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An overview of Cochin Ceramics in  
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Huei-Mei Shih  
University of Wollongong

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**Volume One: Thesis**

**An Overview of Cochin Ceramics in Taiwan with an  
Emphasis on the Influence of Hong Kun-Fu and His School –  
1910s to 1980s**

A thesis submitted in fulfillment of the requirements for the award of the degree

**Doctor of Philosophy**

**From**

**University of Wollongong**

**By**

**Huei-Mei Shih MA MFA  
Fontbonne University Missouri**

**Creative Arts**

**2008**

## **CERTIFICATION**

I, Huei-Mei Shih, declare that this thesis, submitted in fulfillment of the requirements for the award of Doctor of Philosophy, in the Department of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Huei-Mei Shih

-- March 2008

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I dedicate this dissertation to my parents – Chen-Su and Lee Ching-Hsiang.

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## **Abstract**

The Cochin ceramic is a fragile and delicate folk art, with a high aesthetic value. It was introduced to Taiwan from China two hundred years ago, and gradually developed and matured in Taiwan, resulting in a unique Taiwanese art form. Cochin ceramic was extensively used as architectural decorations for temples, family worship sites or luxurious houses in Taiwan before the 1950s. The ceramic figurines have the functions of decoration, and their auspicious symbols can fend off wicked forces and are emblems for a fortunate life. The legendary stories have scenes with Chinese moral and ethical adages which serve as cultural messages to the population.

Cochin ceramic scenes and figures were closely bound with the people's lives, and contained the essence of Taiwan folk art as a distinctive artistic history. After the 1950s Cochin ceramic was mainly used only in Taiwanese temples. Due to a lack of recognition of its important heritage significance, most of the early made Cochin ceramic in Taiwan is disappearing. My research emphasizes that it is important to preserve and keep a record of this valuable ceramic history.

This thesis explores the decorative Cochin ceramics in Taiwanese temples from the 1910s-1990s, mainly focusing on the investigation of one of the most famous Chinese potters Hong Kunfu (ca.1885-1945) and five of his Taiwanese apprentices. The main purpose of my research is to document Hong's origins, development of his school, their technique, and the stylistic characteristics of their works. This study demonstrates how their achievements have contributed to the development of Taiwanese Cochin ceramic.

Through my fieldwork in Taiwan and China, I discovered more details of Hong's School and the techniques and culture of Taiwanese Cochin ceramic. Based on the data collected, I have classified and compared the different features of Cochin ceramic work,

and identified the difference styles among Hong School craftsmen.

The thesis is organized as an exploration of the origin of Cochin ceramic, its evolution in Taiwan and a biographical sketch of Hong Kunfu and his successors, and their art works in Taiwan.

This documenting of the existing Cochin figures helps the appreciation of a precious heritage in Taiwan.



# **CHAPTER 1**

## **Introduction**

Cochin ceramics were one of the indispensable decorations for luxurious residences and temples in Taiwan. And they still can be seen in temples today. As a popular culture expression embodying arts and education, they have played an important role in the architectural history of Taiwan.

### **1.1. Motivation and purpose**

Cochin ceramics, one of the low-temperature lead glazed ceramics, are a traditional architectural decoration in Taiwan. With a history of about two hundred years, it originated from southern Fujian in China, and was introduced into Taiwan during the eighteenth century by a great number of Chinese immigrants. There were many famous Cochin ceramic masters, such as Master Cai Teng-Ying from mainland China in the mid-nineteenth century; Master Ke Xun from Quanzhou, China in early twentieth century. Master Hong Kun-Fu from Quanzhou, China, who came to Taiwan in 1910 during the Japanese Occupation (1895-1945), was the most famous craftsman skilled in both Cochins ceramic and Jian Nian (a technique similar to western mosaics. See 1.8). When Hong came to Taiwan, it was the peak period of Cochin ceramic development in Taiwan, and this period is the focus of my study.

During the period of Japanese Occupation (1895-1945), due to economic prosperity, the extensive development and reconstruction of traditional architecture in Taiwan attracted many famous craftsmen from mainland China. As a result, the production of Cochin ceramics prospered. In 1912, master Ke Xun and his apprentice Hong Kun-Fu came to

Taiwan. Ke only worked in Taiwan for one year, and returned to China while Hong stayed and worked in Taiwan. Ke's influence on religious architecture in Taiwan was minor, but Hong extended his teacher's traditional skill, continuing decorative work on many temples. Hong passed on his techniques to six Taiwanese apprentices, and established the Hong School.

The first and second generations of the Hong School undertook the decorative works in many famous temples across Taiwan during 1910-1980. They not only delivered quality works, but also became the largest group among all the Cochin ceramic schools in Taiwan. The large number of Cochin ceramic masters of the Hong School later produced works across Taiwan, and contributed significantly to the development of Taiwanese Cochin ceramics.

The efforts of many scholars in the last decade (1995-2008) have achieved a growing expertise in Taiwanese Cochin ceramics, but there are still many blanks in the history of Cochin ceramics prior to World War II (before 1945) that need to be investigated and clarified, including the life of the most influential master Hong Kun-Fu. Unfortunately, the first and second generations of the Hong school craftsmen have now passed away, so that the best time to interview them has been lost. Their work is in danger of being demolished at anytime. In view of Hong and his apprentices' contributions to Taiwanese Cochin ceramic development this study aims to thoroughly research in the biographies and work of the first and second generations of the Hong School, as well as defining their achievements.

I hope that the results of this research may pave a road for subsequent researchers, and through the participation of many scholars we may make an effort to preserve this unique expression of Taiwan's cultural heritage.

## **1.2. Research scope and questions**

Amongst the numerous Cochin ceramic masters in Taiwan, the first and second generations of the Hong School were famous for their excellent masterpieces, commissioned by temple administrators during the twentieth century. The third and fourth generations are currently (2008) working actively across Taiwan with astonishing achievements. In order to fill a gap in the knowledge of the Hong School, this research focuses on the masters from the first and second generations of Hong's as research subjects. The core group included master Hong Kun-Fu and his six apprentices Mei Jing-Yun, Chen Tian-Qi, Zhang Tian-Fa, Chen Zhuan-You, Yao Zi-Lai and Jiang Qing-Lu. This research has investigated their apprenticeships, histories, biographies and temple works during their most productive period- 1910s to 1980s.

The research questions include:

1. What is the history and origin of Cochin ceramics from mainland China to Taiwan?
2. How did Cochin ceramics and its techniques evolve in Taiwan?
3. How did Cochin ceramic masters impart their techniques?
4. Which themes did Cochin ceramic masters use? What were the positions of decorations in temples? How did the craftsmen arrange the compositional elements of different scenes?
5. How the Hong's School was established, including a discussion on its history and development? What are the characteristics of the work?
6. Do the works of first and second generations of the Hong School craftsmen have common features? What are the differences?

## **1.3. Research contents**

This research discusses the origin and development of Cochin ceramics in Taiwan. It

traces the evolution of the making processes, themes, and decoration positions of the ceramics in temples. It researches the heritage of the craftsmen, outlines their biographies and assesses the principal achievements of the Hong School. The main research contents are described below:

1. Overview of the development, history and origin of Cochin ceramic techniques in Taiwan.

Chapter 2 traces the origins and development of Cochin ceramic techniques imported from China; and provides an insight into the relationship between Cochin ceramics and Taiwanese temple architecture and its development in Taiwan.

2. The phases of development of Taiwanese Cochin ceramics.

Chapter 3 examines the evolution of Taiwanese Cochin ceramics in three distinct phases, from the history of potters from mainland China and native Taiwan, covering the time span from the eighteenth century to present.

