

Research Summary

Jingdezhen and Hizen: A Comparison on Porcelain of China and Japan from Early 17th to Mid-19th Century

Taking Jingdezhen Porcelain and Hizen Porcelain as an example, this thesis compares the development and evolution of porcelain in China and Japan from the beginning of the 17th century to the middle of the 19th century, and thus arrives at a series of laws through demonstration. By tracking the main line of probing and proving these laws, the thesis also displays the comprehensive study on the comparison of several aspects of Chinese and Japanese Porcelain in this period, such as typical pattern, styles, technique, systems, social backgrounds, and esthetic culture and so on.

There were four stages in the development and evolution of Chinese and Japanese porcelain history through the analysis of this passage as follows:

Stage- I (1610s-1650s) is “form-imitation-stage”. Japan imitated the form of Chinese porcelain including Period- I -1 (1610s-mid 1630s) and Period- I -2 (mid 1630s-1650s). The feature of this stage is that Japanese completely imitated Chinese, but were not able to imitate poetic imagery of the decoration. Because of their inadequate level, Japanese could only imitate the form of Chinese porcelain.

Stage- II (1650s-1690s) is “image-imitation-stage”, which means Japanese were able to imitate the image of Chinese porcelain during the time. In which, Period- II -1 did best copy work throughout the stages, when their style almost caught up Chinese porcelain’s artistic expression. Period- II -2(1650s - early 1670s), Japanese porcelain decoration began to reflect the Japanese aesthetic culture, and gradually formed their own style. However, Japanese porcelain still presented Chinese charm in a certain degree.

Stage-III(1690s-1780s) is “separation of mainstream-stage”, during which the main styles of porcelain decoration in the two countries were relatively large different from each other. The trend of separation was established. Meanwhile, the styles in the two countries began to steady. Japanese porcelain developed its own mature style, but as a whole, the level of Chinese porcelain decoration still dominated obviously leading position. So Japan failed China in the export, and finally withdrawn European markets.

Stage-IV (1780s-1860s), a new feature came out, although the whole situation maintained stable. The feature was that Japanese porcelain was affected by Chinese again. It was not only influenced by Qing Dynasty’s decoration, but also re-emerged the trend to imitate the style of the late Ming Dynasty.

According to the above staging and relative elaboration, seven conclusions can be drawn. The most basic and important law is Sino-Japan relationship of porcelain decoration experienced the stages as “Form-imitation→Image-imitation→separation of Mainstreams→Being re-affected.

In addition, the passage also analyzes the reasons that cause those changes mentioned above from several angles such as social background, skills and technology, trade, institutions and aesthetic views in the end.

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)

To Plan to publish the book next year.