



On the Influence of Western Porcelain Culture from Western Painting to Chinese Porcelain

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ABSTRACT

"Western painting spreading to the East" is the 1 name of artistic expression after the western culture was imported into China in Chinese history. It is also an important part of cultural exchanges between China and the West. This paper discusses the historical causes behind the eastward spread of Western painting from the perspective of the eastward spread of Western painting, and the influence of Chinese culture on the Western world while Western culture influences China. East painting west gradually leads to Chinese porcelain as the starting point, involving the influence of Chinese porcelain on western culture, craft influence, artistic influence and other aspects of the elaboration, in order to demonstrate the "western painting east" produced at the same time the change of Chinese culture to the western world.

Keywords: western painting,; porcelain; cultural exchange

1: THE HISTORICAL ORIGIN OF WESTERN PAINTING TO THE EAST

1.1: the background of western painting spreading to the east

The 1 word for the eastward movement of Western painting comes from the historical term "the eastward movement of Western learning" and the eastward movement of Western power (1). Zhang Zhidong, a scholar at the end of the Qing Dynasty, said that "middle school is the body and Western learning is the use". The spread of Western learning to the east specifically refers to the historical process of the introduction of modern Western academic ideas belonging to Europe and some former British colonies into China during the two periods of the late Ming and early Qing dynasties and the late Qing Dynasty to the Republic of China, including Western philosophy, astronomy, physics, chemistry, Western medicine, biology, science, technology, geography, politics, sociology, economics, law, history, culture, art and other all-encompassing content has been introduced into China.

"Western painting spreading to the East" refers to the historical process of the spread of Western art, including Western painting, painting techniques, painting theories, and painting ideas to China during this 1 period. Unlike other sciences, the influence was mainly concentrated in the late Ming Dynasty and the late Qing Dynasty.

1.1.1: The Historical Context of Western Painting Eastward

In 1275, Marco Poloda came to China for the first time in business with his father and uncle. He traveled in China for 17 years, and then returned to Italy to write Marco Polo's travels. Although the book has caused a lot of controversy since its publication, it did not hinder the interest of Europeans at that time in this book, which recorded what they saw and heard in China, a rich place in the East, At the same time, it aroused the European's warm yearning for the oriental world.

After Marco Polo, it 3 for another hundred years. In 1582, during the Wanli period of the Ming Dynasty, Italian Catholic Jesuit missionaries Luo Mingjian and Matteo Ricci came to China, which officially marked the opening of the first stage of "Western learning to the east" and the beginning of "Western painting to the east". stage. During this 1 period, Western painting entered China along with other Western literature and Neo-Confucianism. Western painting, mainly represented by the statue of the Virgin Mary, began to interest Chinese literati. At the same time, the process of artistic exchange between China and the West was also imperceptibly moving forward, especially in the exchange of porcelain culture (2).

In the next hundred years, Western missionaries such as Tang Ruowang, Nan Huairan, Hong Ruohan, Bai Jin and Ma Guoxian came to China one after another, playing a continuous role in promoting the spread of Western painting in China. During the Kangxi period in 1715, Italian missionary Lang Shining came to China to preach and was appointed as a court painter in the Qing Dynasty. He went through the three dynasties of Kangxi, Yongzheng and Qianlong. Lang Shining integrated the realistic, three-dimensional, light and shadow, line, structure, perspective, anatomy and other features of Western painting into the vivid and lasting appeal of traditional Chinese painting, creating a unique style of Chinese and Western painting. He co-published the book "Vision" with the palace painter Nian Xi Yao, which is the first achievement of Western perspective in China, because of this, Lang Shining was the most powerful promoter (3)(4) of "western painting spreading to the east" in the early and middle Qing Dynasty.

