example, bottle "Píng (瓶)"stands for peace, so bottle with flowers inside was called "Sìjì Píng'ān (safe all year) "; Bottle painted with a heron means have a pleasant journey; with a Ruyi inside, the bottle symbolizes peace and happiness[1].

Chinese scene on the export porcelain, as Europeans see it, are mainly landscapes including undulating mountains and a towering pagoda at distance, close in sight there is a pavilion with cornices, thick and thin trees, as well as water surface and arch bridge. On the shore sits the fisherman, on the water stands the boatman, on the sky there are birds flying, all these together make a tranquil paradise, in which Chinese people wander happily.

Fig 4.3 Export porcelain displayed at Palazzo Pretorio

1 Michelle Huang, *The reception of Chinese Art across cultures,* Cambridge scholars publishing, Cambridge 2014

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4.1.3 Existing export porcelains in Sicily

4.1.3.1 Guangcai and Fencai Porcelain

Guangcai porcelain (Guangdong – decorated export porcelain) originated from the export trade in Canton in the 17th century. In order to meet the demand of the foreign trade, glazing pigments including blue-and-white, Wucai (polychrome) and Fencai (famille rose) as well as imported pigments, were applied by the Cantonese craftsmen to paint various kinds of patterns on the white porcelain ware to fit into the standard of Western aesthetic taste. The porcelain would be exported after being fired. Guangcai porcelain was characterized by its intercultural style between China and the West. Under the incessant innovations, changes and developments, it has gradually formed its own artistic features of bright colors and diversified patterns[1].

There are a few pairs of Guangcai porcelain in Palazzo Pretorio, and in Palazzo Mirto, the Chinese porcelain that has been mentioned many times are Guangcai porcelain:

"Due consilles settecentsche, in legno dorato di fattura napoletana, sostengono piccolo vasi impero dalle elegant miniature e porcellane cinesi[2]."

"Due intagliatissime consoles, in tenero legno dorato, sorreggono, una l'imponente orologio architettonico in tartaruga e bronzo che mostra l'ora e le fasi lunari (Ant.Kretz, Neustatt) posto fra vasi cinesi a balaustro, l'altra un orologio a lira di fattura romana (Vespasiani), affiancato da vasi giapponesi a tromba[3]."

"[…]Le figurazioni allegoriche della Veglia e del Sonno, affiancano l' elegante orologio a globo con lancette a serpente, li completante eleganti candelabri ottenuti da antichi vasi cinesi e giapponesi con montature francesi in ormolu[4]."

"[…]sulle consoles vasi cinesi e giapponesi e le foto degli ultimo abitanti della casa: il principe e la principessa di Mirto. Il busto in marmo raffigura Vittoria Filangeri[5]."

Fig 4.4 Export porcelain displayed at Palazzo Mirto

In the Qianlong Reign (1735-1796) of the Qing Dynasty, Guangcai ware industry boomed rapidly in a large scale, with its producing site moved from Xiguan to the southern bank of the Zhujiang River, and for this reason, these Guangcai wares were called Henancai (southern bank color). To different foreign markets, Guangcai wares can be set in different categories, San Francisco type, European type and South Asia

1 Guoping Jin, Zhiliang Wu, *Porcelain in the Ming and Qing Dynasties in Portugal*, «Palace museum journal», 3, 2006, pp. 98-112

2 *Palazzo Mirto,* Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, Priulla, Palermo, 1999, p. 35

3 Ibid. pp.36

4 Ibid. pp.39

5 Ibid. pp.40

type. Guangcai wares, painted with strong and brilliant colors and arranged on the golden ground looked really magnificent, similar to the combination of gold and jade. The following figure shows the Guangcai wares from Guangzhou Thirteen Hongs Museum[1].

Fig 4.5 Chinese export porcelain displayed at Guangzhou Thirteen Hongs Museum

Since the 18th century, Guangcai had become the main type of export porcelain in Guangzhou, which was adored both at home and abroad for its noble bright colors. Guangcai wares bear a unique style accommodating both oriental and occidental elements in shape and decoration. Guangcai wares have been ordered by the UK, France, Holland, Sweden and so on, included both decoration objects and daily utensils, such as tea services, coffee services, beer mugs, shaving dish, butter dish, cream dish, fruit basket, and sanitary wares. Its decorations cover themes of both China and the West, including oriental motifs of floral pattern, figures, and story scenes, as well as Western motifs of royal and noble armorial bearings, city marks, company logos, and scenes in Greek or ancient Roman legends, Christian stories, famous paintings, and even stock jobbing. Such ordered porcelain was priced higher than other types, and received very well as social gifts[2].

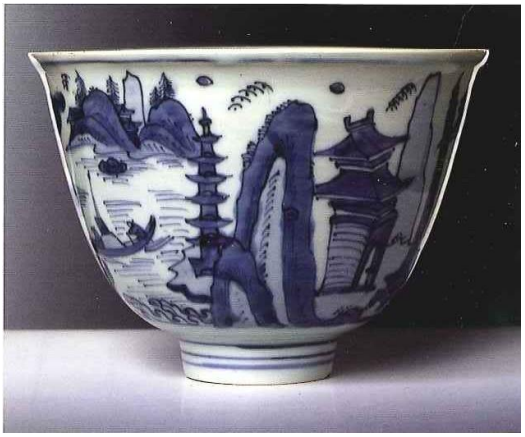
"It was not new to give porcelain as a princely gift. More than one century earlier in 1590, the grand duke of Tuscany had included sixteen pieces of the Ming porcelain as part of a large presentation to the Saxon Lector in Dresden[3]."

What special is that during the reign of Louis XIV (1638-1715), porcelain became "the

1 Dong Leng, Chuxiong Xiao, *Canton Hong and development of porcelain processing and manufacturing industry,* «JournaI of Guangzhou University», 10, 2011, pp.87-92

2 Dongsheng Geng, *European style of porcelain exported by Jingdezhen in the 16th-18th centuries*, «COLLECTOR», 10, 2005, pp.29-36

3 *Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710 – 63,* edited by Maureen Cassidy-Geiger, The Bard Graduate Center for Studies in Decorative Arts, Design and Culture (Nova Iorque, Estados Unidos), Yale University Press, New Haven and London 2008, p. 3.



ambassadorial gift" because of its symbolic values that were adored by royal families and passionate advocators such as Louis XIV, Augustus II (1670-1733) and Queen Sophie Dorothea (1666-1726).

Fig 4.6 Bowl, the Ming Dynasty (1368 – 1644), presented by Ferdinand de Medici to Christian I of Saxony in 1590. Collected by Porzellansammlung, Staatliche Kuntsammlungen Dresden.

Mrs. Pompadour (1721-1764) had some special tastes on porcelain patterns. Her favorite patterns also appeared on Jingdezhen's porcelains that were exported to France. For example, colorful flowers on lid and the upper part, and French flower patterns or golden patterns on the lower part. Realistic and lively, these patterns of Mrs. Pompadour are similar to that of China and were created by French court artists according to her request[1].

Before 1840s, the ordered porcelains were customized or sample processed in Guangzhou and then fired in Jingdezhen. But later people found mistakes on the final products because the complicated pattern and color designs with foreign words can easily confuse craftsmen in Jingdezhen. After 1840s, they transported the semi-finished products of white embryo from Jingdezhen to Guangzhou, and established ceramic factories near the Thirteen Hongs Shop as well as Henan province. This enabled craftsmen there to continue the processing job based on the patterns provided by European businessmen, such a change lead to the prosperity of Guangcai porcelain[2].

According to statistics, during the Kangxi (1661-1722), Yongzheng (1722-1735) and Qianlong (1735-1796) periods of the Qing Dynasty, the volume of porcelain exported to the West was estimated to be 60,000,000 pieces or greater, of which Guangcai porcelain accounted for an estimated 63%[3].

4.1.3.2 Enamel Ware

Europe has a long history of enamel – making and impressive achievement has been made over the centuries. Techniques of enamel painting were first transmitted into China by missionaries. Chinese enamel-making industry, influenced by its counterpart in the West, has developed its own unique style. Its products, often decorated with scrolling grasses, exotic flowers and landscapes, became one of the export items to the West market.

There is a pair of enamel elephants in Palazzo Malfitano and it is descript in the following manner by the collection's curator:

1 Bing Han, *The influence of the Chinese export porcelain on Rococo*, PhD thesis, Jingdezhen Ceramic Institute, 2010

2 Elinor Gordon, *Chinese export porcelain: an historical survey*, Main Street/Universe Books, New York 1977

3 Tao Jiang, *Characteristics of Canton Enamel's Custom-processing in the Background of Chinoiserie in Europe*, «History of Art and Design», 5, 2014, pp. 102-103

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> "La Palazzina, tardo ottocentesca, contiene, fra l'altro, una collezione di arazzi fiamminghi del XVI secolo, una coppia di elefantini in smalto cloisonné provenienti dal palazzo imperiale di Pechino, un clavicembalo settecentesco recentemente restaurato anche nella parte pittorica, una slitta russa tardo settecentesca e collezioni di porcellane, ventagli, coralli trapanesi del '600 e '700, quadri dell' 800 siciliano e una rara specchiera veneziana del 6-700[1]."

Many techniques were applied for producing enamel ware, such as casting, carving, engraving, hammering, painting, firing at a temperature between 800℃ to 1000 ℃. Enamel pigment is glittering, smooth, colorful and highly decorative. In terms of the materials and processing methods, enamel ware could be processed into several types: cloisonné, champlevé enamel, painted enamel, basse-taielle enamel and hammered enamel. Enameling is an old and widely adopted technology, which mainly used in jewelry and decorative art.

Ancient Persians used this method for coloring and ornamenting the surface of metals by fusing over it brilliant colors that are decorated in an intricate design. The Iranian craftsmen of Sasanian Empire era invented this art and Mongols spread it to India; the ancient Greeks, Celts, Georgians, and Chinese also used enamel on metal objects[2].

Fig 4.7 Cloisonné enamel elephants displayed at Palazzo Malfitano

There are some other enameled vases in Palazzo Malfitano. One pair came from Japan according to the pattern on its surface and the other two pairs should come from China. Both of them are copper tires with the whole body colored. And the painted enamel dishes in Palazzo Mirto could also be seen in both Guangdong Museum and Guangzhou Thirteen Hongs Museum. There are an enamel shaving plate with beautiful flower pattern and two copper painted enamel dishes with flower design as well as figures and landscapes respectively. The one in blue of two sets of dishes is complete, whilst another one in white lacks two pieces. And the patterns on it are very similar to the "Enameled bronze plate with patterns of figures and landscape" in Guangzhou Thirteen Hongs Museum.

Fig 4.8 Enameled vases displayed at Palazzo Mirto

1 Laura Danzi, *Rapporto 2001-2002: 130 fondazioni italiane*, in «Rapport fondazioni il giornale dell'art», 213, 2002, p. 27

2 Alexander Fisher, *The Art Of Enameling Upon Metals*, Read Books Ltd, Birmingham 2016

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Painted enamel technique was introduced from Europe into Canton in the Kangxi period of the Qing Dynasty. Canton was the largest production center of painted enamel market. Painted enamel was decorated with Western figures, flowers and scrolling leaves. Apart from being tribute to the royal court, it was also one of the major except artifacts produced in Canton.

Fig 4.9 Enameled bronze plate with patterns of figures and landscape displayed at Guangdong Thirteen Hongs Museum

4.1.3.3 Imari porcelain

Imari ware is a type of Arita ware traditionally made in the town of Arita, in the former Hizen Province, northwestern Kyūshū. These products exported to Europe extensively from the port of Imari, Saga, between the second half of the 17th century and the first half of the 18th century[1].

The traditional Japanese dating for the beginning of their porcelain industry is the year 1616, when one of the Korean potters brought back to Japan by the armies of Toyotomi Hideyoshi (1536—1598), after his ill-fated invasions of Korea in 1592 and 1596, discovered deposits of earth suitable for porcelain in the area of Arita in Saga Prefecture, Hizen Province, northwest Kyushu. A potter, Ri (or Li) Sampei, purportedly was brought to Japan by the Lord of Saga Prefecture. Like many other Korean potters who preceded him to this part of Japan in the second half of the 16th century, Sampei went to work making a Korean-style pottery. He, and certainly other Korean potters on Kyushu, however, were experienced in making porcelains and must have continually experimented with Hizen clays trying to duplicate the porcelains they had made in their country. Finally, tradition has it, Sampei discovered huge deposits of porcelain clay in the mountain Izurniyama, near Arita. He then is supposed to have started the Tengudani kilns. Thus, the first chapter in the history of the Japanese porcelain industry at Arita revolves around him[2].

Fig 4.10 Imari porcelain displayed at Palazzo Mirto

Palazzo Mirto has several Imari porcelains like the following one. This type is colored porcelain and ceramic with cobalt blue underglaze and red and gold overglaze. The color combination was not seen in China at that time. Traditional Ming dynasty color porcelain used dominantly red and green.

1 Martin Lerner, *Blue & White: Early Japanese Export Ware,* Metropolitan Museum of Art, New York 1978, p.14

2 Tao Guan, Yu Wang, *History of Japanese Ceramics*, Liaoning Pictorial Publishing House, Shenyang 2002

Korean potter Li Canping founded a porcelain quarry at Youtian in Japan, using raw material for Imari porcelain that was compatible to Jingdezhen's porcelain. Because of the war unrest during the late Ming and the early Qing dynasties, export of porcelain almost cut off, but Europeans urgently need to buy Jingdezhen's porcelain. Since then, Imari porcelain began to imitate heavily the shapes and patterns of Jingdezhen's porcelain, producing substitutes for European market. From the late 17th to early 18th century, Imari porcelain became fashionable for a time in Europe, but the price was a little higher. In order to compete with Imari porcelain, which had once imitated Jengdezhen's porcelain, Chinese porcelain in turn imitated Imari and entered into European market with high quality and relatively low price, giving a fatal blow to Imari pocelain[1].

4.1.3.4 Armorial porcelain

Armorial porcelain was a special product painted and fired in Canton according to foreign customer's samples or drawings. Armorial patterns of royal court, aristocrats, Western religious stories and armies were painted on the customized porcelain, which tells a historical story of its owner.

When Portuguese dominated the trade, the other European countries had to import Chinese porcelain from Portugal, and seldom could they afford to buy precious porcelain. The first order of famille rose was made in 1722 to commemorate a British director's death. There were about 6000 orders of famille rose within 200 years of the Qing dynasty, British scholar David Howard studied and collected 4000 order forms in his monograph *Chinese heraldic porcelain* to which he devoted 50 years[2].

Heraldic appeared in the European battle-field in the 12th century and Portuguese were the first to realize that it could be used on the porcelain, and then heraldic porcelain came into being. The earliest existing heraldic porcelain is a European kettle collected by Medros and Almeida Foundation in Lisbon. Spanish scholars confirmed that its time of producing was Zhengde period (1505-1521), based on the heraldic of Portuguese king Manuel I[3].

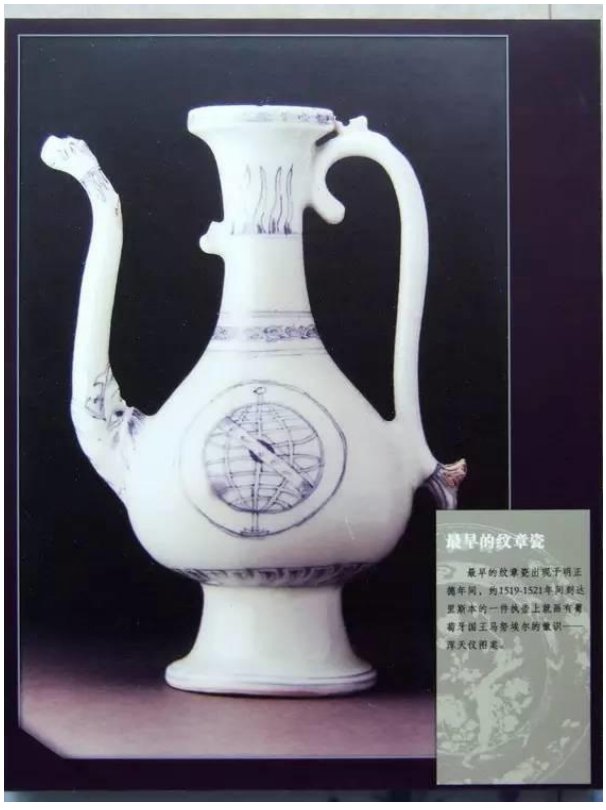

Fig 4.11 The earliest existing heraldic porcelain

1 Kun Bai, *Research on Expor Porcelain of Jingdezhen in Late Ming Dynasty and Qianlong Period of Qing Dynasty*, Ceramic History Museum, Jingdezhen 2005

2 David Sanctuary Howard, *Chinese armorial porcelain*, Faber, London 1974

3 Geoffrey Francis Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, Edwin Arnold, London 1931

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Dutch East India Company ordered sets of armorial porcelain mainly for staff, businessmen and noblemen in the late 17th century. Along with the increasing demand for this kind of porcelain, many wealthy people who were of low status began to create their own heraldic. Jingdezhen only produced blue-and-white at the beginning, and late in the first half of 18th century appeared enamel color porcelain, which spread quickly across Europe and lasted till the end of 18th century[1].

There are also many collections of armorial porcelain in the palaces of Sicily. But it's hard to tell who produced or painted them. To meet special requirements of pattern, from the 18th to the late of 19th century, Europe imported many biscuit firing porcelain and colored them in Netherlands, France, Italy, Germany, Britain and some other European countries. And we could not rule out some were made in Europe totally.

Fig 4.12 Armorial porcelain displayed at Palazzo Mirto

The differentiation between Chinese and Chinese export porcelain appeared long before, aiming at Arabic countries at first. We can still see in Arabic area some Chinese porcelain with special shapes today. And some special porcelain exported to Arabian countries could also be seen in China, this means the differentiation is not very obvious. By the time when Chinese porcelain was exported in a large amount to Europe, such a differentiation became very obvious and this is the reason why many export porcelain could not be seen in China.

1 Xianming Feng, Xiaoqi Feng, *Dutch East India Company and Chinese porcelain of Ming and Qing Dynasty,* «Jiangxi Cultural Relics», 2, 1990, pp. 101-117

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4.2 Chinese Export Painting

Among the most spectacular of the paintings by Chinese artists who dominate China observed are detailed scenes of the ports visited by the Westerners: notably Canton, Hong Kong and Shanghai. In the 18th and 19th centuries Chinese artists produced export paintings: works that were specifically intended for Dutch clients. These clients were mainly traders, Jesuits, captains and officers visiting China, who wanted souvenirs to take home with them[1].

From the 17th to 19th centuries, with the economic development of Europe, the discovery of new sea routes and the rise of the first industrial revolution in Europe, Guangzhou, the traditional maritime trade center, naturally became the best port for merchant ships from other countries. From 1757 to 1842, Guangzhou Thirteen Hongs was the only special economic area where trading with Europe was permitted by the government of the Qing Dynasty.

Fig 4.13 Painting of the Thirteen Factories of Guangzhou

4.2.1 Pith paintings

From the 17th century, Chinese decorative arts, presenting a sort of exotic quality, reached the peak of popularity in the Western world. Hundreds of thousands of arts and crafts found their way to the West via Guangzhou, and served as a major source of information for westerners to gain an insight into the mysterious China. Catering to the tastes of Europeans, Guangzhou artisans combined Western techniques with Chinese tradition, which was typically reflected in paintings. In the 19th century Guangzhou gave rise to a new genre of paintings, namely watercolors on pith, which is cut directly from the inner spongy tissues of a small tree, also known as Ricepaperplant pith painting[2].

1 Martyn Gregory, *Historical pictures by Chinese and Western artists 1750-1970*, Martyn Gregory Gallery, London 2015

2 Le Yi, Pith painting – the Oriental Scroll Marked, «China Collection», 7, 2014, pp.84-89

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These paintings usually represent scenes of everyday life, figures, folklore, birds, flowers and landscape, or botanical and zoological subjects. These watercolors, often exquisitely detailed, colorful, informative and interesting, immediately won the fondness of foreign traders, sailors, soldiers and tourists. These highly detailed works by Cantonese artists were bought by ships' officers and merchants who came to trade at Canton in the 18th and early 19th centuries. Also on view will be paintings by Western artists who travelled to the East. These paintings showed people at home what life in the Far East was like. The paintings predominantly featured harbors (often with the client's ship in the foreground), traditional dress, flora and fauna, and landscapes. These were not amateuristic artworks; they were expensive and some of the harbor scenes were up to two meters across[1].

Fig 4.14 Pith paintings collected by Palazzo Moroni (Bergamo)

They were taken home in large numbers for resale or as gifts for families and friends, transmitting Chinese culture at the same time to every corner they could reach in the world. As time goes on, these watercolors have been exhibition constitute only a very small proportion of the extraordinary numbers exported. Now we still know surprisingly little about who the artists or craftsmen were, those anonymous artists, who are the forerunners incorporating Chinese and Western arts and who, by their seemingly naive and unsophisticated paintings, successfully broke the cultural gulf between the East and West.

Fig 4.15 Pith painting displayed at Guangzhou Thirteen Hongs Museum

1 Rosalien van der Poel, *Made for trade - Made in China. Chinese export paintings in Dutch collections: art and commodity*, PhD thesis, Leiden University Centre for the Arts in Society, 2016

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From the late 18th century, shops of export painting appeared one by one at the range of the Thirteen Hongs, which operated China-West trade at the north shore of Guangzhou Pearl River. According to a material of 1835, there were about 30 shops sold pith painting at the range of the Thirteen Hongs, about 2000-3000 people made these paintings. Most of pith paintings adopted flow operation, in order to guarantee both quality and yield. Only minority is customized, which was limited in quantity and type, the price was higher.

Chinese export painting succeeded to cover a modest segment in the European market in the 18th -19th centuries. Unlike most other types of Chinese decorative and applied arts, Chinese export painting is positioned in a rank of "minority" until recently, not only because the artistic manner of albums' creators was westernized in the 19th century, but also the anonymity of the authors indicates low rate of artworks artistic value. We only know few names of artists such as Lamqua, Tingqua, Sunqua, Youqua, who set up their workshops in Canton, where the "paintings for strangers" were manufactured[1].

Pith paintings used to be a media for foreigners to get to know China, as century progress, the glamour and significance of these interesting paintings will be long lasting.

4.2.2 Existing export Chinese Paintings in Sicily

There are some export Chinese paintings on silk in Villa Airoldi, but quite different from the commonly known pith paintings. These four paintings about half a meter width and one and half a meter length decorated on the wall, which depict the trees and birds in monochrome. Although they were not pith paintings, they have the same feature of combining oriental and occidental style in the painting. It's not easy to verify if they were eventually painted by Europeans artists. According to the owner's presentation, they are export paintings realized by Chinese in order to cater the Western taste.

To satisfy the foreigners' curiosity about China, Cantonese painters created export artworks, such as pith paintings, oil paintings, glass paintings and watercolor paintings with depictions of Chinese landscape, figures, flowers, birds, beasts, folklore, even imprisonment and punishment. At that time, export paintings were important media through which foreigners did get to know Chinese folklore. Today, export paintings have already become historical witnesses from which we could learn about the past.

Fig 4.16 Export painting collected by Villa Airoldi

1 Natalia V. Alferova, Anna V. Tarasenko, *Chinese Export Painting in the Collection of the National Library of Russia*, PhD thesis, National research university higher school of economics, 2015

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Themes of the Chinese paintings imported to Europe were very different from those popular in China, as pure landscape paintings were rare in export paintings. The most popular ones were about Chinese costumes and figures of all works of life, most of which are pith paintings, accounting for a half of the total export paintings. The second popular ones were the natural realistic style paintings of flower-and-bird, which were usually painted on the silk. The third popular ones were of boats with Chinese landscape as the background, most of which are oil paintings. What's more, paintings of Chinese penalty system were also popular for a while in Europe[1].

To sum up, after the 18th and 19th centuries, Chinese export paintings had prominent geographical features and appearance features. Earlier Chinese export paintings were no more than souvenirs for showing off. Later, however, Chinese paintings became bulk imported goods followed the porcelain, silk and lacquer work. Although export paintings were less quantity than other three in quantity, their influence on the European visual culture were almost the same. Compared with the previous two centuries, Chinese literati dominated the group of professional painters in the 16th and 17th centuries, thus the theme of paintings was mainstream Chinese culture without the intention to spread Chinese culture to Europe. Later in the 18th and 19th centuries, Chinese paintings as commodities catered more to European taste, and were for export only. The former ones mainly flowed into Italy and Iberian Peninsula, the earliest in Europe to trade with China, the latter ones mainly flowed into Holland, Britain and France, later trade partners of China. The former's place of origin was unclear, but the latter ones were basically from the trading port with Europe – Canton[2].

4.3 Chinese Export Handcrafts

In the 18th century, Chinoiserie was popular in all parts of Europe. Lacquer wares, furniture, sculpture and export paintings, etc. were constantly exported to Europe. Here we mainly talk about painted folding fan. We can see these kinds of fans in Palazzo Malfitano, Palazzo Mirto and Palazzo Francavilla, and in the following paragraph we will compare these exported fans to the objects displayed in Chinese museums (Hongkong Museum, Guangdong Museum, Guangzhou Thirteen Hongs Museum).

4.3.1 Lacquered tables

There are two small square tables with lacquer craft in Palazzo Mirto, both of them have Chinese paintings on the surfaces which present garden scenes. The one with an irregular squares desktop,

Fig 4.17 Lacquer table display at Palazzo Mirto

1Thomas H.C. Lee, *China and Europe: images and influences in sixteenth to eighteen centuries*, the Chinese university Press, Hongkong 1991

2 Fuwei Shen, *Cultural flow between China and Outside World*, Foreign Languages Press, Beijing 1996

which drawings are more intensive and with some Arabic decoration, it has the decoration with the head part of Ruyi which is on the legs of table in a vase-like shape, the foots of table also shaped the paw of beast alike. Another one seems using with some special technique of lacquer, this kind of cracked texture is able to add some sense of old and vicissitudes, making the work more decorative. This one probably made in Europe because of the pseudo-Chinese characters on it, while the one mentioned before should be Chinese export lacquerware, which adopted the same black paint color as those in some museums in Guangzhou, such as "black lacquer counter box outline in gold (1644-1911)" in Guangdong Museum, "black lacquer sewing box with the design of figures (1644-1911)" and "black lacquer octagonal game box with gold - painted figure patterns (at the end of the 19th century)" in Guangzhou Thirteen Hongs Museum. Especially the last box filled with cards that have the character "GAME" written on it, we could clearly know that although this kind of boxes were from China, but mostly for export purposes. The table in Palazzo Mirto has similar pattern with these boxes.

Fig 4.18 Black lacquer octagonal game box with gold –painted figure patterns (at the end of the 19th century) displayed at Guangzhou Thirteen Hongs Museum

4.3.2 Folding fans

4.3.2.1 Existing export Chinese fans in Palazzo Mirto

"Ventaglio pieghevole, 16 stecche in avorio intagliato e traforato. Stecche di guardia intagliata a rilievo con minuscoli personaggi. Pagina in carta con decoro multicolore su fondo blu, numerosissimi personaggi oriental con volti in avorio dipinto. Cina XIX secolo cm. 26×48.5[1]."

1 An Liu, John S. Major, *The Huainanzi: A Guide to the Theory and Practice of Government in Early Han China*, Columbia University Press, 2010, p. 219

2 *Palazzo Mirto*, Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, Priulla, Palermo, 1999, p.100

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Fig 4.19 Export fan displayed at Palazzo Mirto

This is an ivory folding fan with polychrome figural patterns in Palazzo Mirto. We can see many characters on the picture that is similar to the one from the late Qing Dynasty in Guangzhou Thirteen Hongs Museum. This style fan named "Gōng Shàn", commonly known as "Bǎitóu Shàn (fan of hundreds of heads)", was a popular style of export fan in the middle and late 19th century.

These westernized fans obviously differ a lot from traditional Chinese fans: the material was not the same and they were more colorful and extravagant as the Chinese objects. According to the records, there were more than 5000 shops exporting goods in Guangzhou Thirteen Hongs in 1822, with about 250.000 craftsmen specializes in export handcrafts, including lacquerware, silverware, porcelain, textile, paintings, sculptures, etc. At the same time all these craftsmen joined the fan making to various degrees. This explains why export fans of Guangzhou integrated various exquisite handcrafts[1].