3. The transition and development of Cochin ceramic making methods in Taiwan.

Chapter 4 investigates the evolution of Taiwanese Cochin ceramic techniques from the late nineteenth century to the present day.

4. A complete description of the establishment, history and development of the Hong School, including the transmission of skill's from one generation to another.

Chapter 5 identifies the working conditions of Hong Kun-Fu and his apprentices in Taiwan, the distribution of their work and how their skills and techniques were communicated to the next generation. It analyses the contributions of the Hong School in depth.

5. How were Cochin ceramic techniques transmitted in Taiwan?

Chapter 6 examines the apprenticeship and training processes through information gained by interviews with the masters, and it contrasts the difference between the traditional master-apprentice system in the past with the methods used in present.

6. Themes and architectural positions of Cochin ceramics.

Chapter 7 explores the positions and themes, and layout principles of Cochin ceramics in temples.

7. Characteristics of Hong's works.

Chapter 8 analyses the unique characteristics of the work of the Hong School, in order to understand and compare the differences between the work of master Hong and his second-generation apprentices.

#### **1.4. Methodology and significance of study**

This research is based on scholarly literature as well as fieldwork investigations, and aims to clarify the development of Cochin ceramics in Taiwan and the context of the development of the Hong School. Through comparison and analysis of a large quantity of artworks, this research summarizes the unique characteristics of the Hong School. The research methods are as follow:

1. Search and collect relevant texts: Collect related historical documents and research results of other scholars to establish evidence and reference data about Cochin ceramics.
2. Fieldwork investigation: Carry out fieldwork investigations and collect research data through interviews by means of voice recording and photographs.

The subjects of investigation are as follows:

- a. Fieldwork investigations in Quanzhou and Xiamen regions in Fujian Province, China, including temples and ancient houses, to learn the relationship between ancient Cochin ceramics in China and Cochin ceramics in Taiwan.
- b. Fieldwork surveys and recordings of the works of Hong Kun-Fu and his second-generation apprentices in Taiwan.
- c. Visits to museums, private institutions and collections for recording the works of Hong School.

3. Interviews:

- a. Interviews with masters of the Hong School to learn their personal histories, the characteristics of their work, their processing methods, their apprenticeships to Cochin ceramic masters and to investigate the geographical locations of temple works of the first and second generations of the Hong School.
- b. Interviews with scholars to learn about the characteristics of the masters of the Hong School, and the assessment methods of the age of Cochin ceramics to serve as a basis for analysis and comparison.

This research is expected to achieve the following results:

1. Trace the origins and development of Cochin ceramics, and confirm their area of origin.
2. Clarify and record the evolution and development processes of Taiwanese Cochin ceramics from the Japanese Occupation period, post-World War II to 1980s, especially emphasizing the development of the Hong School. This study

hopes to fill in some of the gaps of Cochin ceramic history providing references for future research.

3. Establish the history of the development of the Hong School and its methods of transmitting skills from one generation of craftsmen to another. Record the biographies, the work and contributions of the first and second generations of the Hong School craftsmen.
4. Systematically analyze the works of the Hong School, finding out their characteristics and identifying the styles of the Hong School, to supply a reference source for future research.
5. Image recording to serve as a data base for future restoration and as a record of cultural assets.

## **1.5. Research Limitations**

The problems encountered during the research included the following:

1. Since craftsmen rarely left their signatures on the artworks, and the temples seldom left any record of the craftsmen, it is very difficult to study and identify the branch and style of the craftsmen due to this limited historical information.
2. The photographing of the artworks is primarily limited by: electric lines and poles installed by the temples which block the views of the artworks; limited photographing angles; insufficient lighting; long photographing distance; fences or handrails in front of the artworks; construction works which block the view of the artworks; and other limitations on conditions. For these reasons the data collection process was difficult.

3. The analytical limitations include: ceramics smudged by smoke from incense; loss of the original style after several restorations; difficulty in distinguishing individual styles because craftsmen of the same school worked on the same temple together; and damage of works due to natural and human destruction. If parts of the work were ruined, it was difficult to gain the full impact of the ceramics.
4. The temple administrators had little knowledge or information on the craftsmen or the history of Cochin ceramics installed in their temples; even the few existing temple chronicles were compiled in the past few decades, and provided little or no useful information.
5. Only a few temples kept construction and restoration logs, but even they were unwilling to provide information for this research.
6. Fieldwork investigations in Fujian Province, China, were fruitless because there were drastic changes to the area and little information could be obtained.
7. A few craftsmen bragged about themselves and provided inaccurate data. Some old craftsmen were confused about the facts, and provided misleading information.
8. The collections of museums or private collectors were mainly from antique dealers after several previous owners and this made it difficult to identify the sources of the pieces or identify the craftsmen.

## **1.6. Research processes**

1. Collect, sort and review of relevant literature and research.
2. Interview scholars to confirm the data and direction of fieldwork



investigations.

3. Interview and discuss data with craftsmen.
4. Determine the interview questions with craftsmen, and conduct interviews.
5. Fieldwork investigation, photographing and listing of artworks.
6. Collect and sort investigation records and data.
7. Analyze and compare artworks of different craftsmen.
8. Write thesis.

### **1.7. Literature review**

Research by scholars on Taiwanese Cochin ceramics in the last decade have achieved some results, but most have been preliminary studies, even though some focused on research of a single craftsman, craftsmen of a certain region, or even on the technique of Jian Nian. However, concerning the artworks by the first and second generations of the Hong School craftsmen, only Ye Jun-Lin presented a paper entitled - *A Study of the Craftsmanship and Works of Cochin Ceramic: Hung Kun-Fu and His Disciples* on the “Cochin Ceramic Academic Research Conference” at 2005. Ye’s paper outlined a basic introduction of the biographies and works of the two generations the of Hong School craftsmen, without following up further research. Other relevant areas are discussed below:

#### **1. General studies related to folk arts and traditional buildings:**

The following researches are mostly general and inclusive discourses, such as *Religious Arts of Taiwan* (Liu Wen-San, 1976), *Taiwan Folk Art* (Shi Cui-Feng, 1977), which include a general description from the perspective of folk arts; *A Handbook of Traditional Architecture: Form and Practice* (Lin Hui-Cheng, 1995), which includes a broad introduction from the viewpoint of traditional architecture; *Illustrated Book of Taiwan Temples* (Kang Nuo-Xi, 2004) and *An Illustrated Book of Decoration of Taiwan*

*Traditional Building* (Kang Nuo-Xi, 2007), which describe Taiwanese temples and decoration types and themes with both photographs and texts. A small section mentions the craftsmen involved in production and provides some clues on craftsmen; *Delicate Artwork – Decorations of Taiwanese Temple* (Li Qian-Lang, 2001), introduces the various decorations of temples in Taiwan, and gives a brief introduction to Cochin ceramic; *Diagrammatic Dictionary of Old Buildings in Taiwan* (Li Qian-Lang, 2003), which is a dictionary of Taiwan's ancient buildings, covering the biographies of over twenty craftsmen in Taiwan and mainland China prior to and after World War II, and although only limited information is offered, the book is still valuable.

## 2. Investigation Reports

These reports involve the types of folk craftsmen, their inheritance, distribution of branches and works, and social relationships, laying a basis for future research. One report *The Craftsmen Schools of Traditional Construction Investigation* (Li Qian-Lang, 1988) describes the life stories and works of late Cochin ceramic craftsmen. *Investigation of Traditional Craftsmen in Taiwan-Fujian Area: General Questionnaire 6* (Hong Wen-Xiong, 1993) provides basic data about a few Cochin ceramic craftsmen for tracing their apprenticeship system. The series books of *Traditional Craftsmen in Taiwan Volume 2* (1999), 4 (2001), 5 (2002) and 8 (2005) is a collection of papers published in past years on the stories of Hong Kun-Fu and includes interviews with a few Cochin ceramic craftsmen providing a valuable reference for the life story of craftsmen in the Hong School.