Since 1860, the failure of the two Opium Wars forced the late Qing government to further open the environment of all parties in China to the outside world, and at the same time began to carry out the Westernization Movement. Under the dual role of active and passive, the western science, literature and Neo-Confucianism were introduced into China again, and at the same time, western painting followed. After the Sino-Japanese War of 1894-1895, under the environment of the Enlightenment and the abolition of the imperial examination system, studying abroad became an important way for intellectuals to obtain social status and knowledge recognition (5). These foreign students have direct contact with Western education, understand Western disciplines in a Chinese way, and bring Western learning to China more directly. Foreign students studying art are also an important part of it. At this point, the Chinese "western painting" to the second climax. (6)

Table 1: The main promoters of "Western painting spreading to the East" in Chinese history

Name	Occupation	Time in China
Marco Polo Marco Polo 1254-1324	Merchant and traveler of the Republic of Venice	1275-1292
Luo Mingjian Michele Ruggieri 1543-1607	Italian missionary, jurist, sinologist	1579-1589
Matteo Ricci 1552-1610)	Italian missionaries, scholars, sinologists	1582-1610
Johann Bell 1591-1666	German missionaries and scholars	1619-1666
South Huairan Ferdinand Verbiest 1623-1688	Belgian missionaries	1660-1688
Hong Ruhan Jean de Fontaney 1643-1710	French missionaries	1687-1703
Bai Jin Joachim Bouvet 1656-1730	French missionaries	1687-1730
Matteo Ripa 1682-1746	Italian missionaries	1711-1723
Lang Shining Giuseppe Gestiglione 1688-1766	Italian missionary, Chinese court painter	1715-1766
Wang Zhicheng Jean-Denis Attiret 1702-1768	French missionary, Chinese court painter	1738-1768
Pan Ting Zhang Giuseppe Panzi 1734-1812	Italian missionary, Chinese court painter	1771-1812

1.1.2: The Influence of Western Painting Eastward

In the long history of China, from Emperor Wu of the Western Han Dynasty sent Zhang Qian to the Western Regions, opened the land Silk Road, then opened the Maritime Silk Road, and then to Zheng He's voyages to the West in the Ming Dynasty, the pace of exchanges between China and foreign countries has never stopped. With the historical changes, the development of western civilization and the extensive exploration of the world in the era of great navigation (15th century-17th century), the connection between culture and trade between the East and the West began to increase. After the completion of the two industrial revolutions in the West (the first industrial revolution from the 18th century to the 19th century and the second industrial revolution from the 19th century to the beginning of the 20th century) and the gradual decline of the Qing Dynasty, the dominant position of cultural exchanges between China and the West changed, "Western learning spread to the east" has become the main direction of cultural exchanges between China and the West (7).

The "introduction of Western painting to the East" along with the "introduction of Western learning to the East" is an opportunity for the continuous integration of Chinese and foreign art produced by cultural exchanges and collisions. After absorbing and integrating the excellent components of Western painting, Chinese traditional art has produced various forms of expression. It is more and more vigorous, and it also provides a reference for the formation of China's modern art education system. At the same time, traditional Chinese art categories have also entered the Western world in large numbers with commercial trade and missionary activities, and have begun to have a profound impact on Western art. From this aspect, "Western painting spreading to the east" has also established a national culture. Confidence (8).

2: CHINESE AND WESTERN ART EXCHANGE

2.1: Chinese culture output

The early art exchanges between China and the West were attached to the commodities of trade, such as silk

decorations and so on. From the middle of the 16th century to the 17th century, through the ordinary exchanges of commerce and missionary activities, the categories, techniques and theories of Chinese art began to increase significantly in western countries, such as ceramics, silk fabrics, traditional handicraft works, gardens and architecture, which began to exert a subtle influence on the aesthetic taste and artistic style of the West (7). Among them, the influence of ceramics is particularly obvious.

2.1: Chinese ceramic charm

It is impossible to verify whether Matteo Ricci wrote in his diary that "the best porcelain produced in Jiangxi Province was not only transported to every place in China, but also to far corners of Europe. It is not only used as a decoration, but also a beautiful article for luxurious banquets. Moreover, they are heat-proof and do not break. What is even more amazing is that even if they are broken, they can be used again with copper wires and do not leak water." such a description. But a lyric poem about China written by Matteo Ricci does have a similar description: "Your porcelain is so fine, so thin, a brass wire can repair it to hold the new rice-wine. Once I saw you beneath the bamboo of a thousand faces-slim sticks, nodes and joints-bent back from the world, stitching porcelain..."¹ Matteo Ricci believes that Chinese porcelain is exquisite and meticulous, carrying history like bamboo slips, and is the porcelain that connects the world (9).