Fig 4.20 Chinese export Fan displayed at Hong Kong Museum of History

1 Margaret Jourdain, R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century*, Spring Books, London 1967

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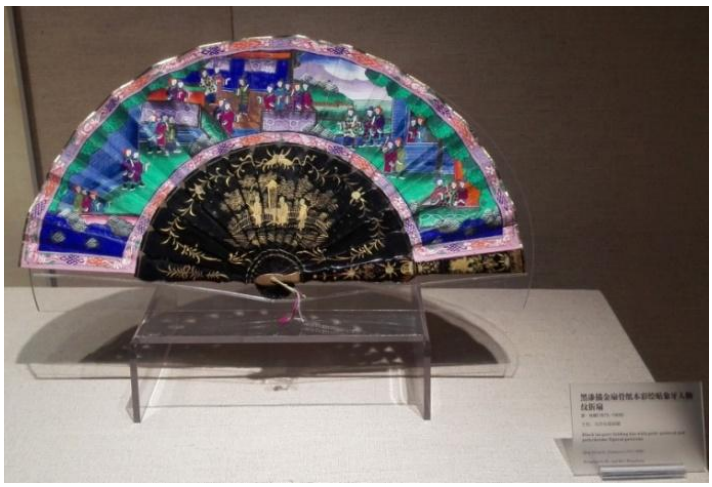
4.3.2.2 Existing export Chinese fans in Palazzo Malfitano

In Sala dell'Estate of Palazzo Malfitano, there are two showcases for fans. The most common type of fan is Zheshan, such as this black lacquer folding fan with gold-painted and polychrome figural patterns on the left, and there is another one in Palazzo Francavilla. We can find this kind of export fan in Guangzhou Thirteen Hongs Museum, such as following figure named "black lacquer folding fan with gold-painted and polychrome figural patterns" from Guangxu emperor (1875-1908) of Qing Dynasty.

Fig 4.21 Export fan displayed at Villa Malfitano

Fig 4.22 Black lacquer folding fan with gold-painted and polychrome figural patterns (1875-1908)



Export fans were popular in Europe around the 18th century. It was a fashion for noble ladies to carry delicate fans of Chinese style as props to indicate their implied words in social occasions. In Europe at that time, fans were not just used for cooling oneself, but were also prestigious objects that reflected one's status and education. Therefore this had quickly become popular all over Europe. These fans show how Chinese fan makers responded to demand from the West for luxury goods of Chinese manufacture. The inclusion of a number of Chinese fans for the domestic market illustrates how fans for export were designed with Western tastes in mind and were generally more exuberant in style, color and form than fans favored by the Chinese themselves.

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5 MIMETIC EUROPEAN PRODUCTS

5.1The Way of Imitation

5.1.1 Imitation lacquer

> "A vogue for Chinese arts had come into being and European craftsmen were obliged to imitate oriental wares to satisfy less affluent collectors with pretensions to fashion and also to swell the collections of great noblemen for whom the spice ships brought back a still insufficient quantity of eastern object[1]."

Westerners showed keen interests in lacquer at the first sight. Before Europeans grasped the principle of lacquer tree and Chinese lacquer-coating, many wealthy people made wooden fetal of furniture themselves, then transported the fetal to China for lacquering and painting. However, this inconvenient way of lacquering failed to meet the growing demand, so in consequence led to Europeans successfully developing their own lacquer - the famous "Vernis Martin"[2].

The imitation of lacquer was easier than that of porcelain. Since the late 16th century, Europeans used caoutchouc or shellac to imitate Chinese lacquer. In the 17th century, Amsterdam in Holland, Nürnberg and Augsburg in Germany had already started their lacquerware production, even lacquer guilds had been established in Holland. Also there appeared reports on lacquer production in France, the UK and Italy. From the late 17th century to the 18th century, the European lacquer production witnessed its golden age. As Impey suggested in *Chinoiserie*, although the process of lacquer manufacturing in Europe was different from that in China and Japan, the appearance of European lacquer was not inferior to oriental lacquer ware. If the oriental patterns had also been imitated, one could hardly tell the origin of European lacquer[3].

5.1.1.1 Technical imitation

> "Quest'ambiente, uno dei gioielli del palazzo, rispecchia la moda delle "cineserie" presente in Europa nel corso del XVIII e in parte del secolo successivo. I dipinti della stanza, raffiguranti scene di vita cinese, eseguiti a tempera sul soffitto e sui rotoli di "papiers peints" sulle pareti sono un esempio calligrafico di squisito, gustosissimo disegno e manifestano come i pittori tardo – settecenteschi siciliani tradussero i modelli orientali, spinti da una richiesta a lungo perdurante.
>
> Gli originali mobile a pagoda, in legno laccato vistosamente in nero, rosso e oro, con figure colte in episodici atteggiamenti, denotano il connubio fra lo stile cinese e alcuni stili occidentali, dal neogotico al neobarocco, per cui è ipotizzabile una scaglionatura di essi in diversi periodi del secolo XIX[4]."

Fig 5.1 Chinese boudoir (Salottino alla Cinese) in Palazzo Mirto

1 Hugh honour, J. Murray, *Chinoiserie: the Vision of Cathay*, University of California, London 1961, p.44
2 Yang Ting, The exploration of Between "Chinoiserie" and "Chinaism", Fashion Parts, « Furniture and Interior design », 3, 2012, pp.72-75
3 Oliver R. Impey, *Chinoiserie: the impact of Oriental styles on Western art and decoration*, Oxford University Press, 1977
4 Giulia Davì, Elvira D'Amico, Paola Guerrini, *Palazzo Mirto: cenni storico-artistici ed itinerario*, STASS, Palermo 1985, p.42

This is a description of the "Chinese boudoir (Salottino alla Cinese)" in Palazzo Mirto, which is regarded as one of the palace's treasures. The small room gathered fresco, furniture and porcelains of a diverse but integrated style. It was a representative of the 18th century's Chinoiserie in Sicily and Europe as a whole. The pagoda-style furniture of the late 19th century, which was in lacquered wood tinted in black, red and gold, specially reveal the relationship between the Chinese style and some western styles from Neo-gothic to Baroque.

> "There is no doubt, however, about the Italian origin of the five "door screens" "with paintings of China in gold, with foliage and lacquer similar to that of China", which the prince of Cariati commissioned from Stefano Moricone of Palermo before 1729, "currently in Naples, and a painter of Chinese lacquer". This provides firm evidence that in Sicily to a tradition of chinoiserie décor had developed from quite an early date and continued to flourish during the 18th century[1]."

The introduction of the palace shows that the furniture was supplied by Antonio Catalano, a Palermo cabinet maker active in the second half of the 19th century. He won several awards in the European furniture exhibition of the 19th century, and founded a "Magazzino Cinese (Chinese warehouse)" in Palermo. He collaborated with Artist Andrea Pace and painter Giovanni Lentini to produce exotic furniture. In 1893, Antonio Catalano and his son made this furniture for Palazzo Mirto, and his imitation of lacquering craft is commendable[2].

The furniture that utilized the lacquer craft was placed in the "Chinese boudoir". This lacquer produces a very hard, durable finishes that are both beautiful and very resistant to damage by water, acid, alkali or abrasion; hence it's popular in the 19th century Europe.

The earliest extant lacquer object, a red wooden bowl, was unearthed at a Hemuduculture (5000-4500 BC) site in China.The sophisticated techniques used in the lacquer process were first developed during the Shang Dynasty (1600–1046 BC)and during that period they became a highly artistic craft[3].

"By the Han Dynasty (202BC – 224AD), many centers of lacquer production became firmly established. The knowledge of the Chinese methods of the lacquer process spread from China during the Han, Tang and Song dynasties before they were introduced to Korea, Japan, Southeast Asia and Europe[4]." A detailed description of lacquer crafts can be found in *Dallo studio tecnico al restauro: le chinoiserie del Museo Regionale di Palazzo Mirto di Palermo.*

Lacquer is sometimes painted with pictures, inlaid with shell and other materials, or carved, as well as dusted with gold and given further decorative treatments. Lacquerware includes small or large containers, tableware, a variety of small objects carried by people, and larger objects such as furniture and even coffins painted with lacquer[5].

1 Francesco Morena, *Chinoiserie the evolution of the Oriental style in Italy from the 14th to the 19th century*, Centro Di, Firenze 2008, p.182

2 Pierfrancesco Palazzotto, *Chinoiserie di Sicilia*, «Salvare», Palermo, c2002, pp. 32-33

3 Marianne Webb, *Lacquer: Technology and conservation*, Butterworth-Heinemann, Oxford 2000, p. 3

4 *Ancient China's technology and science*, edited by Institute of the History of Natural Sciences and Chinese Academy of Sciences, Foreign Languages Press, Beijing 1983, p. 211

5 Zhongshu Wang, *HanCivilization.* Translated by K.C. Chang and Collaborators, Yale University Press, New Haven and London 1982

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The round table is the most lifelike one with traditional Chinese furniture in Palazzo Mirto. There are some painted figures, pavilions and a pagoda in the center of desktop which is monochromatic. The highlights are the decorative pattern on the surface and legs of the table – "èr lóng xì zhū （Two dragons are playing with a pearl）". The dragon is an amphibian in ancient Chinese legend originated from Chinese totem culture. "zhu" namely pearl or night pearl, is a symbol of good fortune and evades harm caused by water and fire. In Chinese folk performance dragon dance for festivals or celebrations, with one dancer holding the colorful bead whilst dancing with other two dragon performers. Then comes the question, where does the pearl come from and why are the two dragons playing with a pearl? We shall begin with explaining the symbolic meaning of the "pearl". Pearls with flame are common in dragon patterns because of their resemblance to fire balls. Undoubtedly, the shiniest fire ball is the sun. The sun rises in the east, and the dragon is the representative animal of the east according to ancient Chinese legend. A male dragon and a female dragon together welcome the sun rising, and shine above the horizon. Pearl also stands for "eggs". To put in this way, two dragons are parents taking care of their offspring together. And from the aesthetic view, the two dragons' meandering and slender bodies and the round pearl form a symmetrical picture with high aesthetic value. All of the mentioned above symbolic significance explains why the pattern of two dragons with a pearl gained great popularity. Apart from that, there are also patterns such as a dragon and a pearl with cloud or a group of dragons with a pearl. All represent auspiciousness and blessing peace. These patterns are commonly seen on the buildings, sculptures and embroideries[1].

Fig. 5.2 Lacquer table painted with *èr lóng xì zhū* displayed at Palazzo Mirto

1 Xun Wang, *History of Chinese Art*, Shanghai People's Fine Arts Publishing House, Shanghai 1989

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The picture of this lacquer table is similar to that of the black lacquer counter box outline in gold (Qing Dynasty) displayed in Guangdong museum. Despite the different shapes of their surfaces, their similarities are obvious. Except for the four groups of "two dragons playing with a pearl" patterns on the edge, the landscape and the figures in the center are very similar, depicting the sight of excursion from near to far.

Fig 5.3 Black lacquer counter box outline in gold (the Qing Dynasty) displayed at Guangdong Museum

Another small table was usually called "Jǐ" in Chinese, which is smaller than a table. The picture on the desktop seems adopted the theme of "su ì h án sān yǒu (the Three Friends of Winter)", what were also called Sōng Zhú Meí (pine, bamboo and plum) in Chinese. It's a common theme in works of Chinese art and literature. As they could flourish in winter, they became a symbol of steadfastness and perseverance paying off. They are highly regarded in Confucianism and as such represent the scholar-gentlemen's ideal[1]. There are also three figures as parallelisms in the picture and the whole picture possesses the Japanese decorative taste.

Fig 5.4 Table painted with *suì hán sān yǒu* displayed at Palazzo Mirto

1 *Chinese symbols*, British Museum, London 2011, p.1

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"The two techniques of japanning and inlay were frequently used together and occasionally the scenes portrayed on the lacquered surface were Chinese, as in the case of the console table in the Ca' Rezzonico Museum. The piece also supports a particularly interesting lacquered cabinet with chinoiserie scenes, attributed to an unknown craftsman from Augsburg in the 17th century. Just as there can be no doubt regarding the oriental origins of the lacquer, the mother-of-pearl inlay too derived from Asia, and was often used in Islamic items, or lacquered objects produced in India, China and Japan, especially those made for exportation to Europe[1]."

Fig 5.5 Multilayer table combines Chinese paintings and Islamic decoration displayed at Palazzo Mirto

The multilayer table combines Chinese paintings and Islamic decoration. The paintings describing some playing scene are colorful. The decoration of the top is the typical Islamic architectural style. This four–layer furniture probably imitated the shape of a pagoda, with different scenes and figures on each desktop and various flowers, patterns and bells on the rim, making the furniture look quite fancy. There is a cabinet and two cupboards of the same style in this room. As for the couch and stools, according to the introduction, they totally used European skills and were decorated with color, gold and paint, but we can still find some oriental elements on them.

5.1.1.2 Form imitation

There are some tables with European shape using lacquer craft in Palazzina Cinese. The lacquer desktop painted with flowers, fruits and bird in the European style, while the table legs are made of wood and match with nearby furniture named "Xiāng Jǐ (incense table)".

Fig 5.6 Incense table displayed at Palazzina Cinese

1 Francesco Morena, *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century*, Centro Di, Firenze 2008, p.116

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Xiangji is unique traditional furniture of Han Nationality, named after people place censer on it. Most are round, taller than the stool and the legs and feet bent exaggeratingly. Usually place in pairs, there are four corners or octagonal beside around. Burning incense was originally one of Chinese ancient ritual, and then evolved into a component part of people's daily lives during the Tang (618-907) and Song (960-1279) dynasties, shows the ancient Han literati pursuit the elegant life interest. Xiangji is also available to put other things on, including antiques, clocks, porcelains, etc. These from Palazzina Cinese are similar to the ones in the following picture of Chambers's *Designs of Chinese buildings furniture dresses machines and utensils.*

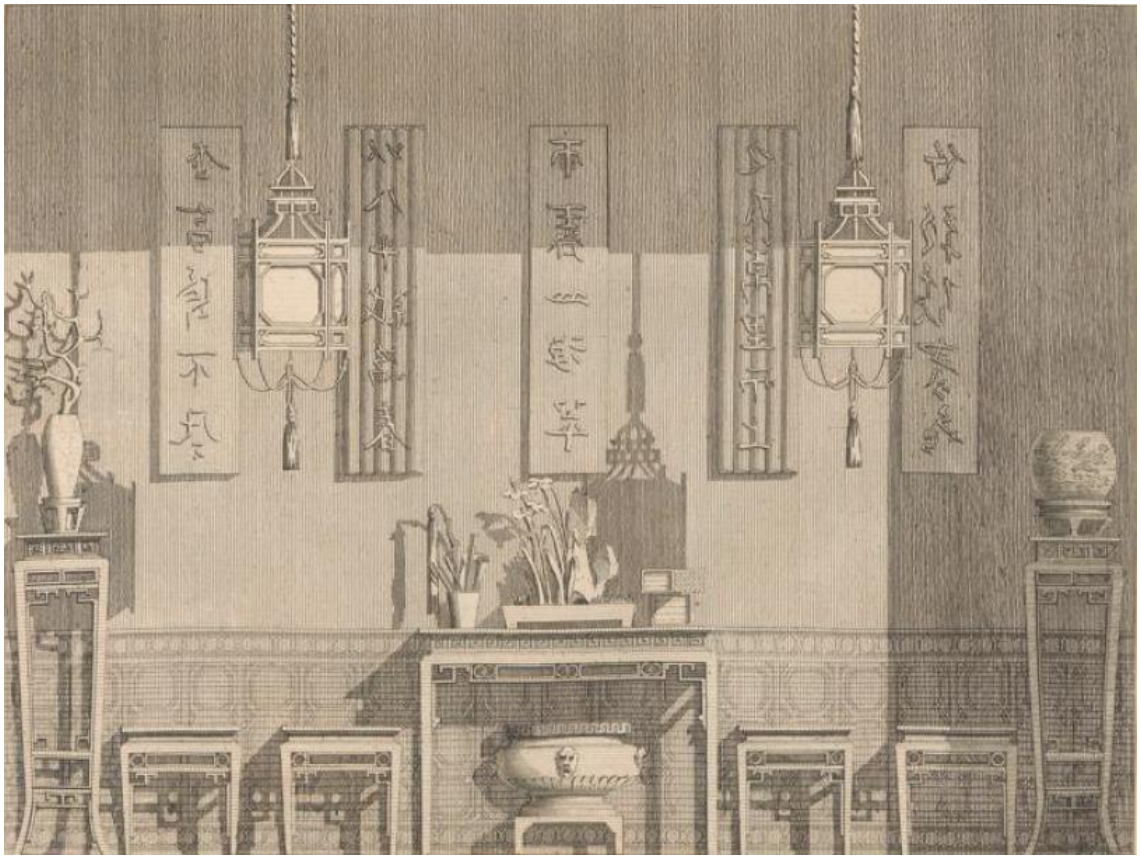

Fig 5.7 Illustration from *Designs of Chinese buildings furniture dresses machines and utensils* (p.82)

There is a pair of furniture whose form is between bench and couch, and could be classified as "Zuò Tà (long and narrow bed for sitting)". This furniture is narrow and long, relatively light. There is also bigger and wider one called "Wò Tà (long and narrow bed for lying down)" which was mostly made of wood and with rattan on the surface like this one, it could be laid on cotton-padded mattress or fur in winter. Certainly, one can sit or lie down on both of them; it's one of widespread pieces of furniture that originated early in China.

Fig 5.8 Zuò Tà displayed at Palazzina Cinese

Originally, lacquer room and porcelain room were constructed for owners to flaunt their wealth and status by displaying oriental lacquer ware and porcelain. Then the decorative function surpasses the display function, lacquer room and porcelain room became a form of interior design to fully demonstrate the decorative effect of oriental lacquer panels and porcelain. Lacquer room refers to a room where walls are decorated by lacquer panels or textiles disassembled from export oriental furniture, and the luxurious bright lacquer surface and the oriental taste of lacquer paintings are highlighted. This kind of rooms is usually equipped with lacquer furniture to collect and display oriental porcelain. Lacquer room was probably originated in Holland. In the late of 17th century it spread across Europe, and gained great popularity in France and Germany till the mid-18th century. Porcelain room was probably originated in France, but the existing palaces of the 17th -18th centuries are in Germany, such as Schloss Charlottenburg and Schloss Oranienburg in Berlin[1].

5.1.2 Imitation porcelain

5.1.2.1 Reference from molding

Under the influence of Chinese porcelain culture, and the fanaticism of collecting porcelain in the 18th century, royal members, noblemen and artists of various European countries gradually realized the importance of developing their own porcelain industry. France established "Sèvres" factory with the support of Louis XV and his favorite concubine Mrs. Pompidou in 1753, this factory successfully made porcelain from kaolin in 1768 and were painting Chinese patterns on white glaze. Britain founded "Chelsea" factory and "Dublin" factory in 1730 and 1735 respectively. In 1744, they founded "Bow" porcelain factory, which fabricated hard-paste porcelain in 1748, and in 1750, Bow produced the best-selling porcelain in Britain by imitating blue-and-white porcelain with Chinese art patterns such as pavilions, bridges and running water, chrysanthemums and willows, etc. They also produced popular beer cups with blue-and-white decorations. The famous "Meissen" factory was founded in the beginning of the 18th century, and in 1725 was known across Europe as the imitation of Chinese blue-and-white porcelain. In 1735, Spanish King Charles III founded the royal porcelain factory named "China", which provided large vases exclusively for the royal family. Obviously, Chinese porcelain culture was a major driving force behind the establishment and development of various European porcelain factories, as well as the development of production and the art style of European porcelain industry[2].

A researcher of Chinese National Palace Museum, Liying Wang listed in her 1993 article some porcelain pieces that were imitated by European countries[3].

In the late 17th century (Wanli period of the Ming Dynasty), Jingdezhen produced the blue-and-white bird pattern plate, which was later imitated by German Hanau factory in the 18th century. The patterns and color of the imitation are slightly different from original, while the size and decorating style are almost the same.

1 Xuanping Yuan, *Chinoiserie design in Europe between 17th-18th centuries*, Cultural Relics Publishing House, Beijing 2006, p. 160

2 Jinquan Sun, *The spread of Chinese porcelain influence on Europe*, «Journal of Sichuan University», 2, 2001, pp. 100-106

3 Liying Wang, *Chinese porcelain in Chinese and Western cultural exchange*, «Palace museum journal», 7, 1993, pp.75-87

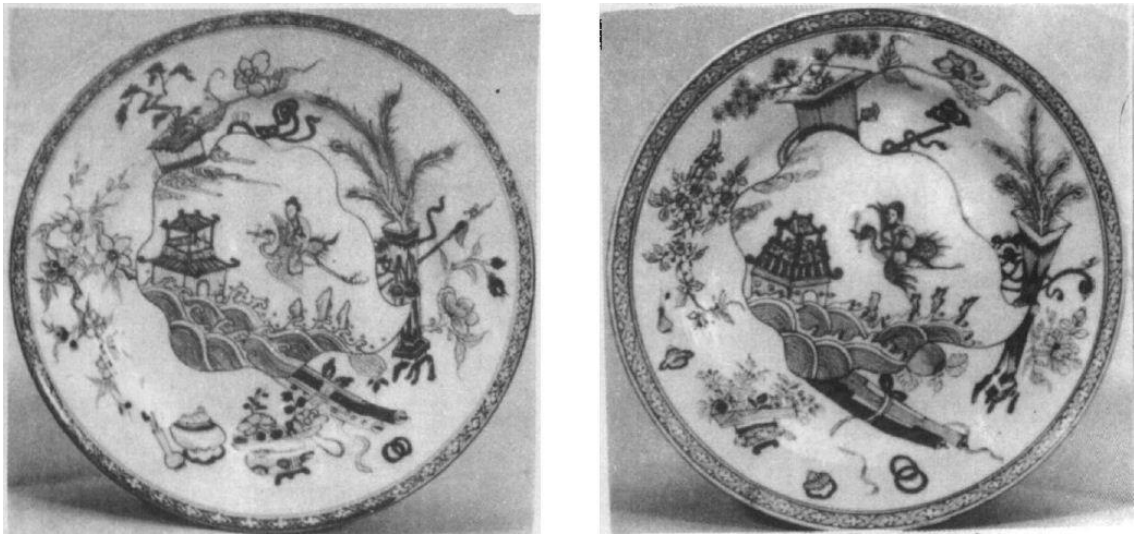

Fig 5.9 Blue-and-white birds pattern plate made by Jingdezhen (left) in the late 17th century and by German Hanau factory (right) in the 18th century.

The blue-and-white fairies pattern plate was produced in Jingdezhen in the late 17th century, which was imitated by Italian Doccia porcelain factory in the 18th century. The imitation and the original are almost the same, though the painting skill of the former is a little bit more awkward.

The blue-and-white Kylin jar and the Kangxi Wucai quail pattern plate was made in Jingdezhen in the late 17th century, which was perfectly imitated by Dutch Delfware porcelain factory in the 18th century. Their modeling and patterns are almost the same, while the painting skills of the imitation are not as good[1].

The Kangxi Wucai flower and bird octagonal plate was perfectly imitated by British Derby factory in the 18th century. And the blue glaze painted gourd vase made by Chelsea factory in the 18th century was exactly the same as the one made by Jingdezhen in the late 17th century, the only different being that Chelsea replaced the plum and bird by Western figure and bird[2].

Fig 5.10 Kangxi Wucai flower-and-bird octagonal plate in the 18th century

1 Liying Wang, *Chinese porcelain in Chinese and Western cultural exchange*, «Palace museum journal», 7, 1993, pp.75-87
2 Ibid.

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Fig 5.11 Blue-and-white flat bottle with auspicious patterns produced by Royal kiln factory in Jengdezhen, Dutch "Delfware" factory and French "Sèvres" factory

Qianlong blue-and-white flat bottle with auspicious patterns of the Qing Dynasty is in pure Chinese style. It was produced by Royal kiln factory in Jengdezhen as a present for European envoys given by Qianlong emperor. It's remarkable that Dutch Delfware factory and French Sèvres factory all imitated it and very successful, but the product of Delfware is pottery with light fetal, and Sèvres product is blue-and-yellow (blue pattern and yellow background) [1].

The plate painting the story *"Sima Guang smashing a big jar to help a child"* was imitated by Japanese Arita porcelain factory, English Chelsea and German Meissen. This shows that the world has the same standard of good and evil, noble and despicable[2].

Certainly, there existed Cozzi factory of Venice imitated Japanese porcelain plate in the 18th century, Clerici factory of Milan imitated Chinese export porcelain and the Italian imitation of Maitreya in Palazzo Mirto[3].

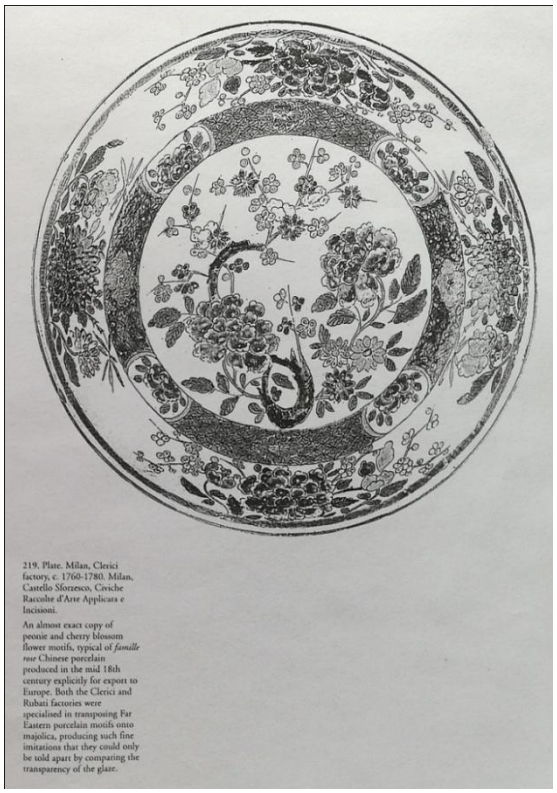

Fig 5.12 Illustration from *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century* (pp.305)

1 Dongsheng Geng, *European style of porcelain exported by Jingdezhen in the 16th-18th centuries*, «COLLECTOR», 10, 2005, pp.29-36

2 Liying Wang, *Chinese porcelain in Chinese and Western cultural exchange*, «Palace museum journal», 7, 1993, pp.75-87

3 "Plate, Milano, Clerici factory, c. 1760-1780. Milano, Castello Sforzesco, Civiche Raccolte d'Arte Applicata e Incisioni. An almost exact copy of peonie and cherry blossom flower motifs, typical of *famille rose* Chinese porcelain produced in the mid 18th century explicitly for export to Europe. Both the Clerici and Rubati factories were specialized in transposing Far Eastern porcelain motifs onto majolica, producing such fine imitations that they could only be told apart by comparing the transparency of the glaze." Refer to Francesco Morena, *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century*, Centro Di, Firenze 2008, p.305

FIGURE 21 Japanese porcelain plate in Parasol pattern. About 1740. Princessehof, Leeuwarden

FIGURE 22 Venetian porcelain plate in Parasol pattern. Cozzi factory, about 1765. Private collection. Photograph courtesy U. Mursia & C. Editore

Fig 5.13 Illustration from *China Trade Porcelain: Patterns of Exchange: Additions to the Helena Woolworth McCann Collection in the Metropolitan Museum of Art* (p.57)[1]

"Su una di queste si ammira un piccolo monetiere con minuscoli cassettini in legno dipinto, ed un 'maggot', Budda in pasta tenera ad imitazione dei 'bianchi di Cina' del XVIII secolo e di probabile fattura italiana." This is a part of the introduction from Palazzo Mirto.

Maitreya is a bodhisattva who will appear on Earth in the future, achieve complete enlightenment, and teach the pure dharma. Maitreya is very popular among Chinese folk, and its appearance was continually changing throughout the history. Especially in the Yuan Dynasty, portrayed sitting with a big belly and happy smile, and without his previous religious implication of solemn and dignified, he became easy-going and close to life, in other words, more secularization. Maitreya stands for mercy, enduring respect, tolerance and optimism. It's a common theme of Chinese white porcelain like the Guanyin. The glaze of this Italian work looks greasy, not as transparent as the white porcelain mentioned in the second chapter; its modeling is relatively simple and clumsy, although the smile is still vivid[2].