## 3. Theses

*Jiayi Cochin Ceramic* (Zhang Li Dehe, 1953) introduced the achievement of Ye Wang on Cochin ceramics in the Jiayi area; although the information may not be accurate and truthful, it is the first pamphlet introducing Taiwan Cochin ceramic after World War II.

*Moulding Life in Colorful Clay- The Art of Taiwan Cochin Ceramics* (National Museum of History, 1999) contains four articles on the origin of Cochin ceramics and a few works of the second-generation apprentice of the Hong School. *The Grace of Clay- The Art of Taiwan Cochin Ceramic* (Jian Rong-Cong and Zheng Zhao-Yi, 2001) describes the origins of Cochin ceramics and includes life stories of Taiwanese craftsmen. It shows a number of pictures of old Cochin ceramics collected by Jiayi Xiang Tai Foundation. It is a considerable valuable resource for comparing different schools of ceramic making. *Taiwan Cochin Figurines Guidebook* (Chen Xiu-Zhu, 2002) summarizes the history of Taiwanese Cochin ceramics and craftsmen of the Hong School, and provides a valuable reference data. *Teaching and Learning Taiwan Cochin Ceramic Arts - A guided Manual and Workbook* (Lin Jin-Sheng, 2004), describes the history and processing of Cochin ceramic.

A few Cochin ceramic Seminars were held in Taiwan from 1997-2005. Related theses were brought together and published including *The Arts of Cochin Ceramic at Jiayi* (Cai Rong-Shun, 1997) and Symposium of Ye Wang's Cochin Ceramic and the Decoration Art of Ci Ji Temple (Ci Ji Temple, 2004), which discuss Ye Wang and his works. *Essay on Cochin Ceramic Academic Research Conference - Taipei Confucius Temple Cochin Ceramic Renovation Project. The Third Cochin Ceramic Restoration Project of Confucian Temple in Taipei* (Administered by a committee of the Taipei Confucius Temple, 2005) summarizes Cochin ceramic restoration in a Confucian Temple, Cochin ceramics of Taiwanese traditional houses, and presents the status of Cochin ceramics in Jiayi, Taipei, 2005.

Some special articles include: *Re-recognizing Taiwanese Cochin Ceramic* (Shi Cui-Feng, 2000) which is a lecture for the National Museum of History in 1998, collected in *To Build a Dream by Hands- The Art of Taiwan Cochin Ceramic*, which provides a unique

view on the name and origin of Taiwan Cochin ceramics. *From Han glazed Ceramic to Cochin Ceramic* (Shi Hui-Ming, 2002) discusses the origins and development of Cochin ceramics. *Types and Connotations of Cochin Ceramic* (Xie Dong-Zhe, 2002) highlight the themes and meaning of Cochin ceramics. *Development of Cochin Ceramic in Yingge Area* (Jiang Ren-Pei, 2004) discusses the situations of Cochin ceramic craftsmen during the “kiln lease firing” period at Yingge, and provides an important reference valuable for tracing the developmental history of Cochin ceramic. *Jian Nian and Cochin Ceramic Densely Laid on the Roofs of Taiwan Temples* (Li Qian-Lang, 2005) introduces Cochin ceramic craftsmen who migrated from mainland China to Taiwan during the Japanese Occupation Period.

Theses and dissertations include: *Research on Cochin Ceramic* (Zuo Xiao-Fen, 1996), which discusses the development and origins of Cochin ceramic in Taiwan and the integration Cochin ceramics into Taiwanese culture. *The Art Study of Lin Tien-Mu's Cochin Ceramics* (Zeng Young-Hong, 1996), *A Research of Ye Wang's Cochin Ceramic* (Yang Xiao-Wen, 1998), *The Traditional Jian-nian Works and the Branches of An-ping Area* (Hou Hao-Zhi, 2000), *The Master Who Retired from the Rooftops of Temples - A Study of Mr. Tsai Hsin's Cochin Ceramic* (Lan Fang-Lan, 2000), *A Study on the Chien-nien Craftsman Groups of Yongjing, Zhanghua* (Zheng Chun-Zhong, 2001), *A Research of Cochin Ceramic in Taiwan Traditional Residence: as an Example of Chai-Hsing Villa* (Li Ji-Fang, 2005), and *The Development of the Industry of Chien-Nien in Xingang, Jiayi: Focus on its Transmission and its Transformation of Craftsmanship and Material* (Liu, Ling-Hui, 2005), focus on a single craftsman or craftsmen in a region. The paper mentions some craftsmen of the Hong School, and contains interview records with the craftsmen, which are worth referencing. Other relevant papers include: *Developing the Arts Curriculum in Civic Universities-The*

*Example of Stone Carved Monkeys and Cochin Ceramic at Jiayi City* (Liu Pan-Ying, 2004), *The Research of Cochin Ceramic Art and Local Culture Industry Development* (Li Chun-Yu, 2005), and *The Strategy Research from Cultural Industries to Creative Industries - A Case Study of Cochin Ceramic* (Liu Xiao-Rong, 2006), which focus on Cochin ceramics and the local culture industry.

#### 4. Other Folk data and temple investigation

Folk data, such as, *The Investigation of Longshan Temple at Mengjia* (Li Qian-Lang, 1992), *A Research of Yongjing Hometown Information* (Zhang Rui-He, 1995), *The Architecture and Decorative Arts of Chao Tian Temple of Beigang* (Li Qian-Lang, 1996), *A Study of Ancient Construction Craftsmen at Gamalanin Qing Dynast*” (Lin Fu-Chun, 1998), and *Traditional Craft of Ilan* (Lin Fu-Chun, 2001), have provided a certain amount of information on craftsmen of the Hong School, which is useful.

### 1.8. Definitions of terms

1. **Architectural decoration:** Lu Yuan-Ding and Lu Qi (1992:3) indicated that, “decoration is an artistic treatment on the component to be attached to the construction entity. It may not have utility value, but does not affect the use and structure of architecture; its purpose is beautification.” Lin Hui-Cheng suggested that “decoration means a folk craft use in traditional buildings for improving the aesthetic feeling and conveying auspiciousness.” (Lin Hui-Cheng, 1995:147) Based on the above, ‘architectural decoration’ means the creation of architectural components, decorations, or patterns for beautification or for symbolic purposes for indoor or outdoor use, and may be produced by different materials in different methods.
2. **Craftsmen:** A master who is skilled at a certain technique, which is acquired from

apprenticeship. The works are usually produced by traditional methods or in response to market demands. The craftsmen are engaged in this technique as their livelihood.

3. **Dui Chang (Pin Chang):** This phrase implies “competition” or “contest”. In the past, the craftsmen of the same field or different fields would form some small groups of two to three persons for the convenience of fulfilling a contract. Thus, besides working as a team, it was common that several groups were employed to work on the same construction site. The groups were separated by the central axis of a temple into the left and right sides, or the front and rear halls. One group took charge of each area. Generally, the woodwork, stonework, and plasterwork in the principal construction projects of the temple were open for tendering separately, and the works were carried out separately as well. During the construction process, all details were kept confidential from other groups in order to encourage competition while cutting down the contract price (Li Qian-Lang, 2004:136). This phenomenon was call “dui chang”, and prevailed in Taiwan during 1900-1970 (Interviews Shi Cui-Feng, 2006).
4. **Folk Art:** According to the *Xiong Shi Chinese Dictionary of Arts and Crafts* (Wu Shan, 1991:106), “folk art” refers to “a popular art that is created by the people and widely accepted by the public; it reflects their lives and represents their aesthetic ideas and sentiments.” Shi Cui-Feng (1977:1) suggests that folk art reflects the social conditions for the majority group, showing its historic and artistic value. Zhuang Bo-He (1994:75) indicated in his *Taiwan Folk Art Models* that “folk art is passed down generation after generation. It is an art form that embodies both folk specialties and cultural connotations”. “It is a combination of folk life and aesthetics, closely related to public life, and reflects the aesthetic consciousness and values

with regard to clothing, food, living, and transportation.” Based on the above, folk art is a type of popular culture that is closely related to the life of common people and reflects the aesthetic consciousness and ideals with historic and artistic value.

