

## Glossary of Chinese Ceramics

- Anhua** The term may be translated as "secret decoration" or "hidden decoration". It is applied either as finely incised lines, or painted on using thin slip lines. This type of decoration is often difficult to see unless the porcelain surface on which it appears is held in an oblique light or it is seen by transmitted light. Anhua decoration appears most often on porcelain of the early Ming period, particularly on thinly potted white wares and on the interior surface of vessels having underglaze painted decoration on the exterior. It is also seen in minor bands on some late Ming wares, and was sometimes applied to fine 18th century porcelain.
- Baidunzi** China stone, which is one of the mineral ingredients of porcelain. The Chinese term literally means "little white bricks". This refers to the form in which the material was delivered to the potters after processing.
- Biscuit** The body of ceramics that have been fired without glaze are described as biscuit. In some cases the whole vessel is unglazed, in others certain areas have been reserved in biscuit. In the latter case, the area to be reserved was painted with wax before the object was dipped into the vat of glaze. The glaze mixture did not adhere to the wax, but the wax burned off during firing leaving an unglazed area. Unglazed, sprig-moulded, decorative appliques were also placed on the top of the glaze on wares such as Longquan celadons, so that when fired these biscuit decorations contrasted with the glaze.
- Blanc-de-Chine  
Celadon  
Ceramics** See Dehua  
  
This is a western term applied to certain groups of high-fired wares with green glazes, which owe their colour to the reduction during firing of a small amount of iron-oxide in the glaze composition. Such glazes appeared in China at least as early as the Han period, but reached their apogee in the Song and Yuan dynasties. Celadon wares were made in China, Japan, Korea and Southeast Asia. The term celadon may derive from a corruption of the name of Sultan Saladin, who in AD 1171 sent a gift of such wares to the Sultan of Damascus, or may come from a 17th century pastoral romance by D'Urfé, entitled *L'Astree*, in which a shepherd named Celadon appears wearing a grey-green costume.
- Crackle / Crazing** Objects made from fired clay, whether glazed or unglazed.  
These two terms are both used to denote cracks in the glaze due to the glaze contracting more than the body. Various circumstances during firing, cooling and burial can cause these cracks, and they may also be encouraged by certain compositional changes. Glaze cracks may occur accidentally, but were also deliberately produced at some kilns. Although in correct usage crackle is deliberate and crazing is accidental, the terms are not used systematically in the literature.
- Dehua** Fine white porcelain with an almost colourless glaze, which was produced at kilns in the Dehua area of Fujian province. The best known wares are white figures and vessels, however blue and white wares and enamelled porcelains were also produced.
- Doucai** This style of decoration was developed at the Jingdezhen kilns in the 15th century. The designs have underglaze blue outlines, and overglaze enamel colours were applied within the outlines. The term doucai can perhaps best be translated as "juxtaposed colours" or "abutted colours". Few porcelains

	decorated in doucai style were produced in the 16th and 17th centuries, but this type of decoration was revived in the 18 <sup>th</sup> century.
<b>Earthenware</b>	Often referred to as "pottery". The clays used for earthenware usually have a relatively low upper limit for the temperature at which they can be successfully fired, and earthenwares are fired between 800°C - 1000°C. Earthenware bodies appear in a wide range of colours, and after firing still have a porosity of more than 5%. They are permeable, but can be made impermeable by glazing. The most common glaze used on earthenwares in China is a lead-fluxed glaze.
<b>Enamel</b>	In ceramic terms an enamel is a glass or glaze-like substance which is applied either to a fired ceramic body or on top of a fired glaze. In either case, after the application of the enamel the ceramic object is fired a second time at a lower temperature than the initial biscuit or glaze firing. Overglaze enamels seem first to have been used in China in the Jin period (1115-1234) at the Cizhou kilns. Certain combinations of underglaze blue and enamels, and certain palettes of enamel colours on Chinese porcelain have recognised names. The best known are <i>doucai</i> , <i>wucai</i> , <i>famille verte</i> ( <i>wucai</i> or <i>yingcai</i> ) and <i>famille rose</i> ( <i>fencai</i> ).
<b>Famille noire</b>	This is a variant of the famille verte palette in which black is the ground colour. In the case of Kangxi (1662-1722) famille noire, the black enamel is always covered with a transparent pale green enamel.
<b>Famille rose</b>	This overglaze enamel palette was developed in the late Kangxi and early Yongzheng (1723-35) periods. It is characterised by the use of an opaque white enamel, an opaque yellow enamel and a pink enamel derived from colloidal gold, which gives the palette its name. The Chinese name for this palette is fencai (powder colours).
<b>Famille verte</b>	This palette, which became popular in the Kangxi period, usually includes only overglaze enamels, but prior to the development of a cobalt blue enamel may also include some underglaze blue. In the latter case it is known in China as <i>wucai</i> (five colours), while the completely overglaze palette is sometimes referred to as yingcai (hard colours). Most of the colours in this palette are transparent, with the exception of the red and black enamels. Gold is also frequently included in the decoration.
<b>Glaze</b>	A glaze is a glass-like coating applied to the surface of a ceramic body. On low-fired wares it may serve to make them impermeable, while on high-fired wares it is decorative. The finely ground materials of the glaze composition are usually applied to the body in suspension in water. The ceramic object may be dipped into a vat of glaze, the glaze may be poured into it, painted onto it, or blown onto the surface of the vessel through a tube with gauze over the end.
<b>Kaolin</b> <b>(Gaolingtu)</b> <b>Kraak porselein</b>	China clay, a white-burning clay used in the manufacture of porcelain.  A type of porcelain made in China in the 16th and 17th centuries for export, mainly to Europe. The name kraak is Dutch and may come from the Dutch word meaning to break or from the Dutch name for a carrack - a type of cargo vessel. A Portuguese ship of this type, the Santa Catarina, was captured by the Dutch in 1603/4, and its large cargo of Chinese porcelain was sold in Amsterdam for huge sums of money. Several European royal households purchased items from the sale.
<b>Lead glazes</b>	Glazes in which lead oxide is the main fluxing agent (i.e. included in order to reduce the melting point of the glaze). Lead glazes mature at relatively low temperatures and produce glazes with good bright colours using colorants such as oxides of iron and copper.
<b>Lime glazes</b>	Glazes in which lime or calcia is the main fluxing agent. Lime glazes are high firing and are generally used to produce celadons.