Fig 5.14 White porcelain of Maitreya displayed at Palazzo Mirto

1 Clare Le Corbeiller, *China Trade Porcelain: Patterns of Exchange: Additions to the Helena Woolworth McCann Collection in the Metropolitan Museum of Art,* Metropolitan Museum of Art, New York 1974, p.57

2 Changjiang Dai, *Buddhist Stories - Hanyu, Ouyang Xiu and Buddhism*, Hebei Academic Journal, 2007

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"The design fall into several categories: the traditional 'blue and white', especially floral patterns; the 'Batavia' style in which at least part of the surface (usually the exterior) is painted entirely with a 'caffelatte' light brown color; a monochrome background (usually blue, but occasionally light brown) with sections framed by irregular borders – a style particularly popular during the second half of the long reign of emperor Kangxi (1662-1722) and identified in the registers of the two factories as "enameled landscapes in blue sections"; Chinese and Japanese Imari style in red, blue and gold, though the latter was often replaced with yellow to reduce costs; colored famille rose, the design and layout as well as the shades of which were so expertly imitated by the artists that genuine oriental pieces can only be differentiated from the imitations by direct comparison. Moreover, ornament lists of the two factories frequently designed floral compositions which are very similar to the decorations of Chinese porcelain, but are more imaginative and liberal in their interpretation[1]."

This is an introduction of two porcelain factories from Milan - Clerici and Rubati in *Chinoiserie the revolution of the oriental style*; we can see the imitation of Chinese porcelain by Italian factories is extensive and in-depth.

The most important thing is that other than decorative motifs that were borrowed from Chinese porcelains, the design of the pictures on Dutch faience had reflected a new aesthetic taste similar to that of Chinese figure paintings. Such as the following pictures, one is perspective imitation and the other one is composition imitation.

Fig 5.15 Delftware, c. 1650 – 1660, an invented landscape executed in the Chinese manner, collected by Rijksmuseum, Amsterdam.

The decoration on this dish suggests some knowledge and understanding of Chinese landscape painting around 1650. The bird's-eye view of the whole picture and the mountains far away together contribute to the harmony of the asymmetrical composition. This is "the open, somewhat sparse painting characteristic of the style of the De Metale Pot[2]," made during the 1680s. As illustrated in figure 5.16 and 5.17, the designer has not placed the scene in the center of the composition, much of which has been left empty, giving the dish a particularly strong Chinese flavor.

1 Francesco Morena, *Chinoiserie the revolution of the Oriental style in Italy from the 14th to the 19th century*, Centro Di, Firenze 2008, p.304

2 Jan Daniel van Dam, *Dutch Delftware 1620 – 1850*, Rijksmuseum, Amsterdam 2004, p. 18

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Fig 5.16 Faience 1, 1680 – 90, collected by Rijksmuseum, Amsterdam

Fig 5.17 Faience 2, 1680 – 90, collected by Rijksmuseum, Amsterdam

This thesis introduces a white plum cup, a gift to Price Mirto mentioned in the third chapter. As Meissen Porcelain Manufactory imitated the plum cup between 1725 and 1730; on the one hand, we can see the Westerners' preference for this kind of porcelain; on the other hand, the plum was accepted by European appreciation of beauty, to some extent, show the noble and unsullied character of plum. This kind of artworks is elite art that was appreciated by Chinese literati.

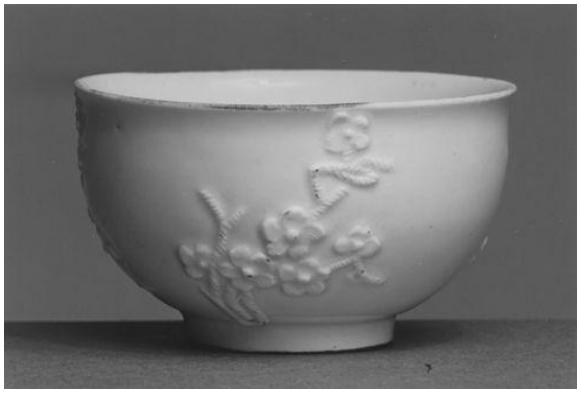

Fig 5.18 The plum cup imitated by Meissen Porcelain Manufactory during 1725-1730

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5.1.2.2 Reference from theme

"Several artifacts featured in "Enigmatic Objects" reflect multiple meanderings of Orientals influence between East and West. Perhaps the most compelling are the examples of blue and white porcelain. Developed in Jingdezhen, China, during the Yuan dynasty (1271 - 1368), blue and white porcelain was exported to Europe as early as the sixteenth century. As its popularity increased in the seventeenth and eighteenth centuries in tandem with a growing taste for chinoiserie, potters in the Netherlands (Delft), Germany (Meissen), and England (Worcester) began to produce their own imitations. One of the most familiar examples is the Willow pattern, which typically depicts a landscape, centered on a willow tree flanked by a large pagoda and a small bridge with three figures carrying various accoutrements. Made famous by the English potter Thomas Minton, founder of Thomas Minton & Sons in Stok-on-Trent, Stafford-shire, it was eventually mass-produced in Europe using the process of transfer printing. With the popularity of willow pattern porcelain, Chinese crafts began to produce their own hand-printed versions for export overseas. Thus, a design that came to be seen as typically Chinese was actually the product of various cultural exchanges between the East and West[1]."

Fig 5.19 The willow-pattern plate

Palazzo Moroni of Bergamo, Palazzo Reale of Palermo and Castello Maniace of Siracusa all have the plate that was mentioned above. Especially, there is such a record in the museum of Castello Maniace:

"Piatto di tradizione inglese

Siracusa, MAR104515. Seconda met à XIX secolo

La terraglia è una ceramic a corpo bianco, la cui invenzione si attribuisce ai ceramisti inglesi della contea di Stafford (XVIII secolo). La nuova tecnica di lavorazione, successivamente perfezionata da J. Wedgwood (1730-1795), si fondava sull'impiego di un'argilla bianca, o resa tale per addizione di silice calcinata: il prodotto, che non vetrificava in cottura, per il suo colore stesso non richiedeva il costoso bagno di smalto stannifero. Il motivo decorativo qui presente è quello, molto comune, del willow pattern ovvero 'del salice':,un ameno giardino cinese con alberi, pagoda e un corso d'acqua, tema apparso intorno al 1780, replicato per tutto l'Ottocento da molte fabbriche d'Europa. In Italia è copiata da Richard negli anni 1873-1884[2]."

1 Andrew Bolton, *Toward an aesthetic of surfaces*, in *China: Through the Looking Glass*, Metropolitan Museum of Art, New York 2015, p.17

2 Introduction from the museum of Castello Maniace in Siracusa

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As Hugh Honour said in the preface of his book, "The willow-pattern plates off which we ate each day afforded a vivid glimpse of the Chinese landscape, and I soon learned the story of the two lovers who, pursued across the hump-backed bridge by an angry father, were transformed into birds hovering amid clouds at the top of the plate. [1]" The story on the plate told by Mr Honour is exactly the story of the white porcelain with a pair of figures discussed in the third chapter of this thesis, but the painting on this plate depicts three figures and the couple ended as pair of love birds. Despite of this difference, we still believe that they are the same story, the well-known love story of Liáng Shānbó and Zhù Yīngtái from Chinese history that spread to Europe. We have no idea about this transformation, but we can see the interpretation of oriental literature by occidental art. "Liangzhu" continues to be a theme of art from the past to now in China. A gigantic system of Liangzhu culture has come into existence, including the Yue Opera Liang Shanbo and Zhu Yingtai, violin concerto Liang Zhu, a large number of film and television works, exhibitions and so on. At the same time, numerous gravestones, temples and other buildings were built, with the Legend of Liangzhu as the theme. Certainly, this legend has been spread to Europe through literature and the export artwork.

Fig 5.20 The willow-pattern plate displayed at Castello Maniace (Siracusa)

Chinese art works under the theme of Liangzhu, emphasize more on the epic story from the couples' acquaintance, falling in love, their joint resistance to the stubborn feudal forces, death for love, to the butterfly ending, symbolizing the perpetual pursuit of love. Chinese art works always highlight the fantastical ending, to encourage a chase for the true, the good and the beautiful. On this piece of porcelain, a greater focus is placed upon the conflict between the couple and the father who represents the traditional ritual. The whole picture is dominated by landscape and pavilions, seemingly showing the process of the story, with the ending unveiled by two dancing bird on the top of the picture. Pavilions and boats are, naturally, "must-have" in Chinese art works. The original designer may have known the story, but not clearly enough, with greater attention paid to the picture- design. It was the carefully crafted and complete storyline that made this plate a representative of classic style in 18th century Europe to be imitated.

1 Hugh honour, J. Murray, *Chinoiserie: the Vision of Cathay*, University of California, London 1961, p. 1

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The imitation of porcelain is worth an in-depth discussion. Throughout the long Chinese history of Chinese porcelain, later dynasties had been imitating the classic types of former ones; these centuries-old porcelains are still very expensive today. Outside China, Europe took the lead in exploring the mystery of Chinese porcelain in the 18th century, with various European countries establishing their own porcelain factories and producing porcelain with their own characteristics; On the one hand, they learned the modeling, pattern and color matching from the exported Chinese porcelain, on the other hand, they also learned from and mutually influenced each other. Besides, Chinese porcelain was influenced by the cultures of Middle East and Europe, and had absorbed the style of Islamic, Baroque, Rococo, etc, then exported overseas. What is more, the Chinese porcelain industry which was once suspended because of war, later actively imitated the Japanese Imari porcelain which was popular in Europe after restoring its production, and thus Chinese porcelain was able to rush back to European market and find its place in a short period of time. As Confucius said, "There are three methods to gaining wisdom. The first is reflection, which is the highest; the second is imitation, which is the easiest; the third is experience, which is the bitterest". Therefore, imitation is the way of communication[1].

This circular imitation of Imari porcelain between China and Japan to compete for the European market is a funny story about globalization of goods-porcelain. The pursuit for profit and the competition for commodity markets will surely step over the cultural and national boundaries to create a globalized new style and new taste leading local goods to go beyond themselves. The fact that this porcelain could only be distinguished by experts tells us that the line between the imitator and the originator is not always clear.

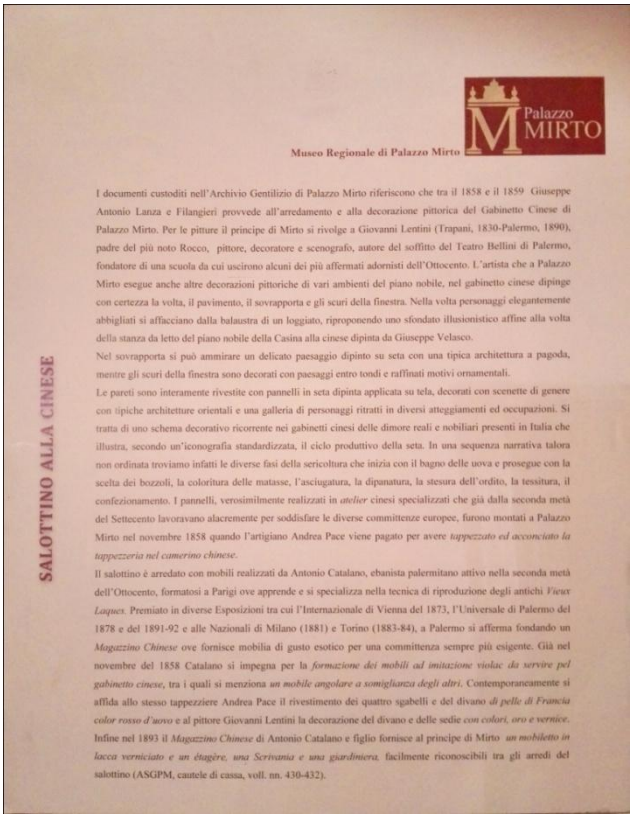

Fig 5.21 Presentation of Chinese Boudoir from Palazzo Mirto

5.1.3 Imitation painting

5.1.3.1 Expression of exporting style

> "Le pareti sono interamente rivestite con panelli in seta dipinta applicata su tela, decorati con scenette di genere con tipiche architetture orientali e una galleria di personaggi ritratti in diversi atteggiamenti ed occupazioni[2].

1 Liangyun Chen, *Chinese Art and Aesthetics*, Jiangxi Art Publishing House, Nanchang 2008

2 "The room's paintings, depicting scenes of Chinese life, painted with tempera on the ceiling and on the scrolls of "papiers peints" on the models, driven by a long lasting request". Refer to *Exoticisms of Sicily in the figurative arts*, in *La Casina Cinese*, p.408

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> Si tratta di uno schema decorativo ricorrente nei gabinetti cinesi delle dimore reali e nobiliari presenti in Italia che illustra, secondo un'iconografia standardizzata, il ciclo produttivo della seta. In una sequenza narrative talora non ordinate troviamo infatti le diverse fasi della sericoltura che inizia con il bagno delle uova e prosegue con la scelta dei bozzoli, la coloritura delle matasse, l'asciugatura, la dipanatura, la stesura dell'ordito, la tessitura, il confezionamento. I panneli, verosimilmente realizzati in *atelier cinesi* specializzati che già dalla seconda metà del Settecento lavoravano alacremente per soddisfare le diverse committenze europee, furono montati a Palazzo Mirto nel novembre 1858 quando l'artigiano Andrea Pace viene pagato per avere *tappezzato ed acconciato la tappezzeria nel camerino Chinese*."

This is an introduction to the Chinese boudoir in Palazzo Mirto, which is regarded as a typical representative of Chinese boudoir in Sicily, decorated to meet the expectation of Lanza Filangeri family for its distant oriental mystery. First of all, we classify the paintings in this room into three types: paintings on the wall, the ceiling and the panel. Since these paintings were painted on different materials by different artisans, they are also of different art styles[1].

Here we began with the paintings on the wall. According to the introduction, the paintings on the wall were painted onto silk panels; they were probably exported paintings by a Chinese professional studio in the second half of the 18th century, and were put to adorn the wall by Andrea Pace in November 1858. There are typical oriental buildings and people in different gestures, which should be of Qing Dynasty (1644-1911) based on the figures' costumes. The painting depicts the production and processing of silk, though we can't distinguish different phases. In comparing the export paintings popular in Canton at that time, we could find some similarities. For example, the paintings combined the Chinese and Western painting techniques, architectures and landscape were generally painted from a western perspective, still lives and figures were painted by Western chiaroscuro, while the decorations still adopted the Chinese traditional patterns and some faces and hairs were still drew by lines.

Fig 5.22 Painting on the wall of the Chinese boudoir displayed at Palazzo Mirto

1 "One of the most complete and emblematic examples of the first trend can be the Chinese parlour of Palazzo Mirto, residence of the Lanza Filangeri family that "wanted to install in it a small and bizarre "boudoir à la mode chinoise" where the wall paintings evoked an exotic world, far and fantastic, […] which would satisfy the client's longing for arcane world's […]. Refer to *Exoticisms of Sicily in the figurative arts*, in *La Casina Cinese*, p. 408

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Figures wear in costumes characteristic of the Qing Dynasty, light gestures and comely faces make them easily recognizable as Chinese. When you face the room, the wall to your left has a porch painted on it with some Chinese characters “径通*苑 (Jìng Tōng * Yuàn)”, from right to left. The third character is hard to identify. “Jing” means path, “Tong” means through, and “Yuan” means court, so the third character may be “荒 (Huāng, means barren), 其(Q í, means it or such), and 巷 (Xi àng, means Lane)”, just to name a few, or any of a number of modifiers to the “苑”. Overall, the paintings integrated Western painting techniques with Chinese traditional atmosphere to cater to European aesthetic taste.

There are two scroll paintings in the Green Living room (Salotto Verde) of Palazzo Mirto, “Presenti anche due oli del Velasco raffiguranti dei nudi e dei pannelli serici del XVIII secolo con scene e motivi orientali.” One depicts a superior holding a stick and two youngsters outdoors, as if a scene of instruction. Another one has two female characters, the one holding a bulky umbrella may be a hostess, and the younger lady holding a tray should be her maidservant. In terms of costume, the figures in these two paintings, similarly to the paintings on the Chinese boudoir’s wall, are of a monotonous color. If these two paintings were export Chinese paintings, they are obviously rougher or could be painted by Italians who imitated the figures in Chinese boudoir. Meanwhile, the surroundings used more Western techniques, particularly the heavier flying birds on the upper left and upper right corner on these two paintings respectively, which was not painted in the traditional Chinese way.

Fig 5.23 Scroll painting in the Green Living room displayed at Palazzo Mirto

We have mentioned that there are four export scroll paintings in Villa Airoldi, which painted trees and birds in monochrome. Each of them has a reproduction placed beside. Except the damage degree, the two reproductions are almost the same to the original. Even the birds in these paintings are standing on the trees in a light way. Traditional Chinese paintings are good at depicting tranquil birds, of course there also have dynamic birds, but they are still dainty.

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5.1.3.2 Expression of mixing style

"The walls of the Villa's dining room are also decorated with scenes of Chinese life, set in the countryside, drawing inspiration especially from the small Chinese paintings of the Borbone' collections, now distributed between Naples and Palermo and, specifically, painting subjects related to the rice cycle. In fact, the room walls were 'painted with palm groves and green bushes, following the landscape suggestions of the 18th century's painting'. We have no sources to identify the author of the work that, hypothetically, could be attributed Giovanni Patricolo, apprentice of Velasquez, who, between 1831 and 1835, worked in the Chinese Room of the Royal Palace of Palermo and seems to use the same style, abbreviated in the definition of the figures, and the same typology of columns, made of wood in the Chinese Villa and painted in the Royal Palace[1]."

Fig 5.24 Fresco in the dining room displayed at Palazzina Cinese

The paintings in the dining room of Palazzina Cinese also have the atmosphere of Chinese traditional painting, but it's hard to distinguish which dynasty it painted a picture of. The depiction of ordinary people working in the field embodied the rural scenery which is away from the hubbub. The large area of grape leaf decoration is typical Arabic style; this combination gives the dining room a quiet and peaceful ambience. There are repeating elements in Islamic art, such as the use of geometrical floral or vegetal designs in a repetition, which are known as the arabesque. The arabesque in Islamic art is often used to symbolize the transcendent, indivisible and infinite nature of God. We can also see this kind of decorative pattern in Villa Airoldi and Villa De Cordeva.

1 Giulia Dav ì *The pictorial work in the Real Casina and its protagonists*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Dav ì Eliana Mauro, Cricd, Palermo 2015, p. 387

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5.2 The Degree of Imitation

5.2.1 Handcrafts

5.2.1.1 Lacquered table

Lacquering craft was very popular in Europe in the 18th century and was used various decorations' design. For example:

"Descrizione: Tavolino con piano ribaltabile a vela.

Il tavolino è di di legno laccato nero, di forma mistilinea, con incrostazioni in madreperla sul verso. Decorato con variopinto paesaggio all'orientale. Il piede è in oro meccato.

Tipico del periodo eclettico un po' esasperato in cui tutte le tecniche vengono prese in considerazione e in cui l'artigianato si scatena in mille raffinatezze e sofisticherie. Dal terzo decennio dell'Ottocento il panorama delle arti applicate, mosso da correnti storicistiche, si esprime in giochi e alternanze di elementi stilistici derivati da differenti civiltà storiche europee ma anche turche, indiane, cinesi, moresche.

Materiale e tecnica esecutiva: legno laccato nero e dipinto e incrostato in madreperla.

Misure:69×83cm

Manifattura: Italia meridionale alla "turchesca" o moresco, da modelli francesi.

Datazione/Autore: seconda metà 800

Marchi e iscrizioni: no

Stato di conservazione: buono[1]."

Fig 5.25 Lacquer table with inlayed shells displayed at Palazzo Mirto

The book already provides a clear introduction, the fringe is lacquered with inlayed shells, and the center is a picture of Indian buildings and some figures wearing scarves. This is a craft integrated a variety of cultural styles, and in some other Italian palaces also collected lacquer furniture like this.

5.2.1.2 Screen

The most special thing in Palazzo Francavilla is the screen painted with birds and flowers placed in an inconspicuous small room at the end of Giardino d'inverno. According to the host's presentation, it was painted on paper first and later mounted as a screen in 1890s, and we can clearly see the folds because of the rough mounting. The screen composed by 6 leaves occupies the entire wall. The painting is not only slim and graceful in its use of pen, but also fills the whole picture with oriental delight. Particularly, the representation of flowers, branches and leaves that is almost without the Western techniques.

1 Flavia Alaimo, *Arti decorative nella collezione Lanza Filangeri di Palazzo Mirto*, Regione siciliana, Assessorato dei beni culturali e dell'identità siciliana, Dipartimento dei beni culturali e dell'identità siciliana: Galleria interdisciplinare regionale della Sicilia di Palazzo Abatellis, Palermo 2015, p.44

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Fig 5.26 Screen painted with flower-and-bird collected by Palazzo Francavilla

The most interesting part is the depiction of musical instruments on it. Apart from the flute and tambourine, “Pái Xiāo” namely pan flute and “Suǒ Nà (suona)” also appear. There are also two long strip paintings placed high on the wall of the dining room (sala da pranzo) which are similar to the screen. We can find that many musical instruments actually derived from these of Middle East countries, and spread to some Central Asian countries though the Silk Road.

Fig 5.27 The long strip painting in Palazzo Francavilla

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It is worth mentioning that there is a quiver with several arrows in the picture, while this kind of armament is recorded in history and commonly see in many cultures. It appears in a painting imitating the oriental style with birds, flowers and musical instruments, which is rare in the Eastern painting as they are considered as different themes. In general, Chinese traditional painting mainly has three themes: figures, landscapes as well as flower-and-bird. Musical instrument and armaments appear as accessories in painting generally.

This kind of decorative paintings could be seen on the wall of Palazzo Malfitano. There are not only musical instruments on these paintings, but also farm tools and armaments, all combined with flower patterns so as to suit the European palace. However, compared with these, the screen in Palazzo Francavilla possesses obvious oriental characteristics. It depicts mainly musical instruments, and with the addition of added flowers and birds creates a picture of a spring melody.

5.2.1.3 Embroidery

Embroidery will make the mixture of musical instruments and flower patterns add oriental characteristics to a certain craft. There are three musical instruments together with some flowers and leaves on the embroidery in villa Airoldi. They are the dízi (flute), the líng gǔ and the dutar. The musical instruments are not embroidered on the fabric but clear, while the embroidered flowers and leaves are not exquisite enough but vivid; the fabric as a whole has a symmetrical pattern.

Fig 5.28 Embroidery with musical instruments and flower patterns collected by Villa Airoldi

In the reception hall of Palazzina Cinese, some flowers and birds were painted on silk and then mounted on the wall flanked on each couplet, which look like Chinese embroidery. After the opening of Silk Route in the Han Dynasty, silk production and trade flourished. In the 14th century, Chinese silk embroidery production reached its peak. Several major silk embroidery styles had been developed, like Song embroidery in Suzhou, Yun embroidery in Nanjing and Shu embroidery in Sichuan. Here, the embroidery in the reception hall was likely learned from Su embroidery (Sū Xìu), which is crafted in areas around Suzhou, having a history dating back 2,000 years[1]. Su embroidery is typically features nature and environment themes such as flowers, birds, animals and even gardens on a piece of cloth. Although the patterns were not stitched on

1 Hui Shen, Yan zhou, *Evolvement and Value of Song Brocade in Suzhou*, «SICHUAN SILK», 4, 2006, pp.89-95

the fabric, they still contain oriental charm, similar to the flower-and-bird paintings in the first part of *Chinese Architecture, Civil and Ornamental*. And in the king's bedroom of Palazzina Cinese, some walls were painted firstly with flower-and-bird and later were covered by silk; this preference for exoticism is obvious!

Fig 5.29 Brocade with flower-and-bird in the reception hall of Palazzina Cinese

Fig 5.30 Illustration with flower-and-bird from *Chinese Architecture, Civil and Ornamental* (p.50)

5.2.2 Interior decoration

5.2.2.1 Mysterious Chinese symbol

5.2.2.1.1 Couplet and plaques

Chinese characters appeared in both the reception hall of Palazzina Cinese and the Chinese room of Palazzo Reale. The characters in Palazzina Cinese are written in a vertical manner on the walls and in a horizontal manner around the junction of walls and ceiling. The characters in the Chinese room were written on rectangular plaques above every door. This perhaps references the pictures in *Designs of Chinese buildings furniture dresses machines and utensils*. All of them appear as golden characters on blue background. Chinese characters appear as a decoration in two main forms: couplet and plaque. This form not only conveys text information, but also decorates the environment.

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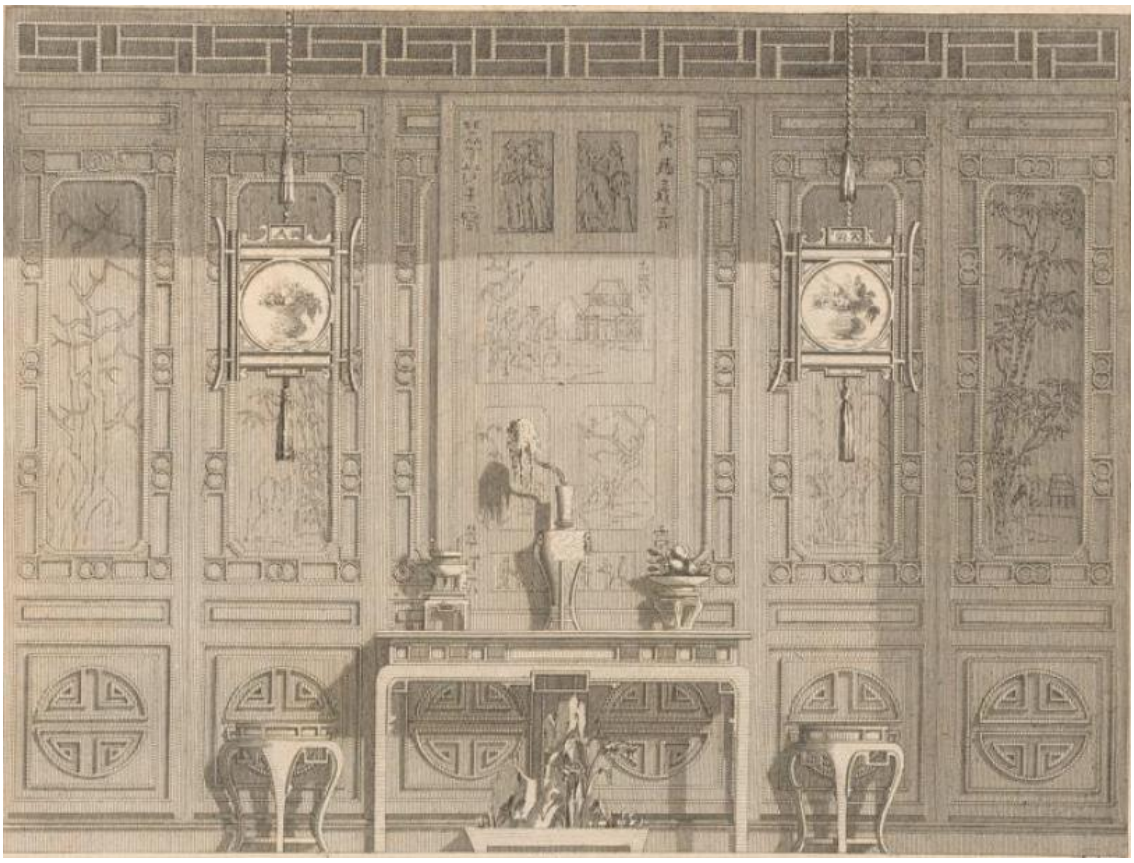

Fig 5.31 Illustration of interior design from *Deigns of Chinese Buildings，Furniture，Dresses，Machines，and Utensils* (p.82)

Chinese Couplet (du lián) is originated during the Five Dynasties (907-960), and flourished during the Ming (1368-1644) and Qing (1644-1911) dynasties in particular. Couplets have a history of more than a thousand years and remain an enduring aspect of Chinese culture. It is a pair of lines of poetry which adhere to certain rules. Outside of poems, they are usually seen on the sides of doors leading to people's homes or as hanging scrolls in an interior. Although often called antithetical couplet, they can be better described as a written form of counterpoint. The two lines have a one-to-one correspondence in their metrical length, and each pair of characters must have certain corresponding properties. A couplet is ideally profound yet concise, using one character per word in the style of Classical Chinese.