2.2: ceramic culture output and exchange

Since 1557, Portugal established a trading port in Macau and began to import large quantities of Chinese porcelain to Europe. Chinese designs like teapots were introduced to European countries and immediately caused a sensation in European society. The whiteness, smoothness, beauty and colorful ornamentation of Chinese porcelain quickly became the new favorite of European aristocrats.

From the 16th century to the 17th century, only the dignitaries in Europe had the financial resources to buy Chinese porcelain, and the European royal family took possession of Chinese porcelain as a symbol of their status. Under the guidance of the royal family, the whole European society has a special hobby of Chinese porcelain. Both the royal family and the aristocracy will decorate their houses with Chinese porcelain to show the unique taste and identity of the owner.

The unparalleled beauty and decoration of Chinese porcelain began to trigger exchanges between the East and the West on porcelain modeling, artistry and design. Chinese and Western art language is very different, Chinese ceramic craftsmen from the European wood products, metal products and glass products modeling is to get new inspiration, European ceramic craftsmen also began to imitate the rich visual language of Chinese ceramics, began to depict including flowers and birds, fairy tales and natural animals and narrative stories.



Figure 1 (left): 18th century German Meissen porcelain (Meissen Porcelain) imitation of the Qing Dynasty inverted pot.

Figure 2 (right): Qing Qianlong Su Sancai Peach-shaped Backflow Pot (Minyao)

3: THE INFLUENCE OF CHINESE PORCELAIN ON WESTERN CULTURE

3.1: food and beverage culture influence

Before the 18th century, when Chinese porcelain did not widely enter European society, the average European family used containers made of common materials such as wood, pottery and tin as tableware (10), while the rich and nobles used tin glazed pottery or silver tableware and a small number of glass utensils. This kind of material is limited by the nature, most tableware does not have a smooth surface is not good to clean, the degree of hygiene is reduced, at the same time, this kind of material can not make exquisite and elegant tableware. At this time, the European food culture and table manners are backward compared to China.

With more and more Chinese porcelain imported to European countries, a new way of eating in European society began

¹Deborah Larsen (1991). *Stitching porcelain: After Matteo Ricci in Sixteenth-century China*. New Direction Publishing, pp3-4.

A collection of various metal vessels and objects, including a large pitcher, a smaller jug, a bowl, and a plate, displayed on a white surface against a yellow background. The objects are arranged in a row, showcasing different shapes and sizes of metalware.

In 1557, Portugal opened trade with China. Tea and porcelain became two of China's three major export commodities. Tea was popular among the Portuguese aristocracy at that time. The two were inseparable, and many of the imported porcelain were tea sets. In 1662, Braganza Princess Catherine (daughter of King John 4 of Portugal) married King Charles II of England and brought the habit of drinking tea to England. Jane Pettigrew said in her book *A Social History of Tea* that early tea was circulated in the market as an expensive medicine, and with the arrival of Princess Catherine's tea-drinking habit, British ladies began to follow the example of tea-drinking in order to integrate into the queen's social circle (11). Markman Ellis, a professor at Queen Mary University of London, co-authored the book *"Tea Empire: Asian Leaves Conquering the World"*, mentioned that the popularity of tea drinking in British society is related to the most beautiful Chinese tea sets. At that time, this kind of porcelain was expensive, but exquisite and beautiful. One of the important reasons why tea drinking was popular was that these exquisite tea sets could be used when drinking tea. These beautiful ware increased the interest of afternoon tea. As a 1 aristocratic habit, tea drinking was luxurious and showed the manners of the upper class. For this reason, the tea drinking ceremony was inseparable from the high and elegant life since it was introduced into China (12). Then in the 18th century, tea drinking began to become more civilian. By the middle of the 18th century, almost everyone in Britain, regardless of class, could drink one or two cups of tea every day.