<b>Lime-alkali glazes</b>	Glazes in which both lime and an alkali such as potassia or soda are the main fluxing agents. These glazes are associated with Longquan celadons which are deliberately underfired to induce semi-opacity.
<b>Lingzhi</b>	Sacred fungus (polyporous lucidus), which is associated with Daoism and symbolic of longevity.
<b>Oxidizing atmosphere</b>	An atmosphere in the kiln during firing when a maximum amount of oxygen is allowed into the kiln.
<b>Paste</b>	A term sometimes applied to clay bodies.
<b>Petuntse</b>	See <i>Baidunzi</i> .
<b>Porcelain</b>	Vitrified, translucent ceramics, which have been fired at a temperature of at least 1280°C. Most accepted definitions of this term also require that the body material is white when fired. In China the glaze and body are usually fired together and form a thick body/glaze layer, which makes the material very strong. Usually the primary components of a Chinese porcelain body are China clay and China stone.
<b>Pottery</b>	Low-firing ceramics. The term is usually confined to earthenware.
<b>Porcellanous stoneware</b>	High-firing ceramic that has most of the characteristics of porcelain, but fails to meet all the criteria, such as translucency or whiteness.
<b>Qingbai</b>	Porcelain first made at the Jingdezhen kilns in the Song and Yuan periods, which has a transparent, glassy, bluish-toned glaze. The Chinese name may be translated as "blue-white". The decoration on Song qingbai porcelains was applied by carving, incising or moulding. Imitations of Jingdezhen qingbai porcelains were made at numerous kilns in south China.
<b>Reducing atmosphere</b>	An atmosphere in the kiln during firing, in which the amount of oxygen entering the kiln is severely restricted. If there is insufficient oxygen in the kiln, one of the products of the combustion of fuels is carbon monoxide. At high temperatures carbon monoxide will combine with oxygen from oxides in ceramic materials. When these oxides have some of their oxygen taken by the carbon monoxide (which becomes carbon dioxide in the process), then they are said to have been reduced. This process is essential in order to produce some glaze colours most notably the greens and blues of celadon glazes.
<b>Transitional porcelain</b>	Porcelains made at Jingdezhen during a period which spans the end of the Ming dynasty and the beginning of the Qing dynasty. The dates for Transitional porcelains are usually taken as the end of the Ming Wanli Emperor's reign (AD 1619), when the imperial kilns were no longer active, to AD 1683, when official wares were once again made for the court, following the rebuilding of the Qing imperial kilns on the orders of the Kangxi Emperor.
<b>Yingqing</b>	Literal translation "shadow blue". See <i>Qingbai</i> .
<b>Wucai</b>	The <i>wucai</i> style of decoration combines underglaze blue and overglaze enamels. The name translates as "five colours" — blue, red, yellow, green and black, although other colours were also used. In this style of decoration underglaze blue was used for discrete areas of the design, rather than as outlines (as in the doucai style). Wucai was at its most popular in the 16th and 17th centuries, but was seen less frequently in succeeding periods.

***Glossary by Rosemary Scott and Stacey Pierson***