Often, couplets are written on papers and stuck on walls. Sometimes, they are carved onto a plaque of wood for a more permanent display, that's "pái biǎn"[1].

The plaque boasts a unique cultural symbol and business language of China. It's a mixture of contents and artistry; an integration of Chinese characters, calligraphy, Chinese traditional architecture and sculpture. It was widely used in the prominent positions of palaces, memorial arches, temples, firms and houses to show imperial power, culture, faith, business and so on.

Traditional plaques were mainly made of wood, stone and metal, among which wood was most commonly used. The plaque writers at that time were mainly dignitaries,

1 Guxi Pan, Jianzhong He, *Interpretation of Yingzao Fashi*, Southeast University Press, Nanjing 2005

celebrities and calligraphers at that time. Plaques were mostly lacquered into black, but also have seen in purple, red, blue, green and brown. The characters were usually pasted with gold foil.

Biǎn'é is a kind of plaque generally hung above doors and below the eaves, like those of the Palazzo Reale. Many Bian'e has carved borders decorated by various dragons, phoenixes and flowers. Some of the extremely luxurious examples are even decorated by pearls and jades. Generally, characters are seldom in complex style on. Most Bian'e has three characters, concise enough to fit in the surroundings. Many Qing plaques have both Han and Manchu characters[1].

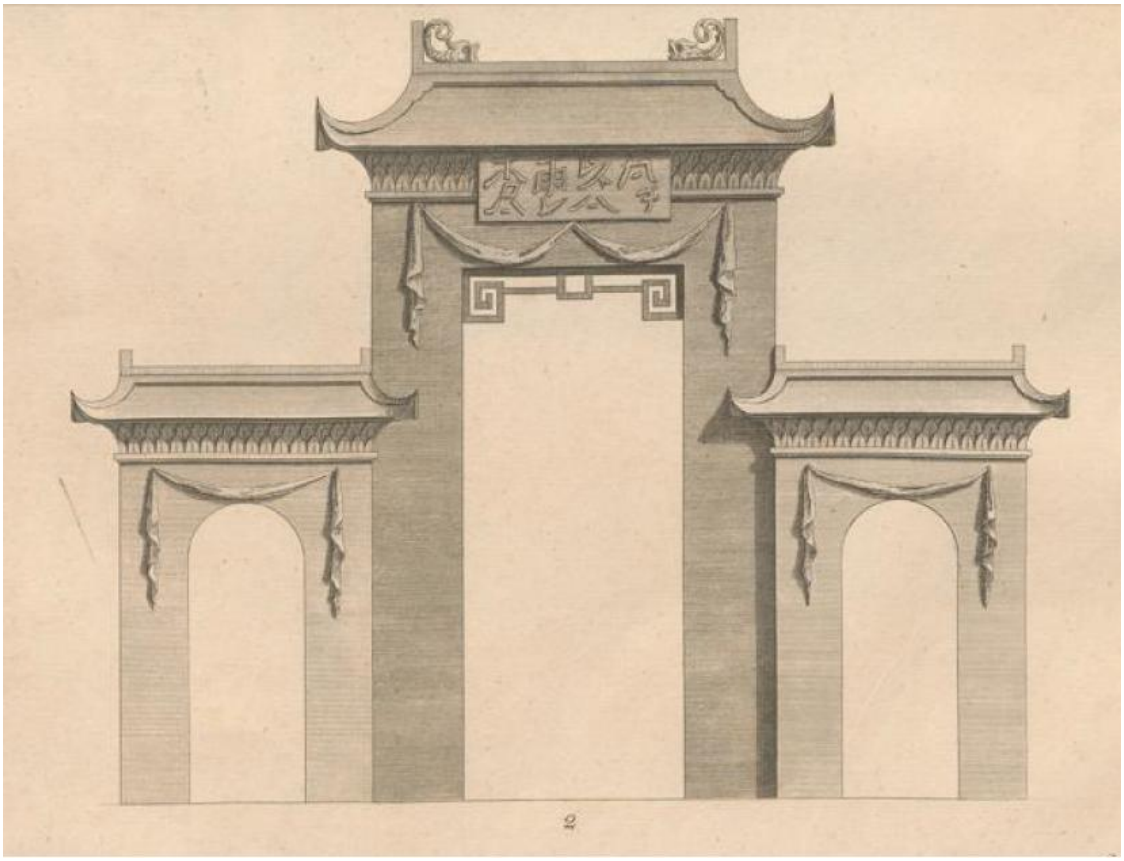

Fig 5.32 Illustration of plaque from *Deigns of Chinese Buildings，Furniture，Dresses，Machines，and Utensils* (p.84)

5.2.2.1.2Writing

Calligraphy is a visual art related to writing. It is the design and execution of lettering with a broad tip instrument, dip pen, or brush, among other writing instruments. Contemporary calligraphic practice can be defined as, "the art of giving form to signs in an expressive, harmonious, and skillful manner". The Chinese name for calligraphy is shūfǎ (literally the method or law of writing); the Japanese name is shodō (literally the way or principle of writing); Japanese and Korean calligraphies were greatly influenced by Chinese calligraphy and have also developed specific sensibilities and styles of calligraphy. The calligraphy of East Asian characters is an important and appreciated aspect of East Asian culture[2].

1 Dou Li, Jun Wang, *Notes of Yangzhou Pleasure-boat*, Zhonghua Bookstore, Beijing 2007

2 Claude Mediaville. *Calligraphy: From Calligraphy to Abstract Painting*, Scirpus, Belgium 1996

Traditional East Asian writing uses the Four Treasures of the Study named "Wénfáng Sìbǎo": the ink brushes known as pen to write Chinese characters, Chinese ink, ricer paper, and ink stone. In addition to these four tools, desk pads and paperweights are also used.

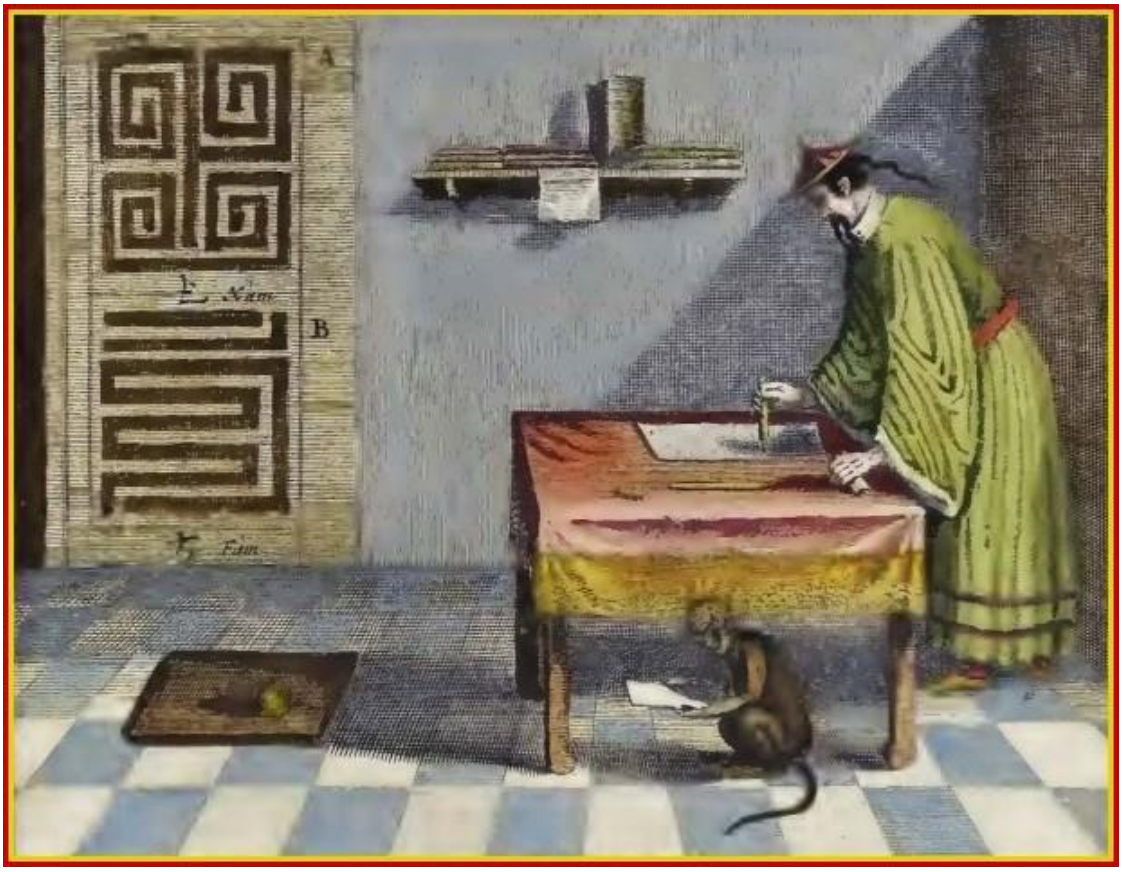

Fig 5.33 Illustration from *China Monumentis* (p.334)

Chinese characters can be retraced back to 4000 BC, the character's font has been ever-changing, from Oracle, Posy (bronze script), Large seal script, Small seal script, Clerical script, Cursive script, Semi-cursive script, Regular script (traditional) and Regular script (simplified). There are five main categories of Chinese traditional calligraphy often use nowadays: Zhuàn, Lì, Cǎo, Xíng and Kǎi. Kai is the best identified fond and the most commonly used style of Chinese calligraphy, and is also regarded as the official style. Li is a transforming style of Zhuan and also easy to identify, though rarely used in modern writing. Zhuan started in China in 221 BC and is hard to identify for ordinary Chinese people, so it mainly appears in research area or some special occasions. Cao calligraphy began during the Han Dynasty (202BC-224AD), namely scratchy, and is a font created to facilitate writing, though later its increasing artistic value made it popular among calligraphers. Xing is a style between Cao and Kai, designed to increase the speed of Kai and the legibility of Cao. Therefore it is not as scratchy as Cao and need not be as decorous as Kai. Xing always combined with Cao or Kai in writings called Xingcao or Xingkai[1].

1 Xun Wang, *History of Chinese Art*, Shanghai People's Fine Arts Publishing House, Shanghai 1989

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There are three characters that need to be emphasized first: “马 (Mǎ, means horse)”, “製(zhì, means make)” in Palazzina Cinese and “茶 (Chá, means tea)” in Palazzo Reale. “马” is between Zhuan and Li, because the strokes of Chinese characters written in some ancient fonts are as natural and smooth as floating clouds and flowing water. Calligrapher omits some strokes without changing the structure of characters; hence the visual balance and the beauty of implication still remain. This “马” is the best example of the Chinese calligraphy characteristics.

Fig 5.34 Chinese Character “马” displayed at Palazzina Cinese

“茶” is close to zhuan. Tea is a cultural representative of China that has had far-reaching and extensive influence on Europe, European countries are familiar with this character because of the import of Chinese tea, where various types of “茶” on the packaging. Therefore, on the basis of writing correctly, it’s logical that this character could also reflect the interest in, and charm of, Chinese calligraphy.

Fig 5.35 Chinese Character “茶” displayed at Palazzina Cinese

Fig 5.36 Chinese Character “製” displayed at Palazzina Cinese

“製” is the character on the bottom of the official Chinese porcelain. Taking the porcelain during the reign of Kangxi Emperor (1661-1722) as an example, this formed a big part of export porcelain. Over 90% of “製” were written in the Kai font on Kangxi official porcelain. The mostly used pattern was blue-double-circle with the inscription of “大清康熙年製(Dàqīng Kāngxī Nián Zhì, made in the reign of Kangxi Emperor, the Qing dynasty)[1].” Written in a dignified and neat, vigorous and strong style. Every stroke ended by a “Dùnbǐ (the decorative trace at the end of stroke by pause with brush)”. All these were adopted by “製” in Palazzina Cinese.

Fig 5.37 Inscription of “大清康熙年製 (Dàqīng Kāngxī Nián Zhì)”

1 Jieqin Zhu, *The process of Chinese porcelain transmitted to Europe and interaction between 17th-18th centuries*, in *Proceedings of history of Chinese and foreign relations*. Henan People’s publishing House, Henan 1984

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5.2.2.1.3 Characters

The development of Chinese character took a long time, so did the characters of some minority neighbors of the Han people, which were created based on Chinese characters, such as Khitan people mentioned by Marco Polo. The Khitan scripts were the writing systems used in the 10th-12th centuries by the Khitan people who had established the Liao Dynasty (916-1125) in Northeast China[1].

According to the art historian Michael Sullivan one illustration of a palace woman holding a bird and inscribed by the character tiao (framed above her head and meaning beautiful and refined, in the sense of a secluded woman) contains the first representation of a Chinese landscape[2].

Fig 5.38 Illustration from *China Monumentis* (p.144)

Kircher had described Chinese characters even their tone in his book, but he considered Chinese characters as abstracted hieroglyphs[3]. Du Halde discussed the strokes of Chinese characters in his book and compared them with the alphabets[4]. Both of their research was not convincing. Only the Chinese characters in Chambers' book have exact provenance. For example, "杏雨松风竹叶,茶烟琴韵书声" from the Chinese painting of Yangliuqing, and "之九万里而南", "以八千岁为春"[5] from *Xiaoyao You* of Chuang Tzu. The former conveyed the literati's interest and charm and the latter pointed out the highest level of spiritual freedom pursued by Chuang Tzu's. The Chinese characters in Palazzo Reale were affected by these irregular but readable characters.

Fig 5.39 The Chinese painting of Yangliuqing

1 Qing Ge Er Tai, Research on Khitan Characters, China Social Sciences Press, Beijing 1985

2 Michael Sullivan, *The meeting of eastern and western art*, University of California Press, 1989, p.99

3Athanasius Kircher, *China Monumentis*, Apud Joannem Janssonium à Waesberge & Elizeum Weyerstraet, Amsterdam 1667

4 Jean-Baptiste Du Halde, *Description Géographique, Historique, Chronologique, Politique, Et Physique De L'Empire De La Chine Et De La Tartarie Chinoise*, P.G. Le Mercier, Paris 1735

5 William Chambers, *Deigns of Chinese Buildings，Furniture，Dresses，Machines，and Utensils*, author, and sold, London 1757, reprinted by B. Blom, New York 1968

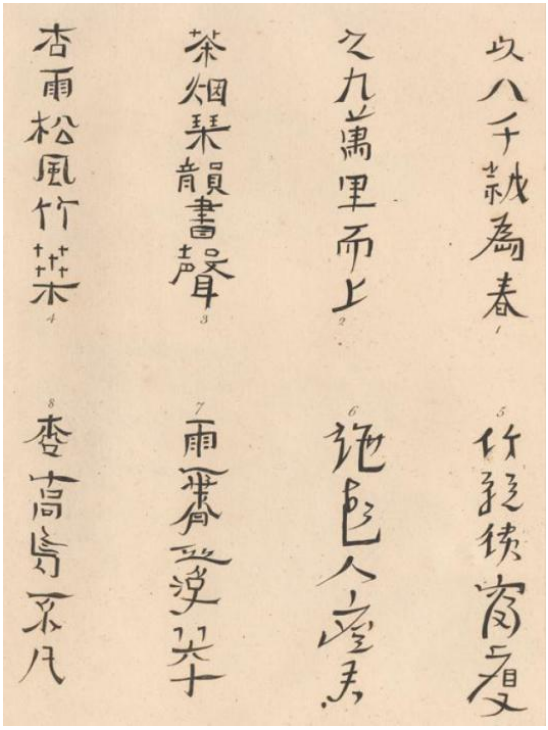

Fig 5.40 Characters from *Deigns of Chinese Buildings, Furniture, Dresses, Machines, and Utensils* (p.98)

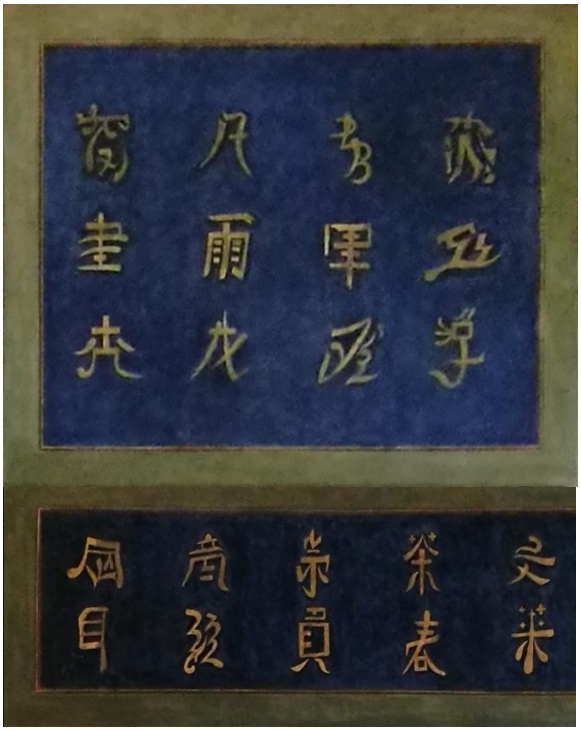

Fig 5.41 Characters displayed at Palazzo Reale

Fig 5.42 Characters displayed at Palazzina Cinese

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In view of this, this thesis will analyze the characters in the reception hall of Palazzina Cinese and in the Chinese Room of Royal Palace from the perspective of the modern strokes of Chinese characters, only a few are completely written, such as “圭 (Guī: jade tablet (an elongated pointed tablet of jade held in the hands by ancient rulers on ceremonial occasions)”, “成色 (Chéngsè: fineness or quality)” in Palazzina Cinese and “凡 (Fán: all, whatever, ordinary)”, “茶” in Palazzo Reale; some characters are almost normative with several vague strokes, such as “马”, “家(Jiā: family or home)”, “货(Huò: goods)”, “真(Zhēn: true)”, “製料(Zhì make, Liào: material)”, “聚(Jù: gather)” in Palazzina Cinese and “雨(Yǔ: rain)”, “戊(Wù: the fifth of the ten Heavenly Stems)”, “田(Tián: field)”, “女(nǚ: female)”, “春(Chūn: spring)” in Palazzo Reale. Although neither complete nor normative, some characters such as “造, 精, 通, 为, 射, 谨, 漆, 货, 砂, 从” in Palazzina Cinese and “窗, 民, 風, 業, 尊, 宪, 本, 掉” in Palazzo Reale are still legible according to the structure of Chinese characters. Some characters could be speculated as several characters with similar form, since many Chinese characters are similar to each other. This kind of speculation may seem pointless, because this kind of text combination more or less garbled, which makes it difficult to transmit substantive information.

Chinese characters can be found in many existing interior decorations of Chinoiserie, such as those of Palazzo Braschi in Roma, the Charlottenburg Palace in Berlin, the Drottningholm Palace in Sweden and Rosenborg Palace in Denmark. Most of these characters are illegible though, some of them tried to imitate font of regular style. Therefore, this was not done randomly; instead, these characters showed European’s unique understanding of Chinese characters as part of popular visual culture at that time.

5.2.2.2 Grotesque Chinese pattern

5.2.2.2.1 Dragon Patterns

In Chinese ancient decorative patterns, dragon Pattern (kuí wén or kuílóng wén) occupies a very important position, and was used a lot on bronze, jade, dental bone, ceramics, embroidery and clothing, etc. The dragon has a highly special significance for the Chinese; it was considered as highly auspicious, emperors considered themselves as sons of the dragon, and the common people regarded it as the incarnation of good fortune and the god of rainfall. We can see the different type of dragon pattern in Chinese Palace, such as the use of dragon scale pattern alone, the decorations on the pillars in the dining room (la Sala da Pranzo), and the use of “Yìng Lòng” on the pedestal of a round table in the billiard room (Stanza del Biliardo).

Fig 5.43 Round table with dragon decoration displayed at Palazzina Cinese

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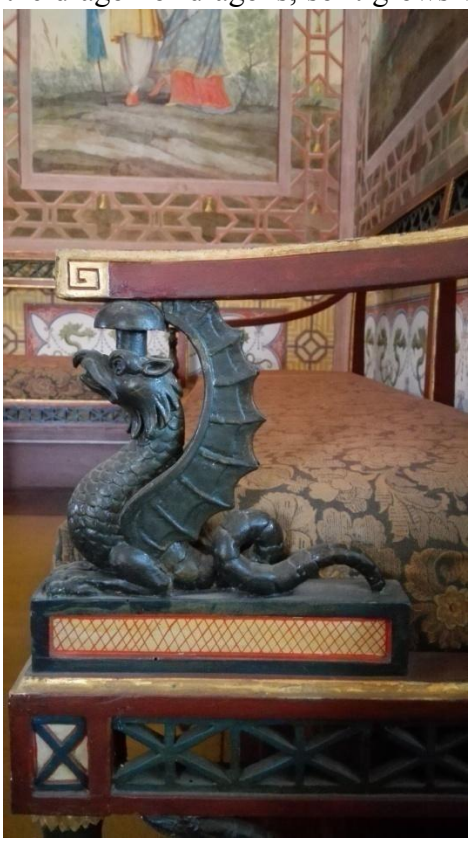
Yinglong is one type of dragon which has roots in ancient Chinese legend. Yinglong is the dragon of dragons, so it grows wings. It's features include a body with scales and a spine with spines, a long tail and tip, and strong limbs, other features are that its head is big and long, the tip of its snout, nose, eye and ears are all small, its belly is big but its neck is thin, with a big orbit, a high eyebrow, sharp teeth, and a protuberant forehead is - good at making rain.



This dragon modeling also appears on the arms of couches in the game room (la Salottino da Gioco), and there are some decorations similar to Yinglong on the wall. As there dragons are without limbs, there is a possibility that it could be M ńg Sh é, which looks like snake but with four wings according to ancient Chinese myth. It frequently appears on jade carvings of Warring States (476-221BC) and stone inscription, silk painting and lacquer painting of the Han Dynasty (202BC-224AD). It is worth noting that Dragon also exists in Western myth and has wings, with the difference being its eternal status as the symbol of evil.

Fig 5.44 Dragon decorations on the arms of couches displayed at Palazzina Cinese

5.2.2.2.2 Ceiling decorations

Both in Palazzina Cinese and the Chinese room of Palazzo Reale, blue, red and yellow are used to decorate the junction of wall and ceiling. The coin decoration on the red background in the reception hall is the most outstanding. The same decoration is in the picture of Chamber's book.

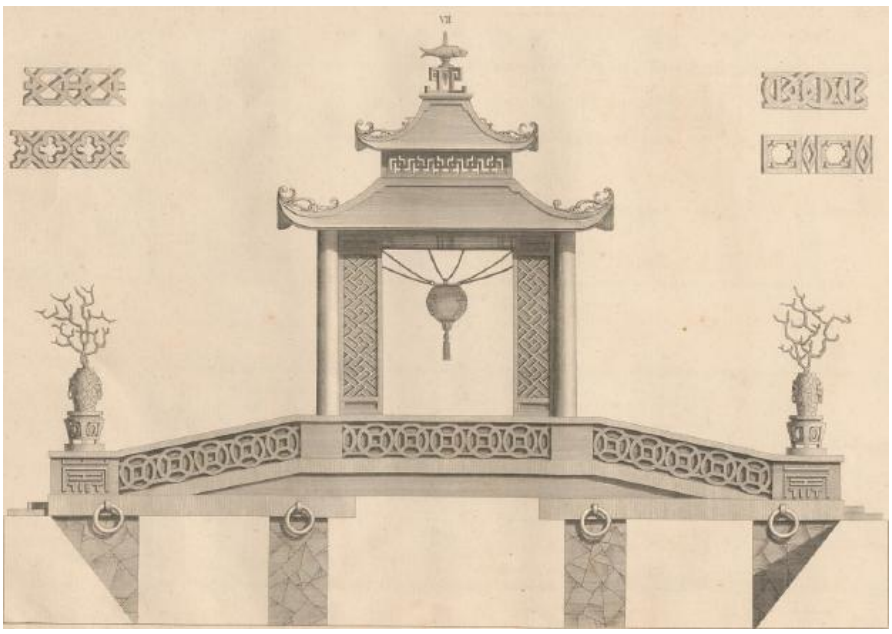


Fig 5.45 Illustration from *Deigns of Chinese Buildings, Furniture, Dresses, Machines, and Utensils* (p.76)

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Gǔ Bì - Ancient Chinese coins, used as early as the Spring and Autumn period (770-476 BC), took the form of imitations of the cowries shells that were used in ceremonial exchanges. The Spring and Autumn period also saw the introduction of the first metal coins; however, they were not initially round, instead being either knife-shaped or spade-shaped. Round metal coins with a round, and then later square hole in the center were first introduced around 350 BC. The beginning of the Qin Dynasty (221-206 BC), the first dynasty to unify China, saw the introduction of a standardized coinage for the whole Empire. Subsequent dynasties produced variations on these round coins throughout the imperial period[1].

Most Chinese coins were produced with a square hole in the middle. From the view of manufacturing process, this was used to allow collections of coins to be threaded on a square rod so that the rough edges could be filed smooth, and then threaded on strings for ease of handling. From a philosophical perspective, the cylindrical inside of ancient Chinese coins just embodies this cosmology of hemispherical dome. That is why emperors use more coins with this shape; they are showing that they dominate the world because heaven and earth can overlap all things. Therefore even in today where such ancient coin is not in circulation, still often seen some designs that use the ancient coin as an element.

A golden coin pattern, which is one of the most-used Chinese decorations, shines the reception hall more brilliantly on the red festive background. The simple combination of round and square convey rich historical value, showing the resonance of Eastern and Western culture.

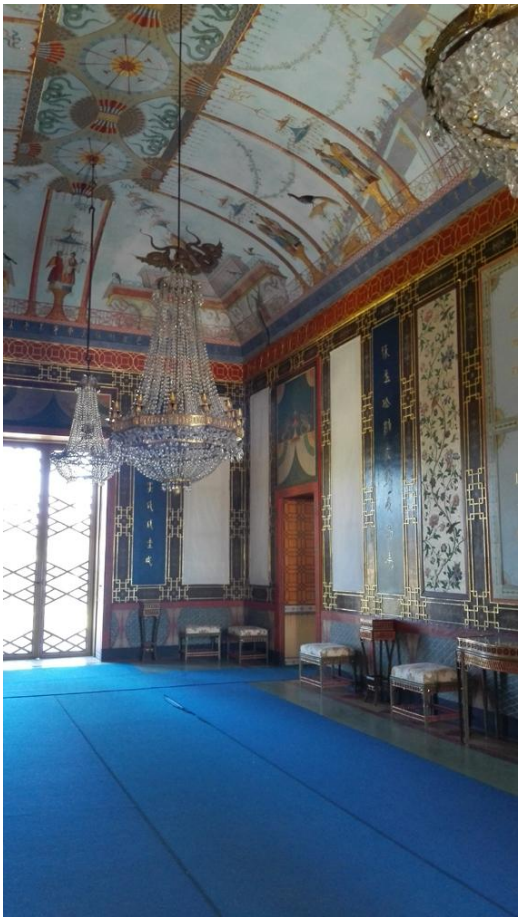

Fig 5.46 The reception hall with coin decoration in Palazzina Cinese

5.2.2.2.3 Lattice

Chinese ancient decorative patterns are rich and colorful. They can be divided into abstract geometric patterns and concrete patterns of flowers, birds, beasts, etc. Apart from paintings, they are used specially for lattice or window lattices (Chuāng Líng). Lattices are the frame structure design of Chinese traditional wooden architecture, which make windows become one of important constituent element in traditional architecture, and the aesthetic center. There are many types of lattices, carving with trunkings and various flower patterns. Through the window, one could see different scenes outside, like a painting inlayed in the frame on the wall.

1 Guangpu Hua, *Catalogue of Old Chinese Coins*, Sichuan University Press, Chengdu 1998.

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We can see the lattices painted on the wall in Palazzina Cinese and Palazzo Reale, apart from some simple types like horizontal, vertical and slanted, there are lattices of quadrilateral, hexagonal, octagonal, rhombus and round patterns, or a mixture of those. Here the thesis takes the pattern of "Huí Wén", "Fāngshèng" and "Guībeì Jǐn" as examples to make a contrasting description[1].