5. **Jian Nian:** A technique used to attach colored porcelain chips onto a mortar sculpture, by the following steps: firstly, mould a prototype of a person or an animal with a mortar, then cut the colored bowls into various shapes, place or insert the chips on the wet mortar, and fix it into different shapes, such as a person, animal or flower. It is a similar process to mosaics in Western countries. Jian Nian is a type of inlay. The difference is that mosaics are usually attached to the wall or on the ground (plane), but Jian Nian is adhered in a three-dimensional way. The production cost is lower than that of Cochin ceramics, and the size of the artworks are more flexible and have no limits.
6. **Mortar sculpture:** Commonly used for the decoration of traditional buildings in Taiwan and mainland China it is a type of decorative art using lime mortar for moulding, and paint for coloring. It is characterized by lower cost and easier processing procedures, compared with Cochin ceramics and Jian Nian, and its size is not limited. In addition to the light grey colour of the clay itself, toner or pigment may be added during the making process, or moist paint can be applied to be adsorbed into the surface, similar to fresco painting in Western countries (it has been replaced by paint in recent years). Nowadays, cement has replaced the use of lime mortar.

## CHAPTER 2

### The Origin of Cochin Ceramics in Taiwan

This chapter investigates the origin of the name of Cochin ceramics, and traces the historical development of Cochin ceramics through a great variety of Taiwanese and Chinese documents. I investigate the sources and history of lead glazed ceramic technology, and by explaining different sorts of decoration on objects in Taiwanese temples I attempt to clarify what Cochin ceramics are. While exploring the earliest Cochin ceramics of Taiwan, the chapter reviews part of my field trip to China in 2007.

#### 2.1. The origin of the term: Cochin ceramics of Taiwan

Why is this kind of low-temperature fired architectural ceramic called Cochin ceramic? Where did the term Cochin originate? This section explores the source and history of the word Cochin.

“Cochin” ceramic is the name used for low-fired ceramic in Japan and Taiwan. Japanese and Taiwanese craftsmen used to call it “Kochiyaki” (which is Japanese pronunciation) during the Japanese colonial rule of Taiwan 1895 to 1945 (Jian Rong-Cong, 2001:6). In fact, folk craftsmen in Taiwan called it by the Fujian dialect, “vio ang\’a” (which are temple ceramic puppets), or “lam teng ang\’a” (glazed ceramic puppets) and so on.<sup>1</sup> The term “Cochin” was not found in southern Fujian, China before the end of World War II. People there termed it as “ang\’a” (ceramic puppets), “vio do ang\’a” (ceramic puppets on wall decorations) and so on (Shi Cui-Feng, 2000a:19). Nevertheless, under Taiwanese

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<sup>1</sup> Taiwan and Fujian (Quanzhou area) use the same dialect.



influence, people in Fujian of China also began to call them “Cochin ceramics”.<sup>2</sup>

### **2.1.1. Cochín – An old place name during the Chinese Han and Tang dynasties**

So-called “Cochin” was an ancient geographical region in China and Vietnam.<sup>3</sup> According to an ancient Chinese document “General History of Governmental Rites” written by the Linnan Governor Du You (735-812) in the Tang dynasty (618-907): “The people who live in the south had big wide toes; when they stood up their toes overlapped, therefore giving the place the name “Cochin” which means, “overlapping toes”. As the research of Chinese ceramic scholar Liu Liang-You (1988: 59-63) shows, “Cochin” emerged as early as the Han dynasty (206 B.C.–A.D.220). It is believed to refer to the “Jiao Zhi” set up by Emperor Wu Di (140 B.C.-87 B.C.) of the Han dynasty,<sup>4</sup> covering the south area of the Wulin Mountain Range which is equivalent to today’s Guangdong province (Liu Liang-You, 1988:59-63). Cochín might also refer to the Hanoi region, of Northern Vietnam or today’s Fujian, Guangdong and Guangxi provinces combined (Chen Xiu-Zhu, 2002:7).

Another use of the name Cochín derives from Cochín-China, a name used for various southern regions of Vietnam. Until the end of the 19<sup>th</sup> century, Vietnam was divided into the protectorates of Tonkin (in the north), Annam (in the center) and the colony of

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<sup>2</sup> Interview with Chen Kai-Feng, research fellow of Southern Building Museum, Quanzhou, Fujian. 19/1/2007.

<sup>3</sup> In 111 B.C. Vietnam was conquered by the Han dynasty of China and began a thousand years of Chinese rule over the Vietnamese people (Refers “Vietnam.” Encyclopedia Americana. 2008. Grolier Online. 24 Sep. 2008. <http://ea.grolier.com/cgi-bin/article?assetid=0403930-00>). From 111 B.C. to 203 A.D. during the Chinese domination period Vietnam was named “Cochin” (Refers Helen West, 1994:30).

<sup>4</sup> “Cochin” was derived from the Chinese “Jiao zhi”. Marco Polo had been to the area of Vietnam's coast in 1292, in his book “The Wonders of the World” (The Travels of Marco Polo) record a name of “Caugigu”, which is the county of Cochín (Giao Chi Quan). “Caugigu” was the name of Vietnam while during the Chinese ruled period (Han Dynasty). Afterward “Caugigu” was transformed into “Kutchi” by the Malays, later on the Japanese convert it as “Kotchi”, then Portugal names it as “Cauchi Chine”, the “Cochin China” (This kind of naming is due to Cochín at that time submitted to China), in order to distinguish from the geographic name of “Cauchi” (said that Kutchi or Cochín) in India (Refers Helen West, 1994:30).

Cochin China (in the south). (Duiker, William J. "Vietnam." *Encyclopedia Americana*. Grolier Online. 24 Sep. 2008. <http://ea.grolier.com/cgi-bin/article?assetid=0403930-06>).

To summarize, many scholars' statements concur that "Cochin" was an ancient geographical region in China, covering today's Fujian, Guangdong, Guangxi provinces and Hanoi of North Vietnam during the historical period from the Han dynasty to the early Tang dynasty.

It is clear that Cochin referred to a place in ancient China and Vietnam, as the names of places in the Han and Tang dynasties had in fact nothing to do with Cochin ceramics in Taiwan. This "Cochin" comes from the Japanese era when the ceramic for architectural ornament was termed "Kochiyaki",<sup>5</sup> which originated from the Japanese living in Taiwan during the Japanese Occupation (1895-1945).

### **2.1.2. From "Kochiyaki" to "Cochin ceramics"**

How did "Kochiyaki" become "Cochin ceramics"? Professor Shi Cui-Feng (1925- ) from the National Taipei University Graduate Institute of Folk Arts described the tea ceremony which was popular in Japan in the late Edo period (1615-1868). Shi Cui-Feng noted that utensils used in the tea ceremony were made of ceramics. Among them was the small incense box termed "Kogou" (Fig. 2-1).<sup>6</sup> The Japanese discovered that on the Northern part of Vietnam (Cochin) ceramic ink boxes which made in China were suitable for incense during the tea ceremony.<sup>7</sup> They bought these incense boxes from the Cochin to Japan and named these low fired lead ceramic wares "Kochiyaki" (Ozaki

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<sup>5</sup> Japan actively took in Chinese culture and incorporated Chinese characters for its own language from seventh century to ninth century. Therefore, Chinese loan words in Japanese were pronounced differently from the original Chinese although they were in the same Chinese character.