The price of Chinese porcelain is very expensive, and only the upper class of society has the financial resources to buy and use it. At that time, it was called "white gold" because of its impermeability, white as jade, smooth as glass, beautiful and very practical. It is very important that the European ceramic manufacturing industry at that time could not make the same grade of porcelain.

Before the 17th century, European ceramic manufacturing technology was relatively backward, and the technology developed slowly. It only stayed in the stage of making simple tin glazed pottery, and it was difficult to make porcelain. Chinese porcelain white, beautiful shape, diverse shapes, colorful decoration, strong texture, a wide variety of characteristics are enough to shock the European porcelain production industry at that time.

In 1557, the first batch of Chinese porcelain imported from Portugal entered Europe, and the European ceramic manufacturing industry began to prevent Chinese porcelain. In 1575, Italy Florenza established a Medici ceramic factory, and in 1673, France Normandy established Rouen ceramic factory. The purpose of these ceramic factories is to imitate Chinese porcelain. However, due to the limitation of technology, at that time, it could only stay in imitation of shape and decoration, and could not be compared with Chinese porcelain in texture and glaze, and the texture could only stay in the stage of "soft porcelain. Compared with hard porcelain, soft porcelain sintering temperature is lower, in 1200 degrees below the firing, soft porcelain glaze surface hardness is low, poor finish.



Figure 4: 18th century British Uster (Royal Worcester) porcelain factory produces soft porcelain imitating Chinese style (imitation export porcelain)(Coronari aucation)

Figure 5: Qing Qianlong Blue and White Flower Bird Pattern Seal Porcelain Plate (Tianjin Museum)

After discovering the gap in the European ceramic manufacturing industry, it began to accelerate the imitation and research on the production technology of Chinese porcelain. On the one hand, I study and improve the porcelain production technology, on the other hand, I hope to obtain information on the porcelain production process from China. It is generally believed that the German alchemist Johann Friedrich Boettger became the first European to discover the secret of hard porcelain manufacture in 1708. In 1710, the German Meissen (Meissen) porcelain factory was established (13), becoming the first factory in Europe to produce porcelain in large quantities. The secret of hard porcelain production process was kept secret by Bertgel for its factory. Therefore, the production technology of hard porcelain in other parts of Europe is still being explored. Although Germany can produce hard porcelain at this time, it is still not comparable to Chinese porcelain in terms of glazing technology and porcelain painting.

Bai Jin, a French missionary who came to China in 1693, returned to Europe and set off for China again in 1698. Yin Hongxu, another French missionary who accompanied him, was 1 key figure in bringing Chinese porcelain production technology to Europe. Yin Hongxu lived in Jingdezhen for 7 years. He recorded what he saw and heard in Jingdezhen and the production technology of Chinese porcelain in two long letters sent back to France in 1712 and 1722. The contents of the letters were then included in the Jesuit Collection of Chinese Letters. In 1735, Du Hurd's Complete Records of the Chinese Empire also included relevant contents. As a result, the contents of the letters were widely circulated and the European porcelain-making methods of Jingdezhen were spread, had a profound impact on the entire European ceramic industry (14).

3.3: artistic side influence

In the late Ming Dynasty, China began to export a large number of porcelain to Europe, which was later called "export porcelain". During the Ming Dynasty, most of the exported porcelains, whether decorative patterns or models, were pure Chinese style, and they were also common varieties in folk kilns. Compared with the official kiln porcelain, the production was relatively rough, but this It does not prevent European society from loving this kind of porcelain. In 1604, the Netherlands seized the 1 Portuguese merchant ship from China and auctioned the Chinese blue and white porcelain shipped on board in Amsterdam, making this kind of blue and white porcelain famous in Europe. After that, this kind of porcelain was named after the merchant ship and called "Clark porcelain" (15). Clark porcelain is a blue and white porcelain produced by several kilns in Jingdezhen and Fujian and Zhangzhou kilns. It is mainly characterized by blue and white depicting six to eight open light pictures and central picture decoration. The pictures have a wide range of subjects, including animals and plants, landscapes, figures, auspicious patterns, and Chinese characters or Arabic characters. From the beginning of "Clark porcelain", blue and white porcelain with blue and white, bright colors, fresh and lively, simple and generous style, quickly conquered the European aesthetic. European ceramic factories have also begun to imitate blue and white porcelain style to cater to the aesthetic taste and market demand of European society. The most representative European ceramic factory is Delft (Delfware) ceramics in the Netherlands, and the aesthetic influence of this blue and white style has continued to this day, both for Europeans and European porcelain factories.