5.2.2.2.3.1 Huiwen

Hui pattern is a symbol of "continuous wealth", originating from the Leí Wén on ancient pottery and bronze. The pattern got its name from its ring shaped pattern, which is a combination of short horizontal and vertical short line which look like the Chinese character "回 (Huí)". Huiwen are commonly seen on embroidery, carpet, wood carvings, furniture, porcelain and building decorations of the Ming and Qing dynasties, which are mainly used as side trims or shadings to make the whole pattern neat and rich effect. The Huiwen is everywhere in Palazzina Cinese.

5.2.2.2.3.2 Fangsheng

The pattern of Fangsheng consists of two rhombuses superimposed with one angle, one of the most common patterns in Chinese tradition. It originates from the markings of snack's back, which have rhombuses in dark brown and light brown on both sides. People considered it an auspicious decorative pattern and used it for various ornaments, utensils and lattice. It's easy to find patterns like Fangsheng in Palazzina Cinese because it's fundamental pattern.

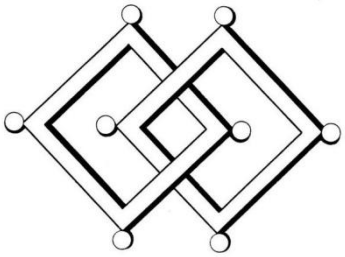

Fig 5.47 Pattern of Fangsheng

5.2.2.2.3.3 Guibei Jin

This is one of the common patterns used in lattice decoration. Guibei means turtle back, Jin means brocade, and they came obviously from the patterns of turtle back. Together with the dragon, the phoenix and the female unicorn, the turtle was known as one of the "four spirit" in Chinese ancient myths. Lattices with this pattern not only look natural and tidy, but also have the auspicious meaning of health, longevity and safe. The door of the king's bed room is decorated this pattern.

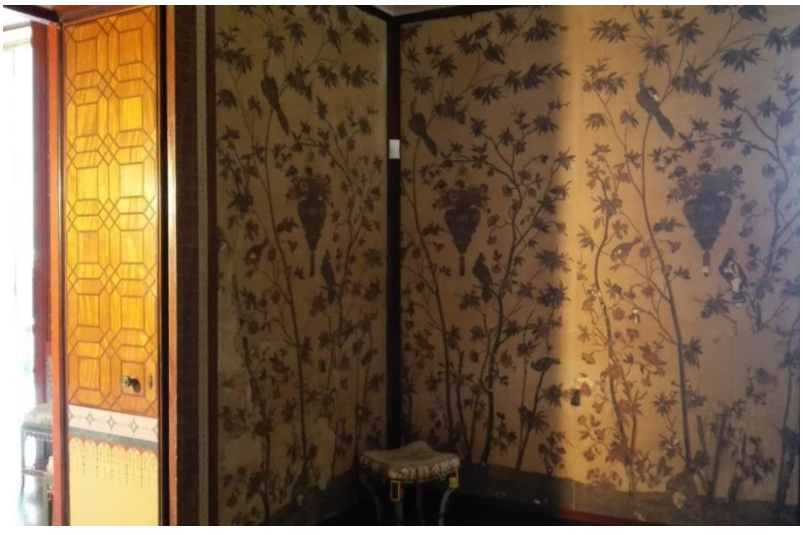

Fig 5.48 Pattern of Guibei Jin on the door displayed at Palazzina Cinese

1 Zaixin Hong, *Chinese art history,* China Academy of Fine Arts Publishing House, Hangzhou 2000

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6 SICILIAN CHINOISERIE IN EUROPEAN ART MOVEMENT

6.1 Remodeled Porcelain

Exported from China, Guangcai porcelain was further modified by Western craftsmen, who had changed the usage of the porcelain to make it an art piece combined with Western and Chinese style.

6.1.1 Innovative porcelain

6.1.1.1 Add color

Some added popular patterns on biscuit porcelains or original patterns, in order to make them trendy, or to fix the broken parts. In 1700, Dutch artisans began to integrate Imari patters and Kakiemon style on the Chinese export porcelains; the final products enjoy great popularity, and had made Amsterdam the coloring center of Chinese export porcelain in Europe[1].

Since this process may involved many places, it's hard to tell each in detail without exact record. There is a pair of big porcelain placed on the ground in the dance hall (Salone da Ballo) of Palazzo Francavilla. According to the owner's introduction it's from Japan. And it specialty is because a layer of lacquer on the porcelain surface.

Fig 6.1 A pair of lacquer porcelain displayed at Palazzo Francavilla

This kind of porcelain craft called "lacquer porcelain" appeared in the Han Dynasty (202BC- 224AD), and it was renowned in Jiangnan (south of the Yangtze River) after the Ming and Qing dynasties. The exiting ancient lacquerers' monograph *lacquer record*[2] has written, "Yongzheng emperor of Qing has decreed twice custom porcelain bowl in the place of firing porcelain in Jiangxi, intentionally fired. The porcelain, with glaze inside but no glaze outside, is used for making lacquer porcelain. However, the technology has been lost because of complicated process, higher skills and heir scarce. There are collections of Ming (1368-1644) and early Qing (1644-1911) in Palace Museum.

1 Xianming Feng, Xiaoqi Feng, *Dutch East India Company and Chinese porcelain of Ming and Qing Dynasty,* «Jiangxi Cultural Relics», 2, 1990, pp. 101-117

2 Xīuqī Lù, monograph on lacquer of the Ming Dynasty, is the earliest existing work about lacquer in China. The author Huangcheng lived in the mid and late Ming dynasty and was a famous lacquerer in Longqing period. Refer toShixiang Wang, Commentary of painted ornaments record, Cultural relics publishing house, Beijing 1998

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When it comes to these two pieces in Palazzo Francavilla, most of the porcelain covered by lacquer, on which are painted two small pictures: one of them describes a natural scene with a bridge, rocks, branches, flowers and birds. The other one describes traditional theme "Xǐshàng Meíshāo" meaning magpie (xǐquè) standing on the branch of plum (meí), As "xǐ" refers to happy in Chinese and "meí" has the same pronunciation with eyebrow in Chinese, therefore, its literal meaning is happiness appears on the eyebrows or eyes twinkle with pleasure. The painting is sending auspicious messages, as well as the use of puns.

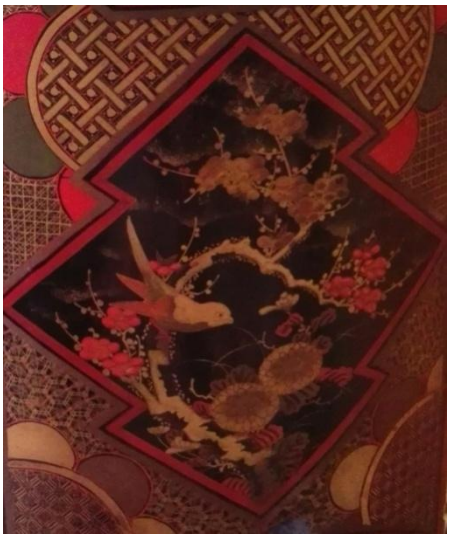

Fig 6.2 Partial of lacquer porcelain idisplayed at Palazzo Francavilla

There are several big or small "Kāiguāng" [1], and the biggest one is a rectangular area on the front of the porcelain, there are embossed flowers and birds covered partly by lacquer, which seem like an unfinished flower-and-bird painting. There are some geometric patterns on the lacquered area such as Hui pattern. The area uncovered is intentionally left and became various geometric shapes, showing rough blue and white paintings. And these pair of porcelains has a carving metal pedestal, which is a common decorative techniques used on the porcelain in Europe. It's impossible to know the origin of this pair of porcelain vases without clearly record. This kind of decorative technique was not the mainstream in numerous species of Chinese porcelain, and this kind of decorative effect does not comply with Chinese aesthetic taste[2].

Fig 6.3 Kāiguāng of lacquer porcelain displayed at Palazzo Francavilla

1 kaiguang is one of the traditional techniques of Chinese porcelain, which evolved from the form of window of a certain ancient building. to enrich or to highlight certain decorations on the porcelain, parts of the utensil in the shape of Round, rhombic, fan, heart, peach and banana leaves, etc. were separated from it and with patterns painted on. In most cases, the background of the Kaiguang pace is white, sometimes colored. This decorative form can highlight the subject and strong contrast, making the still life even more dynamic.

2 Xun Wang, *History of Chinese Art*, Shanghai People's Fine Arts Publishing House, Shanghai 1989

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6.1.1.2 Metal embedding

The cater for the local aesthetics and using habit, Chinese porcelain would be added various decorations by European artisan, for instance, embedding gold-plated copper or precious metals, with which the original function might be altered and the fragile parts of porcelain could be protected.

Mostly we could see the porcelain with a metal pedestal, or with a lamp added on the vase. Palazzo Mirto has a big bowl with a metal cover, it's more like a porcelain bowl was put into a metal utensils. The porcelain part is typical export painting style, and the metal part was designed attentively, with carved flower patterns and hollows. There are some export porcelains with embedded brilliant metal decorations in Guangzhou Thirteen Hongs Museum, such as Guangcai big bowl with gold-painted figural patterns and bronze pedestal of the Qing Dynasty, Daoguang Period (1820-1850). And the Guangcai Kaiguang bowl with figural stories from Jingdezhen Museum is similar with the one in Palazzo Mirto whether from the decoration or the bronze pedestal.

Fig 6.4 Bowl with metal pedestal displayed at Palazzo Mirto

Fig 6.5 Guangcai bowl with figural stories displayed at Jingdezhen Museum (the late Qing Dynasty)

Europeans did not fully appreciate the artistic charm of blue-and-white and color glaze porcelain, generally preferring the color and paintings on it at that time. As such, precious metals were used for various embeddings within the porcelain. "The addition of mounts to Chinese porcelains served both to embellish these exotic objects and to modify their shapes to approximate more familiar European vessels[1]."Sometimes the area of the embedded part would be larger than porcelain part, making the craft beautifully intricate. In some sense, the original form and function of the porcelain piece was completely changed.

1 Martin Lerner, *Blue & White: Early Japanese Export Ware*, Metropolitan Museum of Art, New York 1978, p.26

This practice of embedding precious metal is a typical cultural attitude of "China serves foreign". Even the most gorgeous Chinese porcelain still looks plain in European palaces. In order to adapt to the aesthetic style of Baroque and Rococo, which was popular in Europe at that time, many Chinese porcelains were coated by sumptuous metal or wood. This, not only protected the precious Chinese porcelain, but also matched the style of the European courts. These porcelains, dressed up by European artisans, formed a luxurious landscape in European palaces, filling them with both the Western and Eastern splendor.

6.1.1.3 Deformation

6.1.1.3.1 Daily utensils

Coffee utensils accounted a huge proportion in the export porcelain. Coffee drinking was brought to Europe by Columbus after the discovery of American Continent. When the great sailing era came, isolated continents began to connect to each other. The trend of globalization makes two new beverages coffee and tea even more popular around the world. These drinks changed human's lifestyle, leading to the increasing proportion in porcelain of the utensils that served for the civilized lifestyle[1].

Guangcai wares were frequently ordered by the European countries during the 18th century, including both decoration objects and daily utensils, such as tea services, coffee services, beer mugs, butter dish, cream dish, shaving dish, fruit basket, and sanitary wares. They are all the utensils specifically available to Europe to satisfy their request for living.

In the late 17th century, a fashion for Chinoiserie, or Chinese-style decoration, was prompted in Europe by the precious wares coming out of East Asia - porcelain, silk and lacquerware. Demand for Chinese and Japanese porcelain was so strong that quick-witted European traders even acquired undecorated porcelain which they then had painted in gold and colored decoration, to sell at a better price. The blue-and-white porcelain flasks engraved in gold with Chinese scenes are a curiosity, as they feature European Chinoiserie decoration on original porcelain from China[2].

Flowers, plants and animals are motifs commonly found on East Asian porcelain. They always have a symbolic meaning. Particular favorites were the peony, regarded in China as the "Queen of the Flowers" and as a symbol of spring, and the chrysanthemum, which represented luck, happiness and autumn. Symbols from Buddhism, Taoism and Confucianism were also used, to express luck, riches, a long life and other good wishes[3].

The most noteworthy daily utensil is shaving basin, which is common in Europe. But the export shaving basin with Chinese patterns was not familiar with Chinese people. Due to the different lifestyles, the earliest shaving basins exported to the West were not suitable, as shown below.

In the mid-18th century, Japanese learned from Delft ware to improve the proportion to

1 Fuwei Shen, *Cultural flow between China and Outside World*, Foreign Languages Press, Beijing 1996

2 Clare Le Corbeiller, *China Trade Porcelain: Patterns of Exchange: Additions to the Helena Woolworth McCann Collection in the Metropolitan Museum of Art*, Metropolitan Museum of Art, New York 1974

3 Jia Zhan, *Jingdezhen Ceramic influence on European culture and the arts in Ming and Qing dynasty*, «Journal of Jingdezhen College», 12, 2002, pp. 1-4.

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Fig 6.7 The copper-fetal enamel shaving basin with flower patterns displayed at Guangdong Museum (1711-1799)

BARBER'S BASIN
Japanese, Arita ware, ca. 1680–1700
Porcelain with underglaze blue decoration and overglaze enamel colors and gold
Captain and Mrs. Roger G. Gerry Collection
Diameter 11 in.

The early Japanese-export barber's basins are round, deep dishes with a small notch cut out, supposedly to fit the neck. Actually the cut-away sections seem to have been miscalculated and are almost always too small for anyone's neck, if indeed this was the intention. Two small holes appear at the upper border to allow for a suspension cord which would fit over the head of the user.

Fig 6.6 Illustration of Japanese Basin from *Blue & White: Early Japanese Export Ware* (p.71)

Fig 6.8 Shaving basin displayed at Palazzo Mirto

be suitable. China has also exported shaving basins in the Qing Dynasty (1644-1911), such as the copper-fetal enamel shaving basin with flower patterns from the Guangdong Museum. Palazzo Mirto collected one made in the same technique.

6.1.1.3.2 Mandari

The term "Mandari" was firstly used in the 17th century, by Westerners to call local officials of all levels in the Qing Dynasty. "Mandari" also refers to figures wearing Qing costumes painted on export porcelain[1].

From the hunting patterns of Kangxi (1661-1722) blue-and-white, to the Famille rose and Guangcai of Yongzheng (1722-1735), Qianlong (1735-1796), Jiaqing (1796-1820) and Daoguang (1820-1850), the pattern of "family carnival" was popular. This pattern depicts largely men and women (commonly two or three generations) in their hall, corridor or courtyard, with the background picture of tree shade, river, lake, remote mountains, farmhouses; or pavilions, pond, stone bridge and boats. Generally the male host centers of the picture, with his beautiful wife and concubine at both sides, and sons playing around. "Mandari" look like life photos or family portraits of Chinese officials

1Yanxi Hu, *New evidence of naming the "Mandari" in Qing export porcelain*, «Oriental Collection», 11, 2010, pp.15-18

in the Qing Dynasty, featuring richness, warmness, peaceful, pleasure, or even luxury. Porcelain with "Mandari" patterns was rare in China, which were, more or less designed to cater for the needs of Westerners.

"Grouppo di 'uattro personaggi orientali' la figura central più alta muove la testa e tira fuori la lingua. Porcellana policroma e biscuit dipinto, Francia (?) sec. XVIII, h. cm. 8[1]."

Fig 6.9 Mandari porcelain displayed at Palazzo Mirto

According to this book, "Mandari" porcelain in Palazzo Mirto probably came from France, which depicted four oriental characters in the 18th century. This porcelain is colorful, and the figures on it are vivid and playful, there are four cups placed side by side before the figures, on which there are four figures painted on each cup. The male figure at the center must be the official, and then the man who carries him can be the servant, two figures on both side maybe subordinates and sons of the official. The most eye-catching oriental element is the hats, and the official's hat with six upturned corners was designed as a reminder of China's pavilion. There are other two porcelain figures with pagoda- shaped hats, which could be seen as oriental image created by Europeans even without record.

1 Soprintendenza Regionale Beni Culturali e Ambientali di Palermo, *Palazzo Mirto*, Priulla, Palermo 1999, p.81

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"Mandari" porcelains are common in Europe, which must be designed by Europeans based on inspirations from costume, behavior and life of Manchu officials. Some mandarin figures are holding a pet, some are arranging flowers in a vase or enjoying birds, some are sitting idly and drinking tea, some are smoking contentedly, some are playing eagle or walking the dog, and some are go hunting and reaping hook……The casual and nifty scenes of life are in fact different from that of the serious Chinese officials, actually these pictures reflect imaginations based on European noble life[1].

The fact, the "Mandari" on the picture look more like Khitan people, because the Europeans' impression on Chinese based more on Khitan people at that time. Manchu people had braids, but the hair style of Mandari on the picture was for Khitan people. The pavilions in the garden they painted are different from Chinese ones, their impression on China was mainly at Canton, Hongkong and Macao, and so the plants on the picture were all tropical plants. They imaged that Chinese people enjoyed wonderful leisure time, featuring umbrellas of those who go out, waltz – dancing couples in the garden, and elders spectators under pergola.

Fig 5.10 Porcelain of Chinese figures produced in Germany displayed at Nymphenburg Palace (the 18th century)

Moreover, Europeans were good at innovating the ways of using the export goods, because these products are actually incompatible to Europeans' living habits. For example, Chinese lacquer folding screen was the most popular one, not for its original function of separating space, but for its new application after reassembling. If there are paintings on both sides of the screen, it could be disassembled from the middle. Not only screens, but also large cabinets, could be refurbished into several pieces of decorative lacquer panels hanging on the wall or being inlayed on European furniture. A considerable amount of such "Chinese lacquer furniture" was produced during Louis XV, XVI reign[2]. The paintings on the wall of Chinese Boudoir in Palazzo Mirto is a reuse of Chinese export paintings. However, there are many examples without records.

1 George Savage, *Porcelain Through the Ages*, Penguin Books, London 1954

2 Lan Zhang, *Influence of Ming dynasty furniture on modern European design*, «Packaging Engineering», 28, 2007, pp.211-2

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6.2 Chinoiserie Frescoes

> "Sale al primo piano con una scala esterna, là si trovano il salone dei ricevimenti in stile cinese con pannelli in stoffa dipinti anche dal Riolo, la sala da pranzo con l'ingegnosa "tavola matematica" del Marvuglia e la camera da letto del Re con la volta dipinta in stile cinese dal Codardi e dal Velasquez[1]."
>
> "Così denominate per la decorazione con figure e scene di vita cinese realizzate intorno al 1835 da Giovanni Patricolo (Palermo 1789-1861), su richiesta del Luogotenente del Regno Leopoldo di Borbone Conte di Siracusa, il quale volle riproporre nel Palazzo le chinoiserie che ricordavano quelle della Casina alla Cinese e che si trovano anche in altre residenze nobiliari palermitane, come ad esempio Palazzo Mirto[2]."

Above is the introduction to Palazzina Cinese and the Chinese room of Palazzo Reale, in which Palazzo Mirto was also mentioned. The artist Giuseppe Velasco has participated in all interior decorations of these three palaces, and his apprentice Giovanni Patricolo, the creator of the Chinese room, had probably drawn part of the fresco of Palazzina Cinese, which might explain why these three buildings were closely related. To begin with, we have to reintroduce three books related to China again: *China monumentis* by Kircher, *the General History of China* by DuHalde *and* Chambers' *Designs of Chinese buildings, furniture, dresses, machines, and utensils.*

After *Il Milione*'s publication in Europe, books on all aspects of China written by missionaries, travelers and businessmen had been emerging in an endless stream, among which there was no lack of illustrated books of high quality. The authors of the three books mentioned above were always considered to have identified the directions of European studies of Chinoiserie, and were thus referenced by Sicily when Chinoiserie was introduced. The most prominent two features of these three palaces are their creative expressions of ancient Chinese costumes and architectures.

6.2.1 Knowledge of the apparel

Various costumes, hats and shoes in ancient China were themselves a unique system, whose structure and style gradually changed with the lifestyle. Any economically and culturally developed dynasty has unique and over elaborate costume system. This thesis is unable to cover all of them. However, due to the harsh requirements of the official dress in ancient China, it is difficult to identify the costumes on the frescoes of three palaces, some parts of which might be enlightened by certain traditional Chinese costumes. The costumes on the frescoes were on the whole inspired by that of the Ming and Qing dynasties reflecting the features of court costumes, which marked the peak of trade with China. Next will be brief introduction to the costumes of imperial family and officials.

6.2.1.1 Costumes of the Ming Dynasty

Costumes of the Ming Dynasty belong to Han costume system. After overthrowing the Mongol domination of the Yuan Dynasty, the Ming Dynasty recovered the Han tradition and re-enacted the costume system. Compared with that of the Tang Dynasty, Ming

1 Francesco Bocchino, Il restauro del patrimonio architettonico: compatibilità tra sicurezza e conservazione, E. DI. S.U., Palermo 1990, p.100

2 *La Casina Cinese, nel region Parco della Favorita di Palermo,* a cura di Giulia Davì, Eliana Mauro, Cricd, Palermo 2015, p.186

costume gradually elongated the coat and shortened the length of exposed skirt, and the collar transformed from antithetic one to round one. Clothing in the Ming Dynasty brought a new perspective to traditional clothing.

The most common elements of emperor dresses in the Ming Dynasty include yellow silk, round neck, narrow sleeves, and embroideries of dragon, Zhai Pattern or twelve- ornament patterns on chest, back and two shoulders. The common decorations of empress dress include dragon and phoenix bead crown, red clothes with big sleeves and Xiapei Embroidered capes also became part of the ensemble for women's clothing. It was worn over the shoulders which were called "Rosy Cloud Cape" due to its rosy and cloud-like shape[1].

Fig 6.11 Matteo Ricci (1552-1610) and Xu Guangqi[2] (1562-1633) dressed in the Ming Dynasty costumes

Official costumes include court dress, sacrifice dress, regular dress and rewarded dress……"Kirin gowns" is court dress, which the officials wear with belt and black hat. Apart from rules of colors, there are rules on embroidery, belt and so on, in order to distinguish official grades. The Ming costumes are usually described by historians as magnificent and graceful at the same time.

The traditional clothing for ordinary people during this dynasty was depicted with broad sleeves and circular collars. Most of the men also wore a drooping strap with black silk ribbons and soft chuddar. Tunics were also worn by men during this dynasty. Most women wore three collars with narrow sleeves during this dynasty. This is what made up their upper clothing most of the time. Pleated skirts were also popularized in this period and made clothing more graceful for women. Light colors became very popular during the start of the Ming Dynasty[3].

6.2.1.2 Costumes of the Qing Dynasty

The Qing Dynasty is a Manchu domination. The Manchu costume has influenced the large central Plains. The dominators regarded accepting the Manchu costume or not as the mark of recognising their domination at the early Ming Dynasty.

1 Xun Wang, *History of Chinese Art*, Shanghai People's Fine Arts Publishing House, Shanghai 1989
2 Xu Guangqi, Chinese scholar-bureaucrat, Catholic convert, agricultural scientist, astronomer, who was a colleague and collaborator of Matteo Ricci.
3 Qinxiang Dai, *Chinese ancient costumes*, Commercial Press, Beijing 1998

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Fig 6.12 Illustration from *Le Costume Historique*[1] (p. 17)

The authorities issued decrees asking Han Chinese men to wear Manchurian attire and shave their hair into pigtails. The resistances against the hair shaving policy were suppressed. Some Han civilian men also voluntarily adopted Manchu clothing like gowns on their own free will. During the Qing Dynasty, Manchu style clothing was only required for scholar-official elite and Han men serving as government officials. By the late Qing, not only officials and scholars, but a great many commoners as well, started to wear Manchu attire. As a result, the Ming Dynasty style clothing was even retained in some places in China during the Xinhai Revolution[2].

The Manchu costume replaced wide robe sleeves, known as material-saving, easy to make and wear. The outer contour of the Manchu costume is rectangular, with saddle-shaped collar and horseshoe sleeves, the shape of waist and the shirt could not be seen. A waistcoat or jacket could be beaded. The complete and carefully-designed shape looks solemn and extraordinary, which went beyond the tower type costume that had prevailed for thousands of years.

Fig 6.13 Embroidered fabric from *Le Costume Historique* (p. 22)

Throughout the Qing Dynasty Han women continued to wear clothing from the Ming Dynasty. Neither Taoist priests nor Buddhist monks were required to wear the queue by the Qing; they continued to wear their traditional hairstyles, completely shaved heads for Buddhist monks, and long hair in the traditional Chinese topknot for Taoist priests[3].

1 Auguste Racinet, *Le Costume Historique*, Firmin-Didot et cie, Paris 1888
2 Qinxiang Dai, *Chinese ancient costumes*, Commercial Press, Beijing 1998
3 Zaixin Hong, *Chinese art history*, China Academy of Fine Arts Publishing House, Hangzhou 2000

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6.2.2 Creative expression of the Ming and the Qing costumes

Generally speaking, the entire figures' faces are Western-looking, their looks and manners are not Eastern, nor does the expression technique of frescoes. The texts in *La Casina Cinese* interpreted this for us.

> "The decoration of the room features on a larger scale patterns and subjects already present in the pre-existing Chinese room of the Favorita di Resina 'whose ceiling and walls, in 1799, had already been frescoed' by Andrea and Lorenzo Giusto. The Resina decorations, and accordingly, those of Palermo, seem to recall the definition of 'Neoclassic Chinoiserie' created by Hugh Honour, by which 'the Chinoiserie of that period were sometimes treated with a classic Flair: the Chinese figures would have more aristocratic and noble postures. […] Chinese dames and dignitaries are mostly depicted standing, at the height of the observer, and with a size just smaller than the natural one […]. The archaeological ardor that was in the air mitigated the Chinese style as much as the Gothic and the Classic'. On the contrary, the decoration motifs in Palermo are lavish and sumptuous, while in Resina they are 'less in number and more synthetic than before' [1]."

Take the fresco in the game room (la Salottino da Gioco) for example; there are five figures of different statuses and dresses on each wider wall. There are two frescoes assembled the emperor, officials, the aristocratic women, the eunuch, the businessman, the monk and the traveler according to the introduction of *La Casina Cinese*. The group of emperor, the eunuch and the official, the painter learned from William Chambers' book. Firstly, the yellow square crown of the official in blue court dress on the left, with its two sides extended like two wings, must have been influenced by one of Song officials' crowns called Ch ìm ào (hat with wings), which were worn when meeting the emperor. The wing with iron sheets and bamboo strips as skeletons, one foot's long crowns of this kind were worn only at the court or some official occasions, their original usage was avoiding officials' whispering in the court, that's why they are not convenient in common occasions. This official hold a hù băn also called Shŏu băn, or Cháobăn, which was used as a notebook to record events when officials went to court. He has ornaments around his waist, but wear bead strings were what official's in the Qing Dynasty wore[2].

Fig 6.14 Chinoiserie fresco displayed at Palazzina Cinese

1 Giulia Dav ì *The Pictorial work in the Real Casina and its protagonist*, in *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Dav ì Eliana Mauro, Cricd, Palermo 2015, p.387
2 Li Wang, *Chinese ancient cultural knowledge*, World Book Publishing Company, Beijing 2008

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The blue hat of the official behind in red court dress might be influenced by a common hat in ancient China, named Fútóu. Futou, means wrapped head with cloth, it's a scarf substitute crown to bind hairs at ordinary occasions. A futou usually has four ribbons, two tied on the back of head and two on the top of the head. Official's futou were made of special black fabric, so they were also called Wūshā Mào[1]. Futou has thousands of years of history and various types. They were replaced by Manchu official crowns until the early Qing Dynasty of 17th century. This official also holds an Yāndaì (smoke bag), utensil for hookah or tobacco, consists of the bag, the pole and the mouth. The smoke bag attached on the pole was used to hold tobacco, we could not see it in this picture, but it's enough to see that yandai is also a representative item from the East.

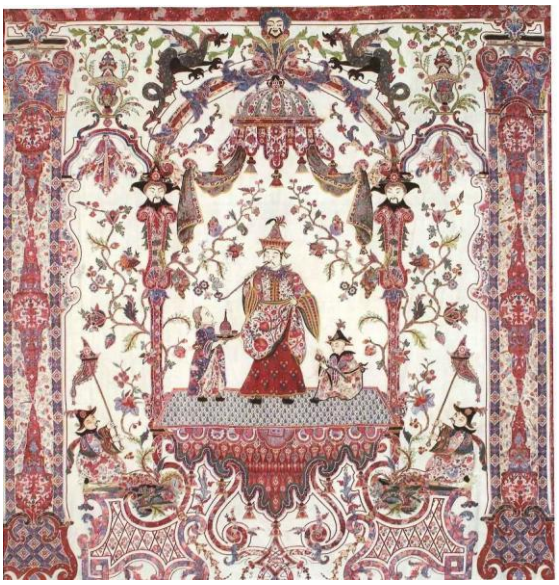

Fig 6.15 Wall hanging with a smoking Chinese man, Cotton chintzes, India, c. 1730, Austrian Museum of Applied Arts, Vienna.