<sup>6</sup> Kogou is a small box with lid, usually in round shape; the lid is often decorated with animals, plants or lucky patterns in a diameter about 3-9cm and a height about 2.1-7.5cm.

<sup>7</sup> The Japanese incense differs from the stick incense of Taiwan, being a block of about the size of a peanut.

Naoto, 2001:105).<sup>8</sup> At that time the Japanese only knew the boxes were made in China, but did not know where, since the Vietnam was termed “Cochin”. For this reason, these incense boxes were called “Kochi Kogou” in Japan.<sup>9</sup> After the Edo period, during the period around 1868 to 1912, Japanese scholars began to realize that the so-called “Kochiyaki” ceramics in Cochinchina were in fact made at the Guangdong kiln (namely, the Shiwan Kiln) in China.<sup>10</sup> Hence, this kind of ceramic was termed “Kochiyaki”<sup>11</sup> in the antique circles of Japan (Shi Cui-Feng, 2000a:19-22).

In the same period Taiwan became a colony of Japan with many Japanese living in Taiwan. One of the famous artisans Ye Wang (1826-1887) was known as a legend in Jiayi, Taiwan, and it was said that he learnt how to make ceramics from artisans from the Guangdong Kiln (Zhang Li Dehe, 1953). So the Japanese teachers living in Jiayi, Kiichirou Kimura, Kiichirou Kawakami and Otohiko Nakamatsu, who were very interested in Taiwanese low temperature ceramics mistakenly thought it was same as the “Kochi Kogou”, and that the techniques were the same as the works fired in the Guangdong kiln. They called the ceramic pieces made in Jiayi “Kochiyaki” which is “Cochin” in Chinese, and introduced them into Japan. In the 1930s “Celebration of Three Hundred Years of Taiwanese Culture” held by the city government of Tainan (26/10/1930), Hidemasa Ozaki, the historian of the Culture and Education Bureau under the Taiwan Governor’s Office, presented an article “Taiwanese Culture in Qing

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<sup>8</sup> During the 17<sup>th</sup> century a trade route through sea which led from the Red River near modern Hanoi to Japan. Japanese named the sailboats “Cochin boats”. Ozaki Naoto, 2001:105

<sup>9</sup> In fact, such small ceramic product from Cochin made from 1300°C high-temperature biscuit fired is different from the low temperature ceramic in Taiwan.

<sup>10</sup> Shiwan ceramic is a folk kiln in southern China, which started to produce ceramic during the fourteenth century, and mainly produced ceramic for daily use, it also made the decorative ceramic for buildings. Mao Ping, “On the Aesthetic Characteristics of the Ceramic Art of Shiwan in the Ming and Qing Dynasties”. *Journal of Foshan University* Vol.13 No.3(1995):1-5.

<sup>11</sup> The Japanese “yaki” refers to ceramic wares.

dynasty”, which spoke highly of Ye Wang’s “Cochin” ceramics. The price of Cochin ceramic pieces has increased ever since then with the term “Cochin ceramics” being handed down (Shi Cui-Feng, 2000a:21-23).

This theory, summarized by Shi Cui-Feng, about the origin of the term “Cochin ceramics” was quoted almost without exception in related research publications before 2004 (researchers such as Zeng Yong-Hong, 1996:19-21; Chen Guo-Ning, 1999:18; Lan Fang-Lan, 2001:10-12). But there is still a controversy about the origin of Taiwanese Cochin ceramics. Shi Cui-Feng revealed his doubt, as he believed Taiwanese Cochin ceramics were different from those ceramics from the Guangdong Kiln, so that they could not have originated from there (Shi Cui-Feng, 2000a:23-28). By contrast, most of the Cochin ceramic researchers quoted from the first publication brochures written by Zhang Li Dehe published in 1953, discussed the Taiwanese Cochin ceramic potter Ye Wang and his work, and agreed that Cochin ceramics originated from the Guangdong kiln (Zhang Li Dehe, 1953).<sup>12</sup>

New research questions these assumptions and supports Cui-Feng’s ideas. The archaeological excavation of ceramics in places around Southern China over the past ten years suggests different evidence (Chen Long, 1998:82-89). According to Shi Cui-Feng (2000b: 23-28) there is a big difference between Shiwan ceramics (Guangdong kiln) and the Japanese Kochi Kogou (tea ceremony incense boxes).

Firstly, Shiwan ceramics from Guangdong are a high temperature firing ceramic, with a heavy weight and thick glazes (Fig. 2-2). Its firing, glaze colours and styles of finished products were all different from the Japanese Kochi Kogou, which were obviously not from the Shiwan Kiln in Guangdong. It is very obvious that Japanese Kogou was not

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<sup>12</sup>. The brochures has only 36 pages full text, and with 15 pictures.

made in Guangdong, therefore, Taiwan Cochin ceramics were not from Guangdong either.

Secondly, the discovery of the archaeological site “Tiankeng Kiln”<sup>13</sup> in the Pinghe county of Zhangzhou, Fujian, China in 1992 finally unlocked the mystery of the origin of the Japanese Kochi Kogou (Chen Long, 1998:82-89). A small ceramic box very similar to the Japanese Kochi Kogou was excavated and proved to be identical to the Kochi Kogou used in the tea ceremony. The kiln was dated around 1624. By inference, the Kochi Kogou coming into Japan in the Edo Period was made in the Tiankeng Kiln, Ping He County, Fujian. The finding of this kiln site was one of the most important kiln site excavations in China at the end of twentieth century (Mei Hua-Quan, 1999: 55-60).

About the same time, the Japanese collector Hiromu Honda began to collect Tiankeng Kiln products that had been exported to Southeast Asia. Most notably, more than one hundred pieces were found on Sulawesi Island, Indonesia and were displayed in Fukuoka City Museum in Japan from January to March in 2001. The general public began to understand more accurately the quality of the Cochin ceramics made in Fujian. Three years later, because of the researchers’ needs in Taiwan, the catalogue of the exhibition<sup>14</sup> was imported to Taiwan (interviews Shi Cui-Feng, 9/12/2006).

In summary, the early Japanese scholars mistakenly took the birthplace of Cochin ceramics as the Guangdong Kiln (Shiwan Kiln) in China and termed the decorative ceramics in Taiwanese buildings as “Kochiyaki” (“Cochin” in Chinese) accordingly. The mistakes covered both the birthplace name and the term. Although new

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<sup>13</sup> The Tianken Kiln was a kiln that made “Susancai”, it was a high temperature ceramic. Refer Chen Long, “The moulding and decoration art of Susancai from Tianken Kiln in Ping He county”, Relica From South 3(1998): 82-89. Jiangsi: Editorial office of Relics from South

<sup>14</sup> “*From the Sulawesi Island, Indonesia-Kochi Type Colour Glazed Ware, Collection of Honda Hiromu*”, Fukuoka Art Museum, 2001

archeological evidence was found in Fujian in 1992 (Chen Long, 1998:82-89) to prove that the Cochin ceramics used in the Japanese Tea Ceremony actually came from Fujian, the term of “Cochin ceramic” had been used for too long for the Taiwanese to change. Over the last twenty years, even temple decoration artisans and the general population in Fujian, China began to use the name “Cochin ceramic”.