Figure 6: 1730 s elft porcelain imitation Chinese style figure painting

In 1670, King Louis XIV of France built the Great Trianon Palace (Grand Trianon) in Versailles. The Trianon Palace was originally named the Trianon Porcelain Palace (Trianon de Porcelain). According to historical and painting materials, when the palace was built, blue and white ceramic tiles and imitation Chinese blue and white porcelain from Delft and France were used to decorate the palace in order to imitate the glazed pagoda of Dabaoen Temple built in Nanjing during the Yongle period. It is considered to present the 1 Chinese style as a whole and is the first Chinese style building in Europe (16). Judging from the pictures of the palace depicted by the artist, the palace is more like a product of the fusion of Chinese blue and green style and French Baroque style. It is not difficult to see the French king's love for Chinese style.

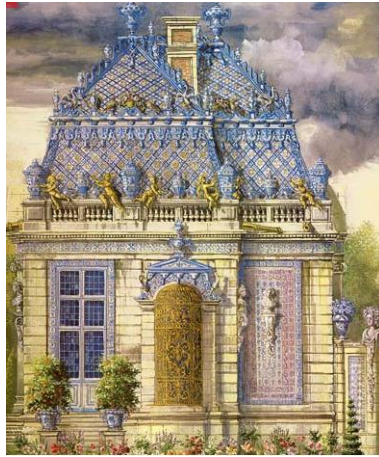


Figure 7 (left): Trianon Porcelain Palace Drawing Anonymous 1680



Figure 8 (right): Elevation of the Palace of Trianon Porcelain, painted by Edward Andrew Zega (USA, 20th century) and Bernd H. Dams (Germany, 20th century) for the renovation of the Palace of Versailles in 2002 (Christie's 2010)

The Great Trianon Palace has a large collection of Chinese porcelain and is also decorated with Chinese porcelain. This was due to the love of Chinese porcelain by Louis XIV, Louis XV and his concubine Madame Pampa. Mrs. Pumpadore has in-depth research on Chinese porcelain decorations, and developed 1 kinds of clothing patterns. Later generations called her favorite porcelain decorations "Pumpadore Style" (17). Similarly, King Louis XV liked 1 kind of Chinese porcelain combined with French aesthetic works of art. French craftsmen at that time creatively transformed and re-decorated porcelain imported from China. This is the 1 special process of additional use of copper, gold, silver, precious stones and other materials for baggage, inlay, sculpture and transformation on the platform based on Chinese porcelain. The modification of Chinese porcelain in the original state into practical and decorative objects has become the 1 combination of Chinese and Western works of art. This type of artwork is known as "THE MANNER OF DUPLESSIS" (18). Both styles had a multifaceted impact on French and European culture and art at the time.



Figure 9: France Louis XV redecorated the blue glazed pan mouth statue (produced by Jean-Claude Chamberlain du Peresis (Jean-Claude Chambellan Duplessis) about 1760 (Christie's 2018)

SUMMARY:

On the surface, "Western painting spreading to the East" is the 1 manifestation of Western culture entering China, but in fact it is the product of the "cultural cycle" after Chinese culture entered Europe. After Chinese porcelain entered Europe, it caused a sensation in European society and affected the life and aesthetic taste of Europeans in many ways. After that, he became interested in China, making it carry out cultural exchanges between business and trade, no longer simply staying in the single mode of "output-acceptance", but the integration of cultural elements between regions, and then reciprocating and learning from each other (19). It is a manifestation of cross-cultural communication in which the East embraces the West and the West merges the East.

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