The emperor's costume is not an iconic dragon robe, but a common purple robe. Costumes of this kind were usually worn by the emperor, princes and imperial members with a belt at the waist. He wears a red crown, named Yìshàn Guàn, which was derived from Wusha Mao, Yishan Guan consists Qiánwū (first half part), Hòushān (second half part) and Jīn Zhéjiǎo (golden break angle), as well as Erlongxizhu on the crown. There is a saying, the two break angle folded upwards are taller than the hat top, like the first two strokes of this Chinese character "善", hence the name. There are patterns on robe and sleeves, and the pattern on the chest is a ferocious dragon with its widely open eyes and mouth. The emperor slants his face and looks at the man on his left, as if he is listening to his report, majestically. According to *La Casina Cinese*, this figure was regarded imitating the picture of Chamber' s *Deigns of Chinese Buildings，Furniture，Dresses，Machines，and Utensils* (pp.100).

Fig 6.16 Illustration from *Deigns of Chinese Buildings, Furniture, Dresses, Machines, and Utensils*, p.100

1 The headwear of a Han Chinese official during Ming dynasty China consisted of a black hat with two wing-like flaps of thin, oval shaped boards on each side called the wushamao. According to the Da Ming Hui Dian, ordinary citizens are not allowed to wear this headdress unless attending wedding ceremonies or events involving any noble families/officials.

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The figure on the right behind the emperor is obviously an attendant with concise dress. He wears a blue futou with a peacock feather and holds a Zhǎngshàn. Made of peacock feathers, zhangshan is a court furnishing and a part of ritual occasions. They were usually hold by maidens and were put on the shelves behind throne as decorations after the Song Dynasty. The man who was reporting to emperor is regarded as a monk by *La asina Cinese*. His blue robe is similar to that of the others, but his hair style is unique, only a handful of hair left on the back of head, quite the same as the figure in the Chinese room of Palazzo Reale. Chinese monk had their own dress code, which had not changed much since ancient times. While beggar's clothes has almost no rules, however, this kind of hair style could not be found neither in Han nationality nor in Mongolian or Manchu.

> "tematismi decorative tratti dai repertori di William Chambers: gruppi di personaggi in abiti cinesi delle due porzioni della parete nord della Saletta (o Salottino da gioco) (dama di corte e nobildonne con un mercante in abiti invernali e un viaggatore occidentale: l'imperatore con un ministro e un dignitario, accompagnato dall'eunuco imperiale con un bonzo in abito da cerimonia) [1]."

The most prominent figure is the aristocratic woman on the left of the picture, who is repeatedly mentioned by the experts. She has the most of oriental flavor, marked by the Fèngguān (Phoenix crown), xiápeī , yúnjiān and pleated skirt of ancient Chinese costumes. Fengguan is a crown worn by ancient aristocratic women with phoenix-shaped decorations, hence the name. Fengguan was only for grand celebrations, such as wedding, but not for ordinary people.

Fig 6.17 Chinoiserie fresco displayed at Palazzina Cinese

Xiapei is a kind of shawl for ancient Chinese women. They were set as official dress for aristocratic women after the Song Dynasty, with different styles for different official grades. They look like long color straps, each is about ten center meter's width and about two meter's long. Surrounding the neck and lying on the chest, they look even more noble and elegant because of the golden or jade pendants added at the lower end[2].

1 *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì, Eliana Mauro, Cricd, Palermo 2015, p.59

2 Qinxiang Dai, *Chinese ancient costumes*, Commercial Press, Beijing 1998

Fig 6.18 “Habillement des Chinoises” from Du Holde’s *The General History of China*. Vol. 2, p.150

Yunjian, also called Pījiān (shawl), which is put on the shoulder by ancient Chinese women, to keep the collar and shoulder’s clean at first. Later yunjian developed as an ornament made of color brocades.

Most yunjian have four cloud patterns, symbolizing “Síhé Rúyì”. There were also other auspicious patterns, such as the riches and honor peony, live long and prosper, rich and have a surplus and so on. Yunjian were very popular in the Ming and the Qing Dynasty and could always be found in grand occasions like wedding banquets.

The shape of yunjian is an abstraction of the sun worship. Specifically, its radioactive shape of “X” or “米 (symbol of four seasons and eight solar terms)” or spiral pattern are all related to the sun. The idea of yunjian and the artistic conception of Chinese architecture share the same aesthetic taste - the concept of “orbicular sky and rectangular earth”[1].

Fig 6.19 Woman with yúnjiān of the Ming Dynasty, from *Sixty Maid figures* of Qiuying

Red large- sleeved robes and pleated skirts were common dresses for women in the Ming Dynasty. This figure of noble bearing and peaceful expression represents the subtle beauty of oriental women. In contrast, the woman with a fan shows the unrestrained temperament of westerners.

1 Li Wang, *Chinese ancient cultural knowledge*, World Book Publishing Company, Beijing 2008

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Business men in the Ming Dynasty did not have fixed costumes. Though they were wealth, they could not wear as an official as is shown by the business man on this picture wearing a leather gowns and a hat. The painter depicted two business men by imitating William Chambers' book. The business man in summer dress wearing casual clothes and a coolie hat, who with one hand leaning on the railing and another holding a fan. The businessman in winter dress holds an umbrella on his left hand and with his right hand stretching into the grown. "personaggi dipinti tratti dai repertori di William Chambers: il mercante in abiti estivi con ventaglio nel gazebo dipinto del soffitto della Saletta (o Salottino da gioco) e il modello disegnato da Chambers[1]"

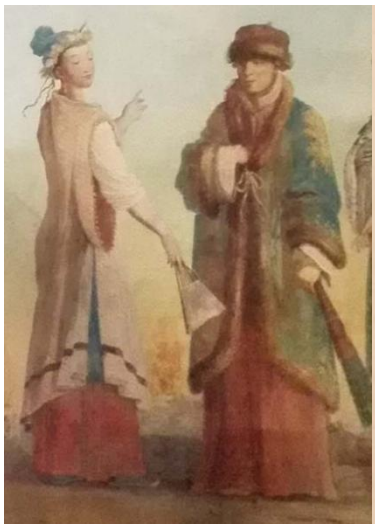

Fig 6.20 Figures from fresco displayed at Palazzina Cinese

Fig 6.21 Illustration from *Deigns of Chinese Buildings, Furniture, Dresses, Machines, and Utensils*, p.104

The painting by Canton painter Pu-qua and published by William Miller at Old Bond Street in London in 4th May, 1799, has a detailed English description about official's costumes of the Qing Dynasty at its back.

> "The dress of a Chinese is suited to the gravity of his demeanor. It consists, in general, of a long vest extending to the ankle: the sleeves are wide at the shoulder, are gradually narrower at the wrist, and are rounded off in the form of a horse-shoe, covering the whole hand when it is not lifted up. No man of rank is allowed to appear in public without boots, which have no heels, and are made of satin, silk, or calico. In full dress he wears a long silk gown, generally of a blue color and heavily embroidered; over this is placed a sur-coat of silk, which reaches to the hand, and descends below the knee. From his neck is suspended a string of costly coral beads. His cap is edged with satin, velvet, or fur, and on the crown is a red ball with a peacock's feather hanging from it: these are badges of distinction conferred by the emperor. The embroidered bird upon the breast is worn only by mandarins high in civil rank, while the military mandarins are distinguished by an embroidered dragon..All colors are not suffered to be worn indiscriminately. The emperor and the princes of the blood only, are allowed to wear yellow: although violet color is sometimes chosen by mandarins of rank on days of ceremony. [2]"

1 *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì, Eliana Mauro, Cricd, Palermo 2015, p.65
2 Yanxi Hu, *New evidence of naming the "Mandari" in Qing export porcelain*, «Oriental Collection», 11, 2010, p.16

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This description introduces the Qing costume in detail; however, there is hardly any drawing of the Qing costume in the Game Room except for some official hats of the Qing Dynasty. Therefore, we mainly introduce the official hats here, namely the Dǐngdaì Huālíng.

Fig 6.22 Pu-qua, Canton, Delin.Dadley, .London.Sculp, published May 4, 1799 by William Miller. Old Bond Street, London

Fig 6.23 “Habillement des C hinois” from Du Holde’s *The General History of China*. Vol. 2, p.151

The official hats in the Qing Dynasty include the Lǐmào (the hat that goes with formal dress) and the Biànmào (casual cap). Limao is commonly known as the big hat, including two types, one for winter, named Nuǎnmào (warm hat), and one for summer, named Liángmào (summer hat). Bianmao, or small hat, is made of six pieces of cloth, commonly known as GuāpíMào (melon skin).

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Most warm hats are round with a brim. They are mainly made of leather, sometimes woolen, satin and textile, most are black. There are red wefts made of silk at the center of the hat. The bead on the top of the hat is an important mark of grades, commonly known as Dingdai[1].

Summer hats are conical without brim. Their main materials are rattan or bamboo. The silk wraps outside the hats are usually white, blue and yellow ones would also be used. Summer hat also has a bead at the top. Both summer and winter hats have a feather under the bead, namely Hualing. The feathers have two types. The blue one is inferior to the colorful one made of peacock feather, with one, two or three "eyes", the more the "eyes", the higher the grade.

Fig 6.24 Chinoiserie Fresco displayed at Palazzina Cinese

Hats of this kind appeared many times in Palazzina Cinese, especially in the King's bed room, but the clothes that matched with them are not official dresses of the Qing Dynasty. There are magnificent decorations on the ceiling of king's bed room, apart from carved pillars as well as painted beams, birds and beats, there are four figures sitting in the gorgeous tents at each of the four corners, as well as some soldiers with official hats of the Qing Dynasty guarding outside the tent, but their dresses are very different from that of the Qing Dynasty. These kinds of decorations were perhaps derived from ceremonial paintings of travel. After all, the books depicted several similar occasions.

Fig 6.25 Chinoiserie fresco in the King's bed room displayed at Palazzina Cinese

Examples of the impact of official costumes of the Qing Dynasty can be found in Palazzo Reale and Palazzo Mirto, there are two mandarins on the fresco of the Chinese

1 Qinxiang Dai, *Chinese ancient costumes*, Commercial Press, Beijing 1998

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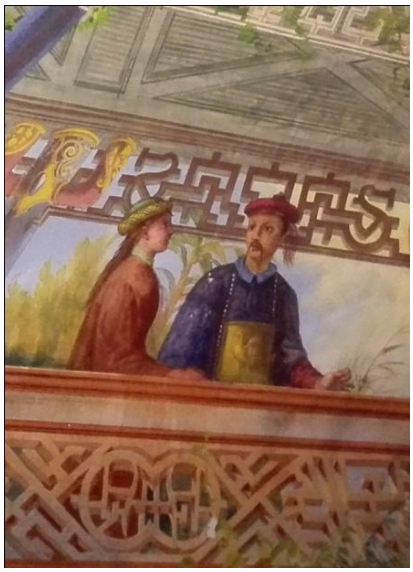
room in Palazzo Reale, the one on the left wall with a bow and arrows is talking with the military official with arrows on the back, too. Another mandarin hand in hand with an aristocratic woman, they are strolling in the garden, with an attendant bowing behind them. The Mandarin in Palazzo Mirto was painted on the ceiling of the Chinese boudoir. Though the hat is blurred, the color of official costume is still clear, especially the Bŭzi in front of the clothes an indispensable part of the Ming and the Qing costumes.

Fig 6.26 Chinoiserie fresco displayed at Palazzo Reale

> "Instead, we find a clearer neoclassic influence in the paintings of the Chinese Room in Palazzo dei Normanni, where Patricolo paints in the Villa, probably in 1835, and following the examples of his master. Velasquez, a false balcony in perspective, beyond which there are female and male figures dressed in oriental garments, lt is interesting to notice the persistence of a still eclectic and fantastic vision of exoticism in the female veiled figure, wrapped in a yellow tunic, which seems to evoke middle-eastern suggestions, while in the decorations of the columns that distribute the pictorial space, and feature a groove along the body ending in ogival arches on different levels, we could find a reference to the seating àla Turk of the Chinese Villa[1]."



Buzi, an emblem on costume and an indicator of different grades in the Ming and the Qing Dynasty, is embroidered with golden threads and colorful silk. Most buzi a whole piece, the diameter of bigger ones could reach 40 centimeter. Buzi were down sized in the Qing Dynasty, usually about 30 centimeter, because they were sewn on the double-breasted coats, which halved buzi at the center into two same-size half pieces. Additionally, most buzi of the Qing Dynasty were multicolored and with lace all-around. Certainly, the pattern of buzi showed strict hierarchy rules, for example, the dragon pattern was only for the emperor[2].

Fig 6.27 Chinoiserie fresco displayed at Palazzo Mirto

1 Maria Ilaria Randazzo, *Exoticisms of Sicily in the figurative arts*, in *La Casina Cinese, nel region Parco della Favorita di Palermo,* a cura di Giulia Dav ị Eliana Mauro, Cricd, Palermo 2015, p.409
2 Li Wang, *Chinese ancient cultural knowledge*, World Book Publishing Company, Beijing 2008

Chinese civil or military officials used a variety of codes to show their rank and position. The most recognized is the Mandarin square. Another code was also the use of colorful hat knobs fixed on the top of their hats. The specific hat knob on one's hat determined one's rank. As there were twelve types of hat knobs representing the nine distinctive ranks of the civil or military position. Variations existed for Ming official headwear. In the Qing Dynasty different patterns of robes represented different ranks[1].

The trade and exchange between the Roman Empire and the Han Empire started as early as the 16th century, when Chinese silks were imported and sold in the Western markets, which enabled Europe to gain an understanding of the civilization of China. In the 18th century, Westerners purchased a large number of garments and fabrics to catch up with the fashion, as was mentioned *Orientalism: Visions of the East in Western Dress*: "World's fairs, expositions, and commercial displays have consistently sought to bring the East to the West in one of its most portable and persuasive forms, clothing[2]."

6.2.3 The interpretation of the architectural structure

Fig 6.28 Chinoiserie fresco displayed at Palazzo Cinese

The paintings in the reception hall and bed room of king are magnificent, used variety of decorative patterns, which include dragon pattern, peacock pattern and flower patterns of Chinese and Islamic. There are also some birds such as white parrot, white swan, snack and bat appear in the painting. The sense of figures same to the paintings in the Game Room, the style of construction in the pictures are more incline to Mongolia, has some traces of yurt. There are many pillars are ancient roman, the entirety showing an exotic flavor. These frescoes remind us of the French Beauvais Tapestry, *The Audience with the Emperor of China*. Though the majority of objects in them are not Chinese, these paintings intended to depict Chinese subject. They displayed the magic of the East and the emperor's power. What's more, they are the chorus of various styles. From the Chinese emperor to the Indian dressed servants, from dragons and peacocks to unknown animals, all these in the fresco together formed an incredible picture of oriental court. These were a faithful attempt to portray the foreign culture.

1 Edward J. M. Rhoads, *Manchus and Han: Ethnic Relations and Political Power in Late Qing and Early Republican China, 1861-1928*, University of Washington Press, 2017

2 Richard Harrison Martin, Harold Koda, *Orientalism: Visions of the East in Western Dress*, Metropolitan Museum of Art, New Your 1994, p.13

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Fig 6.29 *The Audience with the Emperor of China.* Beauvais Tapestry, c. 1690, collected by National Museum of Chateau Compi ègne.

Sala dei Venti at the topo of Palazzina Cinese, is the most part that possess Mongolia features of the whole building because of the shape and the decoration on the top[1]. What we can see here is an octagonal room, the central of the ceiling bulge to be an octagon from interior which corresponding the shape of the room. From the wall to the ceiling inside the room, which were decorated some patterns. Such as dragon scale patterns, snacks, peacock feather, symbolic characters, pendants and some geometric patterns. Basically appear symmetrically and parts of pattern possess apparent Japonaiserie. The tone of the room is mild and corresponding to the cold tone of Salone delle Udienze.

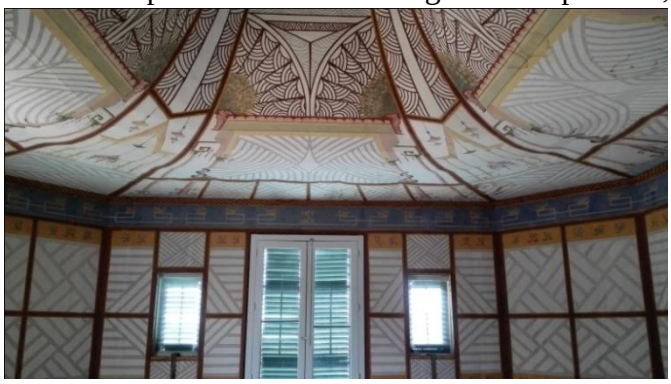

Fig 6.30 The room of the "four winds" in Palazzina Cinese

Ancient Chinese architecture has a unique feature is diāo liáng huà zhù (雕 carving 梁 beam 画 painting 柱 pillar), which was common in ancient times, especially in the official residences to highlight sumptuous. They are age-old cultural heritages, representing the Chinese aesthetic taste and containing profound knowledge of literature and history. Actually, not only in the east, Diaolianghuazhu is also common in Western churches, castles and palaces. Though the materials, techniques and content are different, they all reflected ancient aesthetics. The frescoes in these three palaces are perfect example of combined wisdom and cultural integration, with there are Chinese dragon patterns on European Roman column, and the Chinese gazebo represent the European architectural structure, and traces of the Islamic art, balustrades, draperies, flowers and grasses as well as birds and beats[1].

1 Wenming Fei, *Spread in western countries of Chinese style architecture in the 17th and 18th century*, Architecture & Culture, Beijing 2015

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6.3 The interior and exterior of the innovative buildings

6.3.1 Features of Chinese architecture

It's hard to cover all the broad and profound Chinese ancient architectures with a few words. Compared with the masonry structure of western ancient architectures, Chinese architectures have four main features:

Firstly, wooden structures vastly outnumbered masonry and metal structures. Masonry structures were mainly adapted by towers. Metal structures, mostly copper ones, were adopted by buildings such as Baoyun attic in summer palace of Beijing. Second, the Chinese wood structure system adopted the principle of framework: a space made of four pillars and beams; odd-numbered rooms, the more the rooms, the higher the grade of a building. For example, Taihe palace of the Forbidden Palace has 11 rooms, which is the highest level of existing ancient wooden architecture. Third, dǒugǒng is a unique structural element of interlocking wooden brackets and one of the most important elements in traditional Chinese architecture. As part of the network of wooden supports, dougong is essential to the timber frame structure of traditional Chinese buildings, because walls in these structures are non-load-bearing (curtain walls), some of whom were made of lattice works, mud or other delicate materials. In other words, walls in the structure functioned to delineate spaces rather than to support weight. Forth, unique external contours: multilayer stylobates, colorful curve slope roof and spacious courtyard-style buildings[1].

Ancient Chinese buildings definitely embody the ritual thinking system, particularly the hierarchical system. From the form, color, scale, structure to the component, all conformed to strict rules, which perfected architectural forms to a certain degree, but also limited the development of Chinese architecture at the same time. Moreover, the theory that man is an integral part of nature was embodied in the developing process of ancient Chinese architecture, which promoted the coordination and integration between buildings and nature. Specifically, the idea was showed by the emphasis on the selection of a building or city's location, on the use of different local conditions and on geomantic omen.

6.3.2 Chinese architectural elements in Chinoiserie design

Pagoda and gazebo are architectures with oriental elements of history, religion, esthetics and philosophy, thus they became common chinoiserie elements.

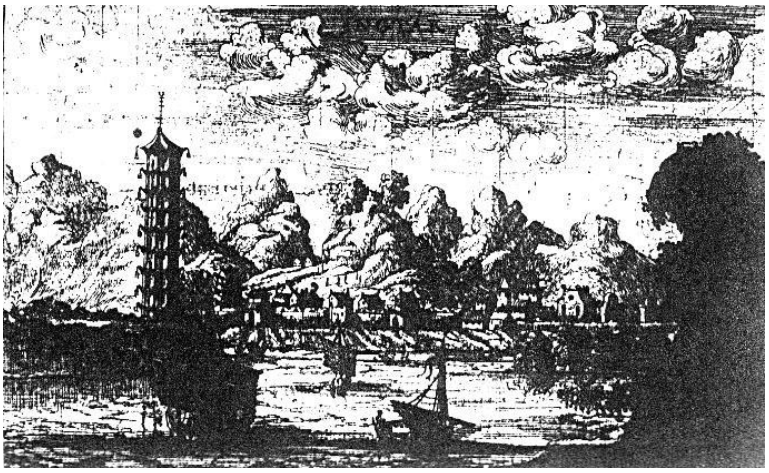

Fig 6.31 Porcelain Tower, from the East-India Company (1665) by Johan Nieuhof

1 Sicheng Liang, History of Chinese Architecture, Baihua Literature and Art Publishing House, Tianjin, 2005

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6.3.2.1 Pagoda

A pagoda is a tiered tower with multiple eaves, built in traditions originating as stupa in Asian countries, common to China, India, Nepal, Japan, Korea, Vietnam, Burma and other parts of Asia. Most pagodas were built to have a religious function, most commonly Buddhist; some are used as Taoist houses of worship.

One proposed etymology is from the southern Chinese pronunciation of eight cornered tower, "Pa-Ko-Ta" (八角塔), and reinforced by the name of a famous pagoda encountered by many early European visitors to China, such as the Porcelain Tower of Nanjing constructed in the 15th century during the Ming Dynasty which was always mentioned by European scholars.

The pagoda's original purpose was to house relics and sacred writings, which gradually secularized in China after the 14th century. Pagodas attract lightning strikes because of their height. Many pagodas have a metal decorated finial at the top of the structure, which is always refers to as a lightning rod. Pagodas could be building high or low, could use wood, stone, colored glaze and metal according to need, there are many types of pagodas in China, but it traditionally has an odd number of levels[1].

6.3.2.2 Gazebo

Ting is a type of covered structure without surrounding walls and is a traditional part of Chinese architecture. Many Chinese parks and gardens feature pavilions to provide shade and a place to rest. Therefore the name is commonly believed to be related to this purpose as a place to stay and rest (t ńgl ú).

Pavilions are often classified according to their shape when viewed from above. Round, square, hexagonal and octagonal pavilions are common. During the Sui (581–618) and Tang (618–907) dynasties wealthy officials and scholars incorporated pavilions into their personal gardens. The function of pavilions shifted from the practical to the aesthetic, besides providing a place to sit and enjoying the scenery, they also became a part of the scenery itself, being attractive structures. Under the impetus of scholarly tastes for the simplicity of a rustic life, while previously pavilions were constructed from stone, other materials such as bamboo, grass and wood came into use[2].

Fig 6.32 Chinesische Pagode in Eremitage Bayreuth

1 Zaixin Hong, *Chinese art history*, China Academy of Fine Arts Publishing House, Hangzhou 2000
2 Ibid.

6.3.2.3 Pavilion and Others

Lóugé is a multistory ancient Chinese architecture that is large in size. Most were wooden structure and had various types. Earlier, Lou and Ge were different. Lou featured multiple layers while Ge was often built on stilts. Later, the two were integrated and the line in between was blurred. In addition, there are Xuān (tall and open decorative buildings small in size), Xiè (building beside the water in which people could lean on the railing and enjoy the scenery), Láng (gallery in front of rooms keeping out wind and rain), Fǎng (boat-shaped building built poolside or in the water), Tái (platform), Páilóu (decorated archway) and so on.

6.3.3 Chinoiserie design on building

6.3.3.1 Inspiration in Interior decoration

"Palemro, Galleria con angoliere a rilievo in stucco (e mensole per l'esposizione di oggetti artistic oriental in porcellana) a Villa Aijordi, 1780 ca[1]."

Palermo, particolare di angoliera a rilievo in stucco nella Galleria di Villa Ajroldi, 1780 ca[2]."

"Maestranze siciliane, Galleria alla cinese, particolare dei cantonali, ultimo decennia del XVIII secolo, Villa Airoldi, Palermo[3]."

Above are some introductions of woodcarvings on the four corners of a room in Villa Airoldi. They show the Chinese trees, houses, mountains and rocks in the form of relief, which differentiates from Chinese landscape relief but has similarities with oil painting.

Fig 6.33 Woodcarving displayed at Villa Airoldi

6.3.3.2 Enlightenment from the exterior of building

William Chambers tried to remove misunderstandings to Chinese architecture in his book. In 17th century, some missionaries failed to appreciate the Chinese architecture. For example, Louis le Comte had written in 1696 that Chinese buildings made foreigners uncomfortable by defying the true architectural concept[4]. Until 18th century, people began to realize that there are many similarities between Chinese and European architectures, even the basic structural principles, for example, the usage of pillars, column colonnades, opened arcades and centrosymmetric. A Chinese-style appearance was enough to make a building a Chinese one, so at first Europeans understood Chinese architecture more from the decorations. As a result, most of European buildings of Chinese impressed people as bizarre, weird, facile, showy and exaggerated. Chambers introduced the buildings (most were in China), furniture, dresses, machines, and utensils

1 *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì, Eliana Mauro, Cricd, Palermo 2015. p.193

2 Ibid. p.194

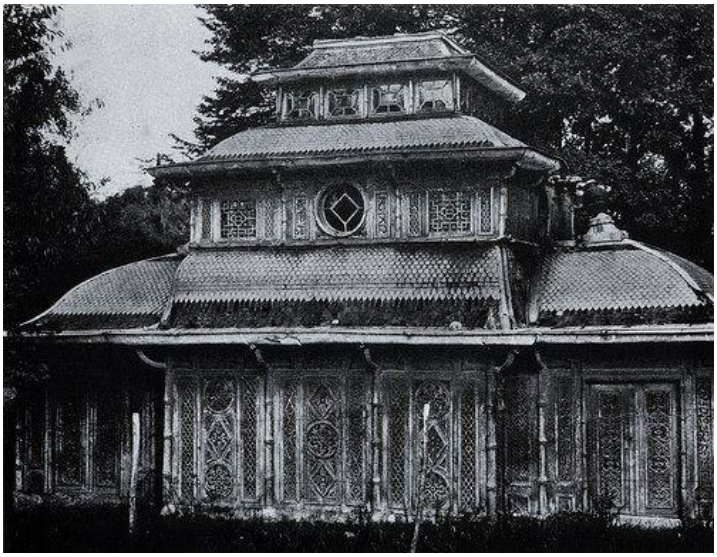
3 Ibid. p.211

4 Louis Le Comte, *Nouveaux mémoires sur l'état présent de la Chine, Vol. 1*, 1696 (*Nouveaux mémoires sur l'état présent de la Chine, Vol. 2*, chez J. L. de Lorme et Est. Roger, 1697)

in an objective and rigorous manner. The illustrations in the book are more accurate than that of most other Chinese-style architects, making a brand new attitude of Europeans toward the Chinese architecture.

> "The most famous and direct predecessors or reference models of the *folie* in Palermo's Favorita park can be easily found in the *Petit Trianon* of the park of Versailles, but also in the Chinese pavilion of the Désert de Retz, if not under a formal profile, at least under that of its meanings; or again, as for the Borbone, in the Villa with parterre and watercourse with lake of Ferdinand's and Maria Caroline's irregular garden in the park of the Reggia di Caserta, which can all be interpreted in terms of its complex relation with Nature, shaped according to the irregular garden criteria that always follow them[1]."

Fig 6.34 The Chinese pavilion in the Désert de Retz (France)



According to *La Casina Cinese*, the Palazzina Cinese has learned from the Petit Trianon of the park of Versailles and the Chinese pavilion of the Désert de Retz that no longer exists today. Palzazzina Cinese indeed shares some similarities with them, such as the axis symmetrical architectural structure, solemn architectural style, the stairs extending from both sides of the building and the polygonal roof. Certainly, some similarities could also be found with other existing chinoiserie buildings, such as the decoration of lightning rod similar to that of Chinese pavilions in Cassan Park built in 1780 in France. Both of them were probably influenced by the pagoda in London's Kew garden. Their architectural structure might learn from Drottningholm Palace built in 1753, while the tower-shaped buildings on the doorway perhaps shareds the style of the same period with the Chinese pavilion in Pillnitz castle (Dresden) built in 1804.