The Cochin ceramics in Taiwan were a low fired lead glazed ceramic, it was related to the earliest Chinese lead-glazed ceramics from the Han dynasty. China’s lead glazed ceramics have a long history. Beginning at the end of the Warring States Period - third century B.C. They were represented by the green glazed ceramic jar with a lid, imitating the bronzes of the period (Fig. 2-3), which were in fashion. It seems likely that the whole piece was constructed with moulds (Margaret Medley, 1976:50).<sup>15</sup> The history of lead-glazed ceramics emerged after the end of the Warring States Period and can be traced back to the Han dynasty and its development through the Tang, Song (Liao), Ming and Qing dynasties.

The development of lead-glazed ceramics in China through the various dynasties are detailed in the following sections.

## **2.2. The beginning and evolution of lead glazed multi-coloured ceramics**

Cochin ceramics are a low temperature lead glazed soft ceramic,<sup>16</sup> originating from southern China. It was imported to Taiwan with southern Chinese immigrants and developed after they settled down in Taiwan in the eighteenth century. My discussion of the origin of Taiwanese Cochin ceramics begins with the lead glazed ceramics of China.

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<sup>15</sup> The greenish lead-glazed earthenware jar with moulded decoration (dated early 3<sup>rd</sup> century B.C.) is one of the collections of Nelson Gallery, Kansas. The jar diameter: 22.2cm.

<sup>16</sup> Ceramic fired at a rather low temperature (below 800°C).

### **2.2.1. Han dynasty green/brown glazed ceramics**

Low temperature lead glazed ceramics were an important invention of the ceramic industry during the Han dynasty (202 B.C. - 220 A.D.) period. The ceramics typically had a thick glaze, covering the entire ceramic object. The glazing materials used lead as their fluxing agent and metal oxides as colour-applying agents. The firing temperature was about 800°C with colours of green, yellow and brown. The most common glaze was green followed by a brownish yellow. This method first appeared during the rule of the Emperor Wu Di (140 B.C. – 87B.C.) of the West Han dynasty (206 B.C.- 8 A.D.) and reached its peak during the East Han period (25 - 220 A.D). As it was mainly popular in North China, it was often termed “North China glazed ceramic” (Zhu Bo-Qian and Li Yu-Xin, 2000:12). At this time Han glazes in dark green, light green, dark brown and tea yellow were widespread and popular (Yu Fu-Wei, Zhang Jian, 1994:61).

Abundant burial ceramics have been found from the Han dynasty period. The lead glazed ceramics were made specifically for and dedicated to the dead. They were produced in large numbers and rich in vessel shapes. The subjects were mainly of house models (Fig. 2-4, 2-5), animals, household utensils, bronze-like ritual vessels and lacquerware-like memorial service supplies. The green lead glazed ceramics from the Han period were often covered with a coat of silver “mercury spots” when excavated. Because they had been buried underground for centuries, this coat was formed by sediments in the layers of the lead silicate glaze after being decomposed by water and carbonate gas (Jiang Xiao-Xia, 1992:79-83).

Han lead glazed ceramics appeared suddenly in the middle of the West Han region, indicating a possible link with the opening of the Silk Road by Emperor Wu Di. Since

the Egyptians first invented the low-temperature glaze in about 3000 B.C., such “faience” was very popular. Around one thousand B.C, this glazing technology spread to the near east areas of Syria, Mesopotamia and finally Persia (Shi Hui-Ming, 2002:35) (Fig. 2-6, 2-7). By the end of the third century B.C., the lead glazed technology was found on the eastern Mediterranean coast and was widely used there around the first century B.C. The technique was imported to China along the trade routes between the West and the East after Emperor Wu Di opened the so-called western frontiers (Shi Cui-Feng, 2000b:28-30).

### **2.2.2. Tri-coloured glazed ceramics of the Tang dynasty**

Lead glazed ceramics were made in large quantities in the Han dynasty. However, it is in the Tang dynasty (618-906) that lead glazed ceramics were really carried forward. Some yellow and green colour glazed ceramic objects emerged in the North and South dynasties (439-581) before the Tang dynasty, such as the large number of green and yellow glazed ceramics unearthed in the Sima Jinlong Tomb (484), in Datong of Shanxi. They are all of a single colour, with a thick glaze. This glaze was not very fluid (Datong Museum, 1972:20-29). A few pieces of yellow glazed pots along with some green, light yellow and dark brown artifacts were excavated from the Fang Cui Tomb in North Ci period during the Northern dynasty (Wang Xiao, 1997:115). They are regarded as the forerunners of the tri-coloured glazed ceramics of the Tang dynasty. They are still an important type of the lead glazed ceramics even though they are not regarded as significant as the tri-coloured glazed ceramics.

Tri-coloured glazed ceramics from the Tang dynasty were one of the most outstanding achievements in the ceramic development of the Tang dynasty. Since luxurious funeral and burial customs were practiced in the Tang dynasty, tri-coloured glazed ceramic



products were influenced by the lavishness of funeral ceremonies. Tri-coloured glazed ceramics were mainly employed for funeral use, in major colours of yellow, green and brown as well as blue or purple occasionally (Fig. 2-8). Various metal contents made different colours (Wang Xiao, 1997:114).

The making of tri-coloured glazed ceramic of the Tang dynasty differs from the lead glazed ceramics of the Han dynasty. As the Chinese ceramic scholar Li Hui-Bing has pointed out (2000:22): Firstly, the body of tri-coloured glazed ceramics of the Tang dynasty were made of white Kaolin<sup>17</sup> rather than general ceramic clay. Secondly, many metal oxides were used as colouring agents in the tri-coloured glazed ceramics of the Tang dynasty, including copper oxide (will fire green), iron oxide (will fire tan), cobalt oxide (will fire blue) and manganese oxide (will fire purple).

Although lead was used as a flux both in the Tang and Han dynasties, in the Tang dynasty many types of metal oxides were used simultaneously in making tri-coloured glazed ceramics. The mobility of lead in the firing process mixed the glaze colours into different shades, resulting in colourful and eye-catching effects. In the making of the tri-coloured glazed ceramics of the Tang dynasty, the primary ceramic body was fired at 1100°C. The glaze firing was made at the lower temperature of 900°C (Li Hui-Bing, 2000:22).

Tang tri-coloured glazed ceramics decorated a wide variety of objects, including tomb guardian beasts (imaginary animals for protecting the owner of the tomb), guards of honour figurines, slave figurines, animal figurines, household utensils and architectural models (Fig. 2-9). Tri-coloured glazed ceramics of the Tang dynasty were first made in the era of Emperor Gaozong of the Tang dynasty (650-683), and were popular in the

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<sup>17</sup> Mostly of Kaolin, a few of them of fine clay body.

period of Emperors Zhongzong and Xuanzong (705-756), with 713-756 the peak years (Wang Xiao, 1997:116).

The tri-coloured glazed ceramics of the Tang dynasty were widely known for their vivid modeling and beautiful colours, in addition to their great contribution to ceramic making techniques with the first successful multi-colour glazes. Also central and western Asian decorative techniques and shapes (such as Fig 2-8) were applied to ceramics to reflect the characteristics of the great era of the Tang dynasty which included cultural exchanges with west-east trade (Shi Hui-Ming, 2002:36).