Fig 6.35 Palazzina Cinese in Palermo

1 *La Casina Cinese, nel region Parco della Favorita di Palermo*, a cura di Giulia Davì Eliana Mauro, Cricd, Palermo 2015. p.374

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Fig 6.36 Drottningholm palace in Stockholm

Fig6.37 Chinese pavilion in Cassan Park (France)

Fig 6.38 Chinese pavilion in Pillnitz castle (Germany)

Fig 6.39 Palazzina Cinese

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7 FROM CHINAISM TO CHINOISERIE

7.1 Stories of the Porcelain

7.1.1 Naming of the porcelain

The trade of Chinese porcelain lasted for hundreds of years, during which they gave various names with historical meanings. In China, porcelain were named in a completely different way. Although these unique names sounded new and fantastic to the Chinese people, they provided the best explanation for the attitude of Europeans at that time towards these oriental products.

7.1.1.1 Export porcelain & Trade porcelain & Customized porcelain

From the Chinese view, the term "export porcelain" refers to porcelain wares that were sold overseas, most of which were from mass production, and were different from traditional Chinese one in terms of aesthetic taste. They often were in fixed shape, color and pattern, and could be frequently seen in many European palaces. A part from that, a limited number of privately-purchased porcelain was usually kept in the showcases or in the safekeeping, some of which showed typical oriental aesthetic taste. Strictly speaking, they flew to Europe through export, too. Therefore, Westerners covered both types by a general term: trade porcelain, which is enough to show the scale of porcelain trade between the East and the West at that time. Thus, "customized porcelain" was the most straightforward name to cover porcelain with both Chinese and European characteristics. This porcelain made it possible for Europe and Asia; two continents share the same landmass but quite different culture, to enjoy closer partnership beyond export and import.

There are four types of customized porcelain: Chinese shape with Chinese theme, Chinese shape with Western theme, Western shape with Chinese theme and Western shape with Western theme. All these four types were made in China, and the proportion of Chinese and Western elements in them based on the preference of the customer. Chinese shape with Chinese theme refers to the traditional Chinese porcelain mentioned in the third chapter. They were probably purchased as private collection by a small group of European customers pursuing pure Chinese art, or gifts from Chinese court. Chinese shape with Western theme and Western shape with Chinese theme are two typical types of export porcelain introduced in the forth chapter. They could be the most unfamiliar for the Chinese people, because the oriental taste appreciated by Europeans was not always popular among the Chinese people. As for the last type of porcelain, we could not know where they are from without trade records because they were totally westernized. Similar to "remodeled porcelain" mentioned in the sixth chapter, its Chinese embryo was added various cultures on it in the long way of trading[1].

Fig 7.1 Enameled power box and cover painted with Western figures (1736-1795)

1 Weidu Ma, *Porcelain pattern*, Forbidden City press, Beijing 2013

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7.1.1.2 Kraak porcelain & Furong Shou

Early researchers were done on Kraak porcelain in the West and many interpretations are available. The word “kraak” generally considered to be originated from “Carracks” – the name that Europeans used for Portuguese sea-going ships during the 17th century. The Chinese blue-and-white porcelain pieces were brought in large quantities by these vessels to Europe, where they gained great popularity and were eventually known as Kraak porcelains. Most Kraak porcelains were produced between the Wanli period (1572-1620) of the Ming Dynasty and the Kangxi period (1661-1722) of the early Qing Dynasty. Made in Jingdezhen of Jiangxi Province and Zhangzhou kilns of Fujian Province, they are the oldest mass-produced export porcelain for the Chinese-Western trade. Blue-and-white porcelain produced mainly for export included plates, bowls, vases and boxes. Furthermore, the surface of the porcelain was divided into segments, each containing its own discrete image[1].

Kraak porcelain was among the first Chinese export ware to arrive in Europe in huge quantities, and was frequently featured in Dutch still life paintings as foreign luxuries. The Kraak porcelain is actually an "imprecise terminology", sometimes being loosely used for many varieties of Chinese export blue-and-white pottery. Strictly defined, it is "distinguished by the arrangement of its ornament into panels, usually radiating to a bracketed rim notorious for its liability to chip[2]".

Fig 7.2 Wanli period (1573 – 1620), Jingdezhen kilns, Jiangxi province, Porcelain Bowls painted in underglaze blue, so-called Kraak porcelain, from the Museum of Anastácio Gonçalves, Lisbon.

For example, this is a set of cup and saucer from Villa Airoldi, which was painted in the under glazed cobalt blue style. However, we could not tell that they are Kraak porcelain just for their blue and white color and foliated radial panels.

Fig 7.3 A set of cups collected by Villa Airoldi

The quality of Kraak porcelain could not always be guaranteed: blue strokes can sometimes look pale or faint silver gray, but some finished products can also be striking. Some Kraak porcelain took metal utensils as models. Their blue radiation grid patterns

1 Ruoming Wu, *The origins of Kraak porcelain in the Late Ming Dynasty*, Greiner, Bernhard A, New York 2014

2 Luísa Vinhais, *Jorge Welsh, Kraak Porcelain: the Rise of Global Trade in the 16th and early 17th centuries*, Jorge Welsh, London 2008, p. 17

were probably from Islamic regions, which have also influenced Spanish moorish pottery and Italian enamel pottery.

Briefly speaking, Kraak porcelain refers to export blue-and-white porcelain, but not all the export blue-and-white porcelain is Kraak porcelain. Westerners did not know the name when they firstly seen the novel porcelain from another part of world, and they named them as Kraak since they wanted to save the trouble proving the origin. However, this name exaggerated a small part of a big system into a unique type of porcelain, thus confused traditional classification of porcelain. Japanese like to call it "Furong Shou (Furong: hibiscus; Shou: hand)", because it looks like a blooming hibiscus. Though still not exact, the name follows the Chinese logic of naming. The "convenient" names resulted from the cultural difference between the East and the West would mislead the research on Chinese ancient porcelain. But compared with the classification of kiln site (Ru, Guan, Ge, Jun, Ding) or glaze (underglaze & overglaze), Kraak porcelain is easier for Europeans to know the blue-and-white of certain era and certain style[1].

As previously mentioned, France, the most contributor to the spread of Chinoiserie in Europe has given some corresponding names to certain types of Chinese porcelain. Blanc de Chine, celadon, Famille verte and Famille rose; these names are elegant and sincere, as thoughtful as "Chinoiserie" and closely related to the objects. These names not only enabled Westerners to accept a foreign culture more easily, but also put the labels of local culture on the porcelain. They in turn gradually posed influence on Chinese culture , thus some Chinese experts used the Chinese transliteration of "celadon (塞拉同 Sài Lā Tóng)" when talking about it. The more the better to have this kind of names to facilitate the exchanges between the two different cultures. Thanks to the understanding of the Western experts on Chinese porcelains, many national museums in Europe have displayed Chinese porcelain according to the traditional classification, which is beneficial to those who want to study the porcelain.

It was recorded that in 1717, Augustus II proposed to offer Friedrich Wilhelm I part of his military force, pointing out that he (Augustus II) would be happy to "accept porcelain and all other things in return". This batch of porcelain was coined as "Guards porcelain[2]".

Material exchange will inevitably lead to culture exchange, Europeans frantically obsessed with Chinese porcelain, which are both an outstanding cultural bearer and a cultural medium with strong communication ability. Compared with painting, engraving, furnishing and architecture, porcelain is more durable, affordable and available. The perfect combination of practical and aesthetic function enabled porcelain to outperform all its competitors and go global.

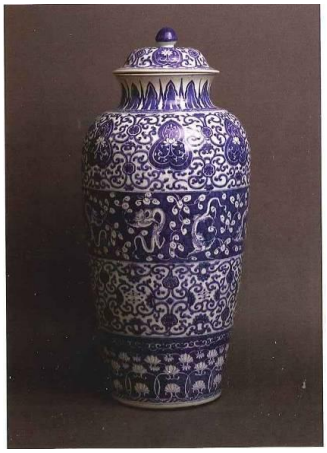

Fig 7.4 Jar (1662 – 1722), Chinese porcelain. One of the exchanged gifts between Brandenburg- Prussia and Saxony, collected by Peabody Essex Museum, Salem.

1 Cuo Zhang, *Chinoiserie*, Taipei Artists Publishing House, Taipei 2014

2 *Fragile Diplomacy, Meissen Porcelain for European Courts ca. 1710 – 63*, edited by Cassify-Geiger, Yale University Press, New Haven and London 2008

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7.1.2 Function of the porcelain

7.1.2.1 From the altar to common customs

During the transition period from medieval to modern times, the Europeans' collection, display and imitation of porcelain have formed the fashionable porcelain culture, which was reflected directly in literature and art. The influence of Chinese porcelain culture on the evolution of Europeans' concept and Europe as a whole can be seen from post-late-medieval European visual art works. In the 15th century, Chinese porcelain was rendered as holy object when firstly adopted by the European paintings. As mentioned in Chapter III, in the 16th century, they could be seen as consumer goods, but "holy vessel" for gods only, not ordinary customers. Till the 17th century, the Chinese porcelain in some European still life paintings and genre paintings were no longer placed on the high shrine, but were part of luxurious secular life. These export porcelain was always matched with gorgeous dresses and accessories to emphasis the possessor's wealth and status. Gone was the halo as the "holy vessel", Chinese porcelain was viewed differently in Europe. In the 1870s, Europeans had even confidently gifted some decent Sèvres Porcelain to the Chinese emperor, which was enough to show the declining status of the Chinese porcelain.

Fig 7.5 Johannes Vermeer, *Young Woman Reading a Letter at an Open Window*, c. 1657, displayed at Staatliche Kunstsammlungen, Gemäldegalerie, Dresden.

Fig 7.6 Jan Steen, *the Marriage of Tobias and Sarah (The Marriage Contract)*, c. 1673, collected by Fine Arts Museum of San Francisco.

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7.1.2.2 From aesthetic value to historical value

As the thesis mentioned before, the perfect combination of practical and aesthetic function enabled the porcelain to be a prominent star in the global cultural exchanges. The export porcelain, in particular, was not common in China for its exotic style, has constantly generated tremendous commercial value in Europe. Is this due to its own charm or the favorable environment?

Apart from the reform of porcelain, Europeans display the porcelain slightly different from the Chinese people do. Similar to what the Chinese people do, in many European palaces, porcelain wares are mostly displayed in pairs, in large or small sizes, on the table or the ground. However, there is a special place in Europe to display porcelain-fireplace. In addition, the group of one "Jiāngjūn (Ganeral) Jar" with lids and two "Huāgū (flower vase with wide mouths)" were preferred combination among westerners to place on the fireplace, and has remained a popular interior furnishing till the 19th century.

Fig 7.7 One Jiangjun Jar with lids and two Huagu displayed at Palazzo Rosso of Genova

Different from that of China, the most typical displacement in Europe is mounting the porcelain plates on the wall (single or group) or to collectively display in the cupboard. Obviously, Europeans exaggerated the decorative function of porcelain plates to display them as vases, instead of table ware. We could also see the individually displayed bowls or jars and basins combined with metal or wooden frames. Perhaps these porcelain pieces used to be table wares of nobles in ancient times, however, their decorative function was definitely unique in Europe, and those rooms built dedicatedly for placing various porcelain wares have greatly elevated the aesthetic value of porcelain.

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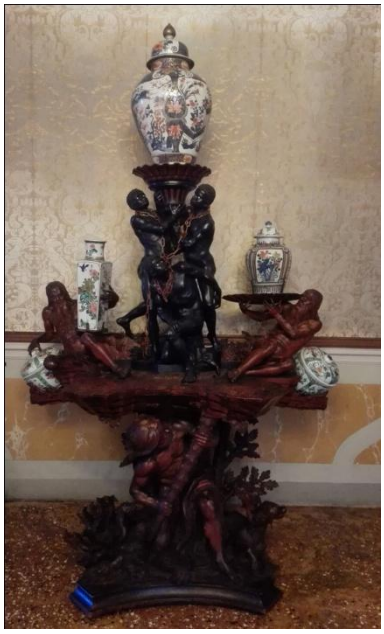
Fig 7.8 Dining room of Palazzo Francavilla

This thesis has pointed out that the real China at that time was quite different from the one in European eyes. Chinese artisan drew inspirations from real life and gave full play to their creativeness and imagination to fire export porcelain, which marked the first imagination based on the reality. These products were the first hand materials for Europeans to perceive China, who viewed this export porcelain as equivalence to "original" China. Europeans reformed them based on their own understanding and creativeness, which marked the second imagination. Furthermore, the two cultures never end their creativeness and imagination, which constantly generate new masterpieces, however, divorcing more from the reality.



Modeling and decoration of Chinoiserie represented by export porcelain was sought after by westerners, not for they are Chinese, but for the sense of modern style they spread, which was thought to be fashion ahead of time, an international style integrated artistic achievements of Eurasian civilization, and the symbol of new cultural orientation.

Fig 7.9 Porcelains with wooden frame displayed at Ca' Rezzonico (Venezia)

Nowadays, more and more Western scholars devoted to study on traditional Chinese porcelain, while more and more Chinese scholars and collectors focused on the export porcelain. According to *the Ming and Qing Dynasty Chinese Porcelain in Portugal*, the artistic value of export porcelain is lower than that of domestic porcelain at that time, but hundreds of years later, their historical and research value would be higher and higher[1].

1 Guoping Jin, Zhiliang Wu, *Porcelain in the Ming and Qing Dynasties in Portugal*, «Palace museum journal», 3, 2006, pp. 98-112

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7.2 Imitating and Being Imitated

The thesis points out the issue of imitation in the fifth chapter, here it traces back to an earlier issue – the confusion for further research. Before the 19th century, the geographical confusion of China, India and Japan has not been realized by Europeans. The English and French newspapers of the 18th century began to advertise the Chinese wallpaper, but they were called "Japanese paper" or "Indian paper" sometimes. Europeans were not sure about the geographical position in the 17th -18th centuries; instead, they named all the Eastern goods imported by East India Company as Indian goods.

This confusion did not hamper the import of Eastern goods into Europe; instead, it gave the export countries some hint for mutual imitation which existed in the East since ancient times. As early as 15th century, Zhenghe has had brought back "Smalt" from the Middle East as the pigment for the blue-and-white.

> "The Yongle emperor (1360 – 1424) not only supervised the details of the new palace but took an interest in the arts, particularly porcelain and lacquerware. […] During his reign the blue-and-white porcelains developed a richness of color due in part to the use of an imported cobalt blue – high in iron and low in manganese – that is called 'sunima' or 'sulama' and thought to have come from Kashan, Persia. Zheng He helped secure this prized imported cobalt and thus played some role in creating the improvements in the distinctive blue-and-white porcelains for which the Ming dynasty would become well known. [1]."

Smalt had been historically important as a pigment in Chinese blue-and-white porcelain during the Yuan (1271-1368) and Ming (1368-1644) dynasties. It sustained the color well and stable for underglaze decoration, and was the main blue color used for painting the branches and leaves from the late Yuan Dynasty to the early Ming Dynasty, then was gradually replaced by Chinese pigment till the Chenghua Period of the Ming Dynasty.

As the most exquisite and the least yield porcelain, Enamel porcelain was only for Qing court or rewarded heroes occasionally. During the Kangxi Period (1661-1722), all enamel color was imported from the West, Chinese enamel color was successfully refined till the middle of Yongzheng Period (1722-1735).

Though the geographical position hindered, to a certain degree, the exchanges among oriental skills, the time finally brought them together in Europe. Cotton manufacturing was an age-old industry in Indian. Portugal ships had brought in large quantity Indian cotton fabric and chintz back to Europe since the 16th century. These cotton textiles were called by Portuguese "Pintados", and "Chint, Chintes or Chintz" by the British. Indian chintz had influenced the Chinoiserie design, which can be seen from the pattern of life-tree from Indian chintz on European printed cotton fabric, wallpaper and wall hanging. Among the Japanese export artworks, not only porcelain, but also lacquerware have had huge impact on European decorative arts and European market due to the monopoly of Holland in Japanese trade. Therefore, Europeans call porcelain in "china" and lacquerware "japan" from the 17th to the 18th centuries. Even the Chinese and Japanese people could not tell when these artworks from, the continuous flow of these artworks into Europe was a grand oriental feast rather than confusion.

1 Louise Levathes, *When China Ruled the Seas The Treasure Fleet of the Dragon Throne 1405 – 1433*, Oxford University Press, New York and Oxford 1994, pp. 152 – 153.

Like it says in *Encounters: The Meeting of Asia and Europe 1500 – 1800*, there were therefore a number of different ways in which Chinese taste could have influenced Portuguese art and architecture. First, Chinese porcelain made for Middle East markets exported onward to Portugal; second, Moorish and Mamluk porcelain vessels and tiles imitating Chinese or influenced by Chinese designs reaching Portugal, and finally, direct influence from Chinese wares themselves imported into Portugal from China[1].
Furthermore, a circular imitation competition started when Europeans arrived at Chinese trade port with finished sketches and metal molds. From cultural mutual understanding, cultural appreciation to the burst and transcendence of cultural new effect, and then in turn affect the original cultural source. "Europe never stops learning from the material and cultural civilization from China during the golden period of introducing Chinese civilization. Great efforts have been made to outperform China and as a result, the European market has promoted the change of the Chinese export style. We could say the line between imitating and being imitated is not always clear[2].

7.3 Misreading

Written reports of business men and missionaries, Chinese paintings and crafts, research literature and architectural album as well as completed Chinoiserie buildings served as important media for the spread of Chinoiserie in the West. European countries demand perfect imitation of Chinese porcelain culture (at least to be very close to the technology), but their attitude towards Chinese paintings quite different. Perhaps European artisans at first wanted to reproduce Chinese paintings, but they failed due to the limitation of subjective factors and objective conditions. This unconscious misreading, however, did not last long because artisans had realized that this task was impossible during their first trying. Because of different lifestyle and indirect experience, the most careful imitation could inevitably be European. Gradually European artisans did not care the limitation of the Chinese paintings, and it was their conscious misinterpreted that had driven the development of Chinoiserie.

7.3.1 The paintings about China in European literatures

The paper media based on text provide the readers with more space for recreation. This thesis has discussed about the truthfulness of the records by business men and missionaries. As the first hand materials for European artists' Chinoiserie design in the 17th - 18th centuries, among which the paintings about China had the most direct impact.
Paintings about China were rarely seen before the mid-17th century. *Sinicæ historiæ decas prima* (Martino Martini) published in Munich in 1658 has a few pictures in it (one picture of Chinese characters and one of abacus), *Legatio Batavica ad Magnum Tartariae Chamum, Sungteium, modernum Sinae imperatorem* (Johan Nieuhof) published in 1668 is regarded as the earliest book with illustrations about China. Thanks to the 2,400km's traveling from Guangzhou to Beijing during 1655-1657, his rich experience made him the authority about China in Europe. However, these two

1 Anna Jackson, Amin Jaffer, Encounters: The Meeting of Asia and Europe 1500-1800, V & A Publications, London 2004
2 Guanghua Hu, *from western "Sinomania" to the westernization of Chinese export art*, «Art Observation», 2, 1999, pp.71-75

sinologists who had been lived in China for many years had far less impact on the Chinoiserie design than Athanasius Kircher, who had never been to China. This thesis has mentioned for many times the influence on all aspects of pictures in Kircher's book, even though many pictures contain Europeans' wild imagination in the 17th century of the East, like that in Nieuhof's book, the wide range of the illustrations is commendable. Even pictures of gods and ghosts of Taoism which was rarely seen in latter literatures can be found in this book. Europeans in this period has tried to explore the real China, but they ended with "over glorious" records of China.

Fig 7.10 Illustrations of gods and ghosts of Taoism from *China Monumentis,* pp.191-3

Till 1735, Du Halde's *Description geographique historique* came out in Paris, the four volumes are a summary missionaries' experience, exhibiting in great detail a real China to Europeans. Though Du Halde had never been to China, and *Portrait historique de l'empereur de la Chine présenté au roy* (Joachim Bouvet) and *Traité Sur Quelques Points De La Religion Des Chinois* (Niccolò Longobardi) had published earlier, the pictures in Du Halde's book cover a wider range from figures' customs to ceremonial trip, from Ming banknote to the five elements and the eight trigrams. That's the reason why the book was hailed as "one of the three major cornerstones of French Sinology".
Du Halde's book had started the era of "picture reading" of European literatures about China, *The Gentleman and Cabinet-Maker's Director* (Thomas Chippendale) published in 1754, *Designs of Chinese buildings, furniture, dresses, machines, and utensils* (William Chambers) published in 1757 and *Chinese architecture, civil and ornamental*

(Paul Decker) published in 1759 are all remarkable models of Chinese decorations and buildings. In particular, almost every illustration in Chambers's book was imitated by Chinoiserie designs all over the Europe. Though these books are not mistake free, they professionally guided the direction of Chinoiserie design. Thus, European designers were able to reflect more or less the real China. They did not, however, simply copy Chinese style; instead, they began to explore the Chinoiserie design.

Fig 7.11 Illustration from *Chinese architecture, civil and ornamental*, p.54

In the 19th century, frequent exchanges between Europe and Qing government enabled Europeans develop a strong interest in Chinese costumes, which could be seen from some successively-published books: *The costume of China: illustrated by sixty engravings: with explanations in English and French* (1800) and *The costume of China: illustrated in forty-eight coloured engravings* (1805) published in London, *La Chine Ouverte* (1844) and *Le costume historique* (1888) published in Paris. They clearly reproduced the social life of the Qing Dynasty. Though the description of the Qing costumes by George Henry Mason and Albert-Charles-Auguste Racinet was not perfect but harsh, the former portrayed the lower class' costumes of all walks of life in a light and flexible style, and the latter carefully painted the upper officials' costumes and accessories. Moreover, these monographs could truly reflect all aspects of China and at the same time, give full play to the European reverie based on China, which means the Chinoiserie design had been matured in Europe.

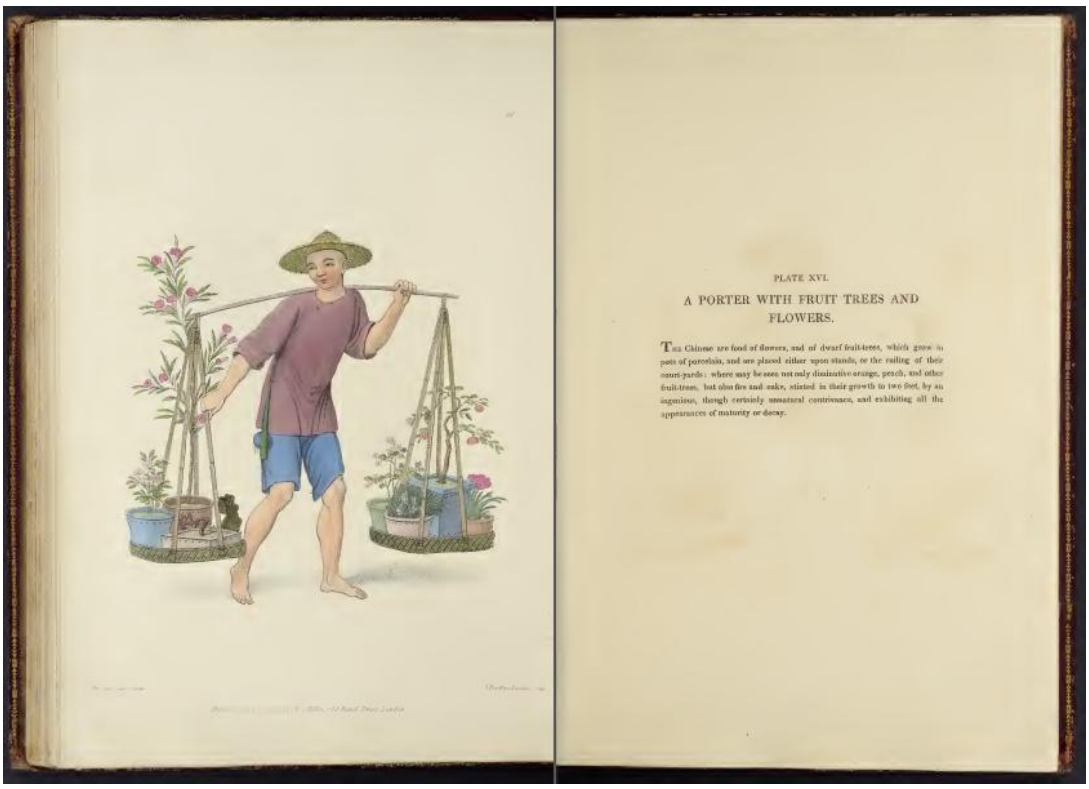
PLATE XVI.

A PORTER WITH FRUIT TREES AND FLOWERS.

The Chinese are fond of flowers, and of dwarf fruit-trees, which grow in pots of porcelain, and are placed either upon stands, or the railing of their court-yards: where may be seen not only diminutive orange, peach, and other fruit-trees, but also firs and oaks, stinted in their growth to two feet, by an ingenious, though certainly unnatural contrivance, and exhibiting all the appearances of maturity or decay.

Fig 7.12 Illustration from *The costume of china*[1], p.80

In the 20th century, Europe unveiled China giving such an interpretation. Henri Cordier published *La Chineen Franceau XVIII esi àcle* in Paris in 1910, the book was a summary of French Chinoiserie design rather than just a French view of the 18th century's China. This book was followed by successively-published books about Chinoiserie in Europe. At the very beginning, Chinoiserie was imported to Europe in text form, representing a very different China. Then it developed towards an unique direction with illustrations, and has become prominent in all European classes during its prime. Finally, Chinoiserie ended precious historical literatures in the 20th century. The academic value of these art products with three-hundred's life cycle can not be overlooked.

Fig 7.13 Illustration fr om *La Chineen France au XVIII esi àcle*

1 William Alexander, *The Costume of China, illustrated in forty-eight coloured engravings*, William Miller, London 1805

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7.3.2 European paintings of Chinoiserie

It was Jean Bérain, who had designed many decorative patterns of court, which took the lead of the French Chinoiserie. This is one of his etchings depicting a man in Chinese costume. French interior designer Daniel Marot, who made engravings for designs by Jean Bérain, was a good designer of "Chinese room". His lavish interior designs showed the peaked craze in his time for collecting ceramics: walls covered by porcelain plates, shelves on the fireplace to display porcelain, wallpapers with Chinese patterns, screens and furniture in Chinese style[1].

Fig 7.14 *Costume design: Chinese gong playe*r by Jean Louis Berain

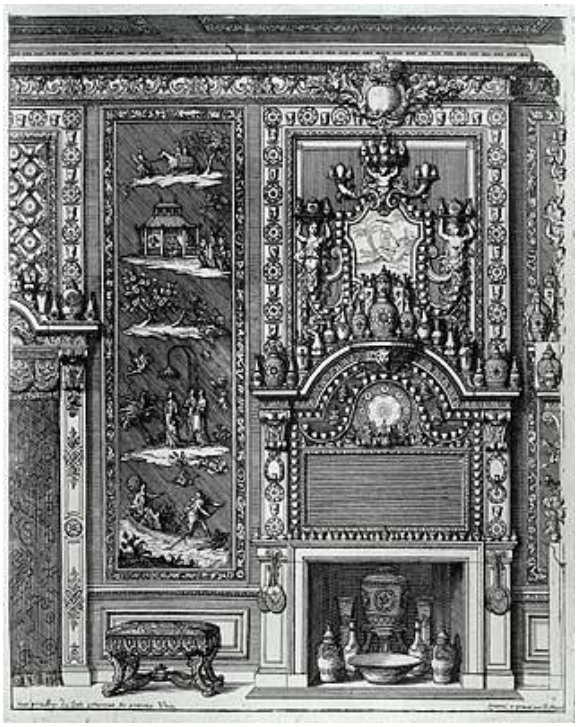

Fig 7.15 Design for a fireplace, by Daniel Marot

Fig 7.16 Antoine Watteau, *gravé par Michel Aubert, Idole de la Déesse Ki Mâo Sao dans le royaume de Mang au pays des Laos*, Paris, 1731.

The Chinoiserie paintings of Watteau and Boucher are well known. Watteau was an early representative of Chinoiserie, the male figure in his painting *Idole de la KI MAO SAO* shows signs of Chinoiserie. According to Honour, "The influence of Watteau's designs was profound, and it is no exaggeration to say that they set the pattern and the tone for rococo Chinoiserie decorations not only in France but in Europe as a whole[2]."

1 Madeleine Jarry, *Chinoiserie: Chinese influence on European decorative art 17th and 18th centuries*, Vendome Press, New York 1981

2 Hugh honour, J. Murray, *Chinoiserie: the Vision of Cathay*, University of California, London 1961

The catalogue of the sale of Boucher's legacy recorded his Chinese collection. He owned a large quantity of Chinese jades, paintings, porcelain, furniture, teapots, boxes, chopsticks, fans, screens, and silverware. He also possessed a number of statues, including over forty pieces of pagodas and Magots' statues, which depict the Chinese god of good fortune and happiness. The set of *La Tenture chinoise* experienced a short-term popularity. However, with the development of Chinoiserie, people have a higher demand for Chinese visual images.

The influence of traditional Chinese paintings on the Western painting came mainly from the artworks of lower artisans, and the upper Chinese art did not have direct impact on Western oil paintings in ancient times. Thus, the European Chinoiserie did not represent the style of Chinese elite art. Sullivan wrote in the preface of his book *The Meeting of Eastern and Western Art*,

> "Not only has the story been well and often told, but it is clear that Chinoiserie has very little to do with China. The arrival of Chinese arts and crafts in the seventeenth century worked no transformation in French art; rather, the exotic imports were themselves transformed beyond recognition into something entirely French. Chinoiserie is, more than anything else, a part of the language of Rococo ornament. Even Watteau, who certainly saw Chinese paintings and claimed on occasion to be painting in the Chinese manner, merely played with pseudo-Chinese motifs in a decorative way. So far as we know, he never examined Chinese paintings for what he could learn from them, nor did any European painter or critic in the eighteenth century say anything interesting or perceptive about them[1]."

Hudson has the same view, "The Rococo designers took from China just what appealed to them, and that was only one side of the Chinese tradition; much of the art of T'ang and Sung they would not have appreciated even if they had been acquainted with it, which they were not[2]." The communication between China and Europe went no further than presentational decoration at the artistic level. Although Boucher's painting of fishermen was influenced by Chinese painting of "Yu qiao geng du", its visual cultural connation is completely different from Chinese culture which praises the seclusion life. In the visual culture of Chinoiserie, the idea of reclusion from Chinese literati paintings was completely replaced by new cultural ideas, such as the praise of agriculture, freedom and the respect of emotion.

However, Sullivan also admitted, "yet Chinese concepts did eventually come to influence eighteenth-century European taste, though in a very indirect and subtle way […] In fact, as any study of eighteenth-century taste must show, Europeans were more deeply affected than they realized[3]."

It was a long-lasting fashion to put the Chinese scenery into the European. The dreamlike effect which seems wired today was considered as visual image of true thoughts and feelings at that time, expressing the users' yearning to the Chinese lifestyle and attitude towards life. This bizarre effect was not created deliberately to smear the images of China, but truly reflect how much Europeans have misread China.

1 Michael Sullivan, *the Arts of China*, University of California Press, 1984, p.2
2 Geoffrey Francis Hudson, *Europe and China-a survey of their relations from the earliest times to 1800*, Edwin Arnold, London 1931, p.273
3 Michael Sullivan, *the Arts of China*, University of California Press, 1984, p.2

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As Yuan said, “the perfect integration of different cultures can never be achieved, since it’s impossible to completely eliminate the deep-rooted differences. Compared with the gap between different pure arts at spiritual level, that of decorative art at material level is easier to be narrowed[1].”

7.3.3 From Chinaism to Chinoiserie

There are three sources for Chinoiserie paintings: paintings brought back by missionaries and businessmen from China, paintings painted by missionaries and travelers, and images drawn based on the missionaries’ text descriptions. The last one deviated the most from the real China, but was the best description of the China in Europeans’ eyes and the most interesting part of the Chinoiserie research.

The first feature of Chinese paintings is asymmetry and irregularity. The second one is the bird's-eye perspective and scatter perspective. Whether its landscape or garden, the viewer always views from above, but never be confined to a fixed visual. Bridges and streams, flowers and buildings are all physically very near but separated as if by distances. This is very different from the Western paintings that emphasize a fixed angle and follow the focus perspective principle. The third one is the flexible proportional relationship.

The Chinoiserie designs we see always put together the palm trees, buildings, pagoda and figures on small islands, and which are connected by sea into a whole picture. This mode came from oriental lacquer furniture, which is actually one of the scatter compositions. Sometime there would be figures in a boat on the sea, which have good decorative effect. Another type of Chinoiserie design starts from a high point, such as the pagoda built on the rockery, the Chinese pavilion built on the branches, which could be reached by meandering steps or bridges with railings. There would also be Chinese figures performing acrobatics on the branches or climbing along the steps. Generally speaking, this type of Chinoiserie design shows a brisk, unrest and unreal sense of fantasy and could be seen in lacquer panels and textile[2].

Tab 7.1 Common elements for Chinoiserie design

SPECIES	COMMON ELEMENTS OF CHINOISERIE DESIGN
Animal	Dragon, phoenix, peacock, bat, monkey, crane, deer, fish, chicken
Plant	Palm tree, coconut tree, orange tree, willow tree, pineapple, pine, bamboo, twisted trunk with nodules; Peony, chrysanthemum, lotus, plum flower
Utensil	Umbrella, canopy, fan, bell, tobacco (smoked in a long-stemmed Chinese pipe); Costume, screen, dragon boat, sedan chair; Flute, gong, drum, lute
Figure	Eight immortals, guanyin, maitreya, three star gods, mandarin
Pattern	Coin, tortoiseshell, eight auspicious,
Landscape	Pagoda, pavilion, eave, arch bridge, balustrade, window lattice, rockery

1 Xuanping Yuan, *Chinoiserie design in Europe between 17th-18th centuries*, Cultural Relics Publishing House, Beijing 2006, p. 246

2 Ibid. p.211

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The table above lists some common elements for Chinoiserie design, most of which are common both in traditional Chinese decorations and Chinoiserie designs except for Palm tree, coconut tree, orange tree and pineapple.

Perhaps the first stops of the earliest missionaries to China was the southern tropical cities, so palm trees and coconut trees made up their first impression. For Europeans in the 17th and 18th centuries, palm tree symbolized the direction of sailing- the distant and romantic East, but orange trees were unknown also as exotic elements. In the painting of *the Porcelain Tower of Nanjing* in Nieuhof's book, the tasha on the top was mistaken for a pineapple by Europeans, that is the reason why some Chinoiserie buildings have a pineapple on the top which was considered to be an Asian fruit and the symbol of Chinese hospitality. Peacock is also a tropic animal, for Europeans it also possesses exotic taste. It got the name of "long-tail bird" because it stays gracefully on the tree or walks on the ground dragging long tails, sometimes it would be mistaken for phoenix in the Chinoiserie design.

Fig 7.17 Chinoiserie fresco displayed at Villa De Cordeva

The symbolic and stylized expressions of Chinoiserie resulted from the big gap between Chinese and European cultures. The decorative patterns are the symbol system at the surface level while the structure is the deeper technical system. The apparent symbols could change with the fashion trend, but the technical structure evolved from the deep-rooted tradition could not be changed easily. Therefore, though the pagoda in Kew Garden was externally similar to Chinese architecture as Chambers expected, it adopted traditional European interior structure. The small Chinoiserie buildings across Europe adopted the pagoda-shaped top and upturned eave angles, but not the Dougong structure and beam structure of China[1].

In essence, the Chinese way of depicting nature is part of the concept art, while the Western way forms a part of the modeling art. In other words, Western paintings were based on visual experience, while Chinese paintings drew inspirations from thinking. To truly understand the appeal of Chinoiserie design, tradition, creation, reference and misreading are all indispensable.

1 Cuo Zhang, *Chinoiserie*, Taipei Artists Publishing House, Taipei 2014

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7.4 Conclusion

The industrial culture was backed by strong material power and the Christian spirit of "universal beings". When this attack-type culture shows interest in conservative agrarian cultures, the collision between "masculine" and "feminine" would start. Earlier missionaries introduced doctrines to non-Christian countries, from which they also sought to collect information at the behest of their sponsors, the nobility of their home countries. The missionaries were devout preachers, persistent scientists and bold adventurers, and alongside businessemen and travelers, brought the tangible and intangible oriental culture back to Europe. The subsequent interpretation of these foreign cultures triggered a decorative art form at a material level - Chinoiserie, which was later widely accepted by the masses thanks to the second dissemination lead by the opinion leader[1] (the nobility and artists).

Sicily Chinoiserie is a vivid portrayal of the dissemination of this decorative style across Europe. Compared with that in other European regions, Sicilian Chinoiserie is not prominent. However, Chinoiserie was introduced into Sicily as a fully-developed art form, with Artisans able to decide how much the oriental style to incorporate into their artworks, and combing arabesque with Chinoiserie. Furthermore, the interpretation of oriental characters in Sicily is of a greater in scale than that found in other European regions, and being of commendable manifestation.

This dissertation concludes with the consideration of a number of issues. Firstly, it is not possible to pinpoint a single individual that can be attributed with the introduction or development of Chinoiserie. Chinoiserie is not the creation of one or several artists, but instead, was created through numerous and incremental works by anonymous artists and the public. From kings and nobles to civilians, all were participatants in the creation, customization, appreciation and purchasing of Chinoiserie design. Chinoiserie is a typical collective creation, which centers on the end user and is driven by the market forces. As it is hard to tell who its founder was, this would appear to be why it is not generally considered to be an artistic style or incorporated in the mainstream art history. Instead, Chinoiserie has been regarded as a "visual art", spreading the influence of Chinese lifestyles and thought to Europe, and more importantly, new and innovative interpretations of Chinese life style and thought by Europeans[2].

Secondly, the driving force of the female audience behind Chinoiserie should not be

1 Opinion leader comes from the theory of two-step flow of communication propounded by Paul Lazarsfeld and Elihu Katz. This theory is one of several models that try to explain the diffusion of innovations, ideas, or commercial products. Typically the opinion leader is held in high esteem by those who accept their opinions. They interpret the meaning of media messages or content for lower-end media users. Refer to Elihu Katz, Paul Felix Lazarsfeld, *Personal Influence, the Part Played by People in the Flow of Mass Communications*, Free Press, New York 1957

2 Jun Hu, *Chinoiserie Visual Culture in Early Modern Europe*, PhD thesis, China Academy of Art, Hangzhou 2011

3 Uses and gratifications theory is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. UGT is an audience-centered approach to understanding mass communication. Refer to Werner Joseph Severin, James W. Tankard, *Communication theories: Origins, methods, and uses in the mass media (5th version)*, Pearson, London 2014

overlooked. From Queen Victoria's apartment in the Royal Pavilion in Brighton (England) to Queen Lovisa Ulrika's birthday gift in the Drottningholm Palace park (Sweden), from Madame Pompadour's participation in the Chinoiserie design to the "Chinese Village" in Tsarskoe Selo commissioned by Catherine the Great, European women, especially aristocratic women, greatly accelerated the spread of Chinoiserie. Chinoiserie design appeared frequently in private spaces, boudoirs, dressing rooms and tea rooms, being areas typically dominated by feminine aesthetic tastes. Porcelain utensils, lacquer furniture and Chinese silk were most frequently used by hostesses in their daily lives, and whose purchasing power served as the primary market force behind the Chinoiserie aesthetic. In addition, women participated as "opinion leader" in cultural activities, such as the creation of theatrical scenery, props for dramas and masquerades, which were popular among the upper classes and were strongly influenced by oriental taste.

Thirdly, the "uses and gratifications[3]" of the communication effect should be considered. When "China fever" and Chinoiserie became popular, many were blindly involved in it without paying due attention to the differing voices within the field. However, when the aesthetics and artistic tastes of society began to change, blame and criticism also increased. European art of the 18th century reflected a version of "China" which existed within the Western subjective construction. This resulted in an inevitably "grey area" between the independent imaginary and true cultures. The adoption in Europe of the concept "China" at that time was not necessarily an objective reflection, but was, an idealized utopia established based on the communicator's requirements. Therefore, from the perspective of Chinoiserie artworks, "China" evolved and ended up as an obscure concept which primarily served the aesthetic consciousness of the ruling classes.

The 19th century marked China's vicissitudes from prosperity into decline. Though without its previous appeal, China continued to provide access for European countries to develop greater knowledge of Chinese art and culture through in-depth and large-scale studies. In spite of prior misreading and misinterpretation of each other during the 18th century, communication between China and the West had been carried out on an equal footing. From the end of the 19th century to the beginning of the 20th century, though China was not respected as before, Europeans developed a greater appreciation that the decorative art represented by Chinese export artworks was just a small part of Chinese art history. Because of the war, plunder and the rise of modern archeology in China, the discoveries of Europeans continued to renew and develop their knowledge of China and Chinese art.

Today, cultural relations between China and Europe enter into a golden era and show great potential. Increasing numbers of Westerners show interest in traditional Chinese culture, and more and more Chinese people are actively spreading their traditional culture into the world. It is with great hope that future cultural communication may be carried out non-symbolically, equally and with joy rather than "inherent concept" or "deliberate ingratiation".

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APPENDIX

Tab A.1 Missionaries and Their Records about China in Ancient Times

NAME	**TIME**	**BIRTH PLACE**	**IDENTITY**	**TIME TO VISIT CHINA**	**CONTRIBUTION**
Giovanni da Pian del Carpine	1182-1252	Italy (Umbria)	St. Francis of Assisi	1246 Karakorum	*Historia Mongalorum quos nos Tartaros appellamus* (Mongolia Travel Notes)
Marco Polo	1254-1324	Italy (Venezia)	Traveler	1275-1292	*Il Milione*
Odorico da Pordenone	1286-1331	Italy (Udine)	St. Francis of Assisi	1322-1328	*Viaggio del beato Odorico da Pordenone*
Giovanni dei Marignolli	1291- 1359	Italy (Firenze)	Franciscan	1342-1347	*Recollections of travel in the East in Cathy and the way Thither : Being a Collection of Medieval Notices of China* (London 1866)
Martin de Rada （Herrada）	1533-1578	Spain	Augustinian	1575 Quanzhou	*Relazionde Las cosas de China que propiamente se llama Taylin* One of the first Christian missionaries to visit the Ming Dynasty
Juan Gonzáez de Mendoza	1540-1617	Spain	Augustinian	1581 Philippines	*Historia de las cosas más notables, ritos y costumbres del gran reyno de la China* (Rome, 1585)
Michele Ruggieri,	1543-1607	Italy (Spinazzola)	Jesuit	1579 -1589	Latin translation of the *Four Books* One of the founding fathers of the Jesuit China missions, and a co-author of the first Portuguese-Chinese dictionary, he can be described as the first European sinologist.
Matto Ricci	1552-1610	Italy (Macerata)	Roman Catholic	1583-1610	*De Christiana expeditione apud Sinas:* the journals of Ricci that were completed and translated into Latin by Nicolas Trigault. English translation by Louis J. Gallagher, S.J. (New York: Random House, Inc. 1953).
Niccolò Longobardi	1559-1654	Italy (Sicily)	Jesuit	1597-1654	The successor of Matteo Ricci in 1610 as Superior General of the Jesuit China mission; *Traité Sur Quelques Points De La Religion Des Chinois* (1701)

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NAME	TIME	BIRTH PLACE	IDENTITY	TIME TO VISIT CHINA	CONTRIBUTION
Athanasius Kircher	1602-1680	Germany	Roman Catholicism	no	*China Monumentis*(Amsterdam 1667)
Matino Martini	1614-1661	Italy (Trento)	Jesuit missionary	1643	*De bello Tartarico historia, Cosmerovius* (1654) *Brevis Relatio de Numero et Qualitate Christianorum apud Sinas (2ed Version)* (1654)*;* Sinicae historiae decas prima (1658)*; Grammatica Linguae Sinensis* (1696)
Johannes Nieuhof	1618-1672	Holland	Traveler	1655-1657	*Legatio Batavica ad Magnum Tartariae Chamum, Sungteium, modernum Sinae imperatorem* (1668)
Prospero Intorcetta	1626-1696	Italy (Sicily)	Jesuit	1659-1696	*The meaning of Chinese wisdom as explained by Fr. Ignacio da Costa, Portuguese, of the Society of Jesus, and made public by Fr. Prospero Intorcetta, Sicilian, of the same society (*1662); *Sinarum scientia politico-moralis* (1672); *Confucius Sinarum philosophus* (1687)
Louis le Comte	1655-1728	France	Jesuit	1688-1691	*Nouveau mémoire sur l'état présent de la Chine (Memoirs on the Present State of China)*, which was published in Paris in 1696, caused great debate within the Chinese Rites Controversy.
Joachim Bouvet	1656-1730	France	Jesuit	1687-1693 1699-1730	*Etat présent de la Chine, en figures gravées par P. Giffart sur les dessins apportés au roi par le P. J. Bouvet* (Paris, 1697) *Portrait historique de l'empereur de la Chine* (Paris, 1697)
Matteo Ripa	1682-1746	Napoli	Jesuit	1711-1723	The engraving of Thirty-six Views of Mountain Resort (1712); The establishment of Collegio dei Cinesi in Napoli in 1732
Jean-Baptiste Du Halde	1674-1743	France	Society of Jesus	no	*Description Géographique, Historique, Chronologique, Politique, Et Physique De L'Empire De La Chine Et De La Tartarie Chinoise,* P.G. Le Mercier, Paris 1735

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Tab A.2 Chinoiserie in Various Countries

COUNTRY	**COVERING FIELD**	**RELATED CHARACTERS**	**RELATED PORCELAIN**	**FEATURE**
Portugal	Kraak porcelain			Focusing on trade
Spain	Interior decoration	Aranjuez		Moorish style
Netherlands	Ceramic tiles		Delfware	Plebeian tendency
Britain	Architecture, Garden, Furniture, wallpaper, textile	George IV,	Chelsea porcelain Bow porcelain Worcester porcelain	Controversy (Intellectual class & Economic interests)
France	Architecture, Porcelain Gallery, Pavilion, painting, performance	Louis XIV, Madame Pompadour,	Sèvres porcelain	Court Arts
Germany	Architecture, Pavilion, Porcelain Cabinet,	Frederick the Great	Meissen Porcelain	Following France
Italy	Architecture, Porcelain Gallery, painting	the Medici family, House of Savoy, House of Bourbon	Medici porcelain	Following France
Austria	Interior decoration	Maria Theresia	Du Paquier porcelain	Elegant and refined
Sweden	Architecture, Interior decoration	King Adolf Frederick, Queen Lovisa Ulrika		Deep into the political system Showing good knowledge of Chinese traditional buildings
Denmark	Interior decoration	Frederik IV,, Christian IV		Influenced by Charlottenburg of Germany
Russian	Architecture, Interior decoration	Peter the Great Catherine the Great		Influenced by Drottningholm of Sweden

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Tab A.3 Typical Chinoiserie Cases in Italy (excluding Sicily)

NAME OF PALACE	LOCATION	CHINOISERIE DESIGN	REMARK
Ca' Rezzonico	Venezia	Sala degli arazzi (the lacquer doors); Sala del Brustolon (oriental vases); Sala delle lacche verdi (furniture in dark green lacquer and the tiny polychrome figures of Chinamen)	There are lots of fine examples of exported porcelain items dispersed across the 7 rooms, with these having been displayed in a showcase in Sala dell'Allegoria nuziale.
Palazzo Hercolani	Bologna	Fresco	There are two rooms that were decorated with chinoiserie painting.
Palazzo Pitti	Firenze	Sala Esotica (two carved ivory vases and one of handcrafted soapstone from the 18th century); The Sala di porcellane (many Oriental Porcelain and European majolica through the 14th to 19th centuries.	A lacquer screen with Chinese themed paintings and a number of Oriental decorative paintings in the Sala Esotica (uncertain era); another lacquer screen with paintings of Chinese themes in the Sala di porcellane
Palazzo Rosso	Genova	Porcelain	This palace features a collection of export porcelain, a small lacquer table and a clay kettle with a relatively special relief of flowers and plants.
Palazzo Reale	Torino	Cabinetto Cinese (lacquer room)	The walls, covered with rocaille boiserie reflect the taste for exoticism and Chinoiserie at the end of the 17^{th} and during the 18^{th} century.
Palazzo Moroni	Bergamo	Sala Cinese, Sala Turchia	Within the Palazzo Moroni, the ceiling of the Sala Cinese is designed to give the appearance of looking out from pink tent to Chinese vistas beyond.
Palazzo Braschi	Roma	Sala Cinese, Sala Egiziana	Particularly outstanding are the extravagant mid-18^{th}-century Sala Cinese and the Egyptian-themed Sala Egiziana.
Museo di Capodimonte	Napoli	Salottino di Porcellana	The Salottino di Porcellana is an outrageous example of 18th-century Chinoiserie, its walls and ceiling dense with whimsically themed porcelain 'stucco'.

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Tab A.4 Typical Chinoiserie Cases in Sicily

NOME	ANNO	PROGETTISTA	PATRONO	STILE	CAMPO	OSSERVAZIONE
Palazzina Cinese (Casina Cinese)	1799-1802	Giuseppe Venanzio Marvuglia (1729-1814) Altri: Rosario Silvestri Giuseppe Patania Francesco Valenti Raimond Gioia	Fedinando IV di Bourbon (Precedente proprietario: Benedetto Lombardo) Altri: Ajroldi, Malvagna, Niscemi, Lombardo, Pietratagliata, Salermo, Vannucci	Turco (Salottino Turco di Maria) Pompeiano (Salottino neopompeiano) Neoclassico (La Stanza del Biliardo) Luigi XVI (La Sala da Ballo)	Architettura: [1]La Scala elicoidali (Designer: Alessandro Emmanuele Marvuglia; Costruttore: Giuseppe Patricolo) Decorazione: [1] La Saletta delle Udienze / La Grande Galleria (Artista: Giuseppe Velasco) [2] La Salottino da Gioco (Vincenzo Riolo) [3]La Stanza da letto del Re (Benedetto Codardi & Velasco) [4] La Sala da Pranzo [5]La Sala dei Venti Murale: [1]Personaggio & Abbigliamento [2]Paesaggio & Costruzione [3]Uccello e animale & Pianta Mobili: [1]Tavola [2]Panca	400 ettari 5 livelli 9 camere principali: Salone delle udienze (Galleria) Stanza da pranzo Salone da ballo (Salone dei convivi) Alcova della stanza da letto del re. Stanza del biliardo (Sala del bagno diruto) Salottino da Gioco Salottino neopompeiano di Maria Carolina Salottino turco di Maria Sala dei Venti (Specola)

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NOME	ANNO	PROGETTISTA	PATRONO	STILE	CAMPO	OSSERVAZIONE
Palazzo Reale (Palazzo dei Normanni)	Dal IX Secolo	**La Sala Cinese** (1835) Giovanni Patricolo (Palermo) Giuseppe Velasco (Insegnante di Giovanni Patricolo) Antonio Catalano (Tavoli)	Ferdinando IV e alla Regina Maria Carolina	Romanico Bizantino Arabo Normanno Neogotico Rrinascimentale barocco Neoclassico	[1]La Sala dei Viceré: il tavolo da centro ottagonale in legno intagliato, intarsiato e laccato [2]La sala cinese: Il lampadario in bronzo con I campanelli; I vasi in porcellana cinese con coperchio sormontato da figura di feline orientale, chiamato Pho; La sala rappresenta su tutte le pareti vari personaggi, uomini e donne, abbigliati alla "cinese" e affacciati dietro la balconata di un loggiato immaginario con travi rosse che spiccano in risalto rispetto alla cromia azzurra del fondo dove è possible scorgere alcuni paesaggi montani. [3]Salottino del Monetario: Coppia di grandi vasi in porcellana Cina della prima metà del sec. XVII; [4] La Sala dei Paesaggi Siciliani: Una bella coppia di vasi in porcellana cinese a decori in rosa sopra la console ed un orologio in bronzo dorato raffigurante Venere e Minerva. [5] Sala Rossa: Belli i vasi in porcellana del secolo XIX di fattura orientale.	C'e due rapporti con Palazzina Cinese: [1]Tutti due palazzi sono stati costuiti per Ferdinando IV e alla Regina Maria Carolina; [2] I mulari hanno riferimento I dipinti di Velasco

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NOME	ANNO	PROGETTISTA	PATRONO	STILE	CAMPO
Palazzo Mirto	1793	**Salottino Cinese** (1858-1859) Designer: Giovanni Lentini (Trapani) Pittore: Giuseppe Velasco Designer di Mobili: Antonio Ctalano	Giuseppe Antonio Lanza & Filangeri	Barocco Neoclassico	Primo Piano: [1]Sallottino Cinese/ Chinese Lounge: (I murali affine alla volta della stanza da letoo del Re della Casina cinese dipinta da Giuseppe Velasco.) [2]Salotto del Salvator Rosa/Living room of Salvator Rosa: Porcellane oriental-otto "immortali", Porcellana di Meissen, Avori Orientali [3]Salotto della Battaglia/Living room of the Battle: Vasi cinesi & Vasi Giapponesi [4]Salotto Giallo/Yellow Lounge: Porcellane di Sperlinga, Porcellane di Meissen, Porcellane di inglesi e Francesi, raro cinesino della produzione, netsuke giapponese [5]Salone degli Arazzi/Tapestries Hall: Vasi cinesi e giapponesi [6]Salotto Pompadour/the Living room Pompadour: Vasi cinesi e giapponesi [7]Sala da Pranzo/Diving room: Meissen porcellana in "pasta tenera" siglati del Vecchio (Napoli) Seondo Piano: [1]Salotto dello spagnoletto:/ Spagnoletto living room: un vasetto cinese con coperchio del XVI secolo, porcellana napoletana, poecellana oriental, una fragile tazzina in bianco di Cina, la serie degli "immortali", in biscuit dipinto della metà del XVII secolo, Porcellana di Meissen, Porcellana Viennesi [2]II Salotto Verde/Green Living romm: Due dipinti oriental (Artista: Giuseppe Velasco?), Chinese Lacquered, work-table, performed according European taste. [3]Sala da Pranzo/the dining room: un maggot (a Buddha statue) del XVIII secolo in pasta tenera, Meissen Piano terra: Alcuni pitture dell'esportazione

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NOME	ANNO	PROGETTISTA	PATRONO	STILE	CAMPO
Villa Airoldi					Alcuni Porcellane dell'esportazione; sculture in legno; pitture dell'esportazione cinesi
Villa Malfitano	1885-1889	Ignazio Greco	Giuseppe Whitaker	Neo-rinascimentale	Un gong; Un bacino Giapponese; Una coppia di Turtle e Crane del rame; Una coppia di elefantini in smalto cloisonnée provenienti dal palazzo imperial di Pechino; Alcuni intagli Cinesi e Giapponesi; Pitture con strumenti musicali del Medio Oriente; Collezioni di porcellane, ventagli, coralli trapanesi del '600 e '700
Palazzo Francavilla	1783 1893 Rifare la facciata. La	Ernesto Basile & G. Battista Filippo	Nobile Ignazio Barone Luigi Majorca & Mortillaro Conte	Rinascimente Rococò	Decorazione: [1] Schermo [2]pittura (La Sala d a Pranzo) Porcellana: [1]Una coppia di porcellana laccata (Salone da Ballo) [2]Una coppia di porcellana cinese e Giapponese (Salone Rinascimento) [3] Diversi piattino
Villino Florio	1899-1902	Ernesto Basile	Famiglia Florio	Barocche	Tetto a forma di pagoda
Palazzo Biscari (Catania)	1702	Francesco Battaglia	Vicenzo Paternò Castello, Ⅳ pricipe di Biscari Ignazio Paternò Castello, Ⅴ pricipe di Biscari	Barocco, Rococò	Boiseries, intarsi, specchi, affreschi, porcellane, cineserie si ritrovano nelle stanze dell'appartamento del primo piano Le pareti sono rivestite da una boiserie in legno di rosa con intarsi che creano motivi "à berceau" con intrecci di rami e pagode "en chinoiserie" eseguiti con notevole maestria
Giardino Bellini (Catania)	1833	Pietro Paolo Arcidiacono; Giuseppe Squillaci	Principe Ignazio Paternò		il chiosco cinese

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