The beginning of tri-coloured glazed ceramics of the Tang dynasty has not been clearly determined, with many origin theories possible. Some scholars believe that they were imported after the opening of the Silk Road from the Middle East (Shi Hui-Ming, 2002:36-37). Others believe that it was the Chinese tri-coloured glazed ceramics of the Tang dynasty that affected the development of the tri-coloured glazed ceramics of Nara, Japan and the tri-coloured glazed ceramic of Persia (Wang Ren-Bo, 2000: 17-18).<sup>18</sup>

In short, the successful making of tri-coloured glazed ceramics of the Tang dynasty played a great inspirational role in the development of the tri-coloured glazed ceramics of the Song, Liao and Ming dynasties as well as the tri-coloured glazed ceramics of Nara, Japan.<sup>19</sup>

### **2.2.3. Tri-coloured glazed ceramics of the Song and Liao dynasties**

The Tri-coloured glazed ceramics of the Tang dynasty began to decline in the mid to late Tang dynasty and had completely disappeared by the Period of Five Dynasties

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<sup>18</sup> Also known as the “Islamic tri-coloured glazed ceramic”

<sup>19</sup> The term of “Tri-coloured glazed ceramic of Tang dynasty” could not be found in literature from the Tang dynasty to Qing Dynasty. Instead, the name came into being in early twentieth century

(907-979). It reemerged in the period of the North Song (960-1126) by the name of “tri-coloured glazed ceramics of Song”. The tri-coloured glazed ceramics of Song are simple and elegant in style with the glazes on the exterior surface (no glaze on the inside or the bottom), mainly in the colours of yellow, green, and brown (Fig. 2-10). Some pieces were glazed in white and dark brown (Shi Hui-Ming, 2002:38), resulting in simple and elegant effects. The colour of the body of the tri-coloured glazed ceramics of the Song dynasty is whitish with a slight gray or slight red hue. Hence, a coat of white “cosmetic clay” was put on the body for firing. The firing temperature was higher than that of the tri-coloured glazed ceramics of the Tang dynasty at about 850°C (Li Hong-Jun and Zhao Hong, 1998). The decorations of the tri-coloured glazed ceramics of the Song dynasty mainly adopted engravings and coloured patterns, which led to a defined border between the colours. The implements decorated with tri-colour glazes are mainly household utensils, toys, artifacts, burial and funeral pieces and ritual objects (Wang Xiao, 1997:117). Among these were ceramic pillows<sup>20</sup> which were made in a wide variety of shapes, and which basically formed the traditional style of central China.

The Liao dynasty (916-1125)<sup>21</sup> was set up by the Khitan tribe in 916 in coexistence with the Period of the Five Dynasties and the North Song dynasty (907-1125). The tri-coloured glazed ceramics made in the Liao dynasty were termed “the tri-coloured

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<sup>20</sup> During the Tang dynasty, there were two basic types of ceramic pillows, one used to sleep on, and one for taking a pulse. By the Sung dynasty, ceramic pillows were in a greater variety of designs, including those especially made to be buried with the deceased. The variation extended to size and style, and also to the kind of decoration, which usually implied some auspicious meaning.

<sup>21</sup> The Khitan tribe minority was an ancient nomadic tribe that lived in Northern China. By the early seventh Century they sought to establish their own state on China's frontier but failed due to the strong resistance of the Tang (618 - 907). As a result, the Khitan tribe was brought under Chinese rule. After the decline of the Tang, the Khitan tribe frequently attacked its neighbors, capturing people from other states, which brought a rapid increase in its power. In 916, Yelu Abaoji, the chief of the Khitan tribe, established the Khitan Kingdom and proclaimed himself emperor. Historically, Yelu Abaoji was called as Emperor Taizu. Two years later, Yelu Abaoji located his capital north of the Xar Moron River and named it Huangdu (Imperial Capital). In 947, Emperor Taizong renamed his dynasty the "Great Liao".

glazed ceramics of the Liao dynasty” in a style of simplicity and elegance. The colour of the glaze was not as fluid and colourful as that of the tri-coloured glazed ceramics of Tang dynasty. However, compared to the tri-coloured glazed ceramics of the Song dynasty, the tri-coloured glazed ceramics of Liao were bright in its glaze colours, although with less variety of shapes (Fig. 2-11). As social customs changed to less affluent funerals, the tombs and funerary items were simplified. The tri-coloured glazed ceramics of the Liao dynasty were normally for practical use. The vessels were mainly plates and dishes with Khitan ethnic characteristics. The tri-coloured glazed ceramics of the Liao dynasty were of a relatively higher firing temperature (at about 1120°C), 880-960°C for glazes. The body was harder with a lower water absorption rate in glaze colours of yellow, green and white. A coat of “cosmetic clay” was applied on the body before firing (Li Hong-Jun and Zhao Hong, 1998).

The colour glaze of the tri-coloured glazed ceramics of the Liao dynasty lacked the running glaze effect and the multi-level changes in colour characteristic of the tri-coloured glazed ceramics of the Tang dynasty, but it actually has a slight intermixed effect between the glaze colours. The decorations of tri-coloured glazed ceramics of the Liao dynasty were mostly in rich patterns, characterized by multiple layers or symmetric compositions.

#### **2.2.4. Tri-coloured glazed ceramics of the Yuan dynasty**

The era ruled by Mongols after the Song dynasty was termed the Yuan dynasty (1260-1368), and during this time very small numbers of tri-coloured glazed ceramics were made. However, some excavations made after World War II revealed ceramics such as the incense burner unearthed in 1964 in Dadou (today’s Beijing), the capital of the Yuan dynasty. It is a multi-coloured low temperature lead glazed ceramic created

from a mould (Michael Sullivan, 1999:195).<sup>22</sup> (Fig. 2-12)

Though only a few tri-coloured glazed ceramics from the Yuan dynasty have been discovered so far, it is evident through an analysis of historical development, with the previous Song and subsequent Ming dynasties which both used tri-coloured glazed ceramics, that it is an accurate claim that tri-coloured glazed ceramics were still made during the Yuan dynasty.

#### **2.2.5. The tri-coloured glazed ceramics of the Ming dynasty**

There were low temperature lead glazed ceramics during the Ming dynasty (1368-1644) called “the tri-coloured glazed ceramics of the Ming dynasty”. The glaze colours are usually white, brown and green, with green the largest proportionally.<sup>23</sup> The tri-coloured glazed ceramics of the Ming dynasty were very similar to those of the Liao dynasty. However, the naturalistic delicate design was another significant feature in addition to the relatively frequent use of a green colour. The depiction of figurines’ dress and clothing was quite detailed (Fig. 2-13) (Interview Shi Cui-Feng, 7/6/2006).

#### **2.2.6. The low temperature multiple-coloured lead glazed ceramics of the Qing dynasty**

It was during the Qing dynasty (1644-1912) that lead glazes came to Taiwan. The low temperature multiple-coloured lead glazes appeared as folk-art for building decorations in southern China.

There was a “tri-coloured glazed ceramic” in the name of “Su tri-coloured glazed”

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<sup>22</sup> The incense burner unearthed in building relics of Yuan Dynasty in 1964 in Dadu (Beijing) is in the mixed style of Chinese and ethnic culture. Refer Michael Sullivan, 1999:195.

<sup>23</sup> The green area may in the proportion of 3/5 to 4/5 of one object.

(Susancai) in the Qing dynasty,<sup>24</sup> with very similar glaze colours (yellow, green, purple) to those of the Taiwanese multiple-coloured Cochin ceramics. However, there were key differences - Susancai was a type of high temperature ceramic (Li Wei, 1999:98), unlike the Taiwanese low fired lead glazes. In addition, other kinds of ceramic were made in the Shiwan Kiln in Foshan Guangdong named “Shiwan ceramics”, which looked very similar to the Cochin ceramics of Taiwan. Both Shiwan and Taiwanese ceramics were made into decorative ornaments for rooftops. In contrast to the Taiwanese styles the ceramics made in the Shiwan Kiln were high temperature ceramics, and three-dimensional. Taiwanese Cochin ceramics were of the relief and low temperature ceramic types. In summary, the Qing dynasty ceramics were completely different from the low-temperature lead glazed Cochin ceramics from Taiwan.

A kind of low temperature lead glazed ceramic from the Qing dynasty originated from Zhanzhou and Quanzhou in Fujian, and is nicknamed “lam teng ang\’a” (glazed ceramic puppets).<sup>25</sup> It was imported to Taiwan during the Qing dynasty (Shi Hui-Ming, 2002:40). They became known as “Cochin ceramics” during the Japanese colonial period, and the name continued.

Such low temperature ceramic decorations were seen in old buildings and luxurious houses, built around eighteenth century in Quanzhou (Li Qian-lang, 2005:173-174). However, as these ceramic decorations were prone to damage and often needed to be replaced, the old buildings’ decorative low temperature ceramics have not been well preserved. This makes it difficult to trace the first appearance and date of Cochin ceramics.

During the eighteenth century large numbers of mainland immigrant Chinese went to

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<sup>24</sup> ‘Susancai’ was in vogue during the mid 17<sup>th</sup> century to early 18<sup>th</sup> century (Kangxi regime, 1662-1722).

<sup>25</sup> The above terms are in Fujian dialect.

Taiwan for their livelihood, and subsequently settled down in Taiwan. The low temperature lead glazed ceramics of Quanzhou were imported with the massive numbers of Fujian immigrants to Taiwan. This is because immigrants tenaciously defended the artifacts of their origins. As they settled down and became prosperous, they carried the living habits and customs of their home province into Taiwan. Consequently Cochin ceramics took root in Taiwan.

### **2.3. Decorations of traditional temples in Taiwan**

Taiwan is a small island off the coast of mainland China. Its land area is about 36,000 square kilometers. The reclaiming (by mainland China) and exploration of Taiwan started in the seventeenth century<sup>26</sup> with a large number of migrants from Fujian and Guangdong provinces crossing the Taiwan Strait. In addition to their arduous pioneering they had to endure fights and factions with the indigenous groups in Taiwan, often over land ownership. As well they needed to face natural disasters, and plague outbreaks. They led a daily life in constant fear. It was the religions of their homeland that supported these ancestors in the face of difficulties and gave them confidence and strength. Therefore, over the course of time, religion has become a very important part of the social life of the Han Chinese ('Han' was the description of the immigrants from mainland China), resulting in a large number of temples in Taiwan.<sup>27</sup>

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<sup>26</sup> Taiwan is located in the middle of a chain of islands in the western Pacific, and occupies a key position in East Asia's sea traffic. Before 1624, Taiwan was essentially isolated and under-developed, it was an indigenous nation that fought against Chinese Colonisation for many years. It began to grow rapidly following Dutch occupation in 1624. Taiwan has thrived in agriculture and commerce, and has created a trade-oriented society. After World War II, Taiwanese economic focus gradually shifted to industry. Today, Taiwan has become an industrialized hi-tech country. Taiwan has experienced alien regimes including that of Holland and Spain (1624-1662), Zheng Kingdom (1661-1683), Qing dynasty (1683-1895), Japan (1895-1945), and the Republic of China (1945- ). Refer Huang Fu-San. "Introduction", *A Brief History of Taiwan – A Sparrow Transformed into a Phoenix*. <http://www.gio.gov.tw/taiwan-website/5-gp/history/> (11/22/2007)

<sup>27</sup> According to the Ministry of the Interior statistics, temples in Taiwan reached a total of 11,573 in the year of 2006. <http://www.moi.gov.tw/stat/> (30/5/2007)

### 2.3.1. Religious beliefs in Taiwan

During the development of temples in Taiwan, the early establishment of temples mainly evolved from the “amulet of the homeland temple”,<sup>28</sup> or a substitute deity statue brought with them by immigrants to Taiwan (Ruan Chang-Rui, 1990:17).<sup>29</sup> Different ethnic groups or different communities that came from different areas of the mainland set up temples to worship gods from their homeland or from their families after they had settled down in Taiwan. This was in addition to temples for people from specific trades. For example: the literati gentry worshipped "Wenchang" (a famous literati from the Jin dynasty of the third-fifth century); business people worshipped "Guangong" (an historical character from the third century); the folk from the Quanzhou area worshipped "Baosheng Tati" (the god of medicine); the Zhangzhou area worshipped “the king building Zhangzhou” (a hero of Zhangzhou); and the Hakkas worshipped "the King of the three mountains" (the mountain god). The Japanese scholar Seiichirou Suzuki commented on Taiwanese temples: "The Taiwanese temple does not regard society as the centre; the temples developed along with the development of townships and villages of the immigrants" (Seiichirou Suzuki, 1994:16-18).

The early immigrants from Fujian and Guangdong provinces transplanted their gods and religious customs from their homeland to Taiwan for spiritual sustenance and to pray for peace and a smooth migration. Taiwanese folk religions are not based strictly on doctrines and creeds; they are an animistic religion of many gods. They do not violate

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<sup>28</sup> Before the immigrants leave their hometown, for their own safety it is a custom to implore an amulet from their hometown gods. The amulet can be seen as a part of gods, holding the gods' supernatural power. There was incense burnt ash and a Taoist magical drawing inside the amulet, which can protect the immigrant against the disaster and misfortune.

<sup>29</sup> In folk religion in China and Taiwan each temple can have their own branches in other places, but first must request to the original temple gods, after gods agreed, then the branch can obtain a substitute statue to establish the branch temple. Some exceptions will establish a branch temple by amulets that brought from immigrants.



the thought of Confucianism, Taoism and Buddhism, or the civil ethical concepts common to all these religions.<sup>30</sup> Such an integrated religion became a part of life to the Taiwanese, and had the role of maintaining social order and good customs (Liu Senhower, 1976:8-14).

After a temple was constructed in Taiwanese traditional society, it often turned into the village centre or the starting point of a city. In addition to offering spiritual consolation and religious beliefs to the people, the temples continued to be an important place for religious dissemination, and even became the local education centre, the convention centre and the command centre. The temple can be seen as a place with functions of religion, education, arts, amusement, self-government and safeguarding the community (Kang Nuo-Xi, 2004:5). Today, the temples of Taiwan still contribute to their functions of prosperity and social stability throughout the local community.

### **2.3.2. Motives and types of temple decorations in Taiwan**

Due to the special needs in the pioneering era of the early Qing dynasty (seventeenth century), Taiwanese religious activities were abundant, with many people praying for survival and fertility and hoping for the gods' help. When the economy permitted, people were active in building temples. Temples were set up in almost every place where there were Chinese immigrants. With their fervour for respecting and worshipping gods, these believers made whatever dedications were possible within their personal financial capacities by employing masters for building the most beautiful temples as the best way of expressing dedication to the gods. Accordingly, as the society became more sophisticated, more complex and more elegant temples were built with greater emphasis on their decoration. The use of complicated and elegant

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<sup>30</sup> Taiwanese folk religions absorbed the diversity of gods of Confucianism, Taoism and Buddhism, and enshrined these gods in the temples and worshipped them.

decoration objects in Taiwanese temples, such as engravings, mortar moulds, paintings, and ceramics, which reflect the preferences of Taiwanese for seeking a lively life in their spiritual as well as an aesthetic taste for pursuing an energetic enthusiastic life.

The traditional building scholar Li Qian-lang observed that the architectural features of temple decorations in Taiwan included incentives to pursue good luck, to avoid evil, to pray and for gaining self-praise. To obtain good luck and to avoid evil are the most basic aspirations of Taiwanese people. Through praying, may achieve the ideal state. Education sets up valuable or moral models to affect the majority of people and their descendants. Self-praise helps an individual to ascertain the achievements or status in a society. These were motivations for people to donating the materials as craftsmen embodied through temple decorations of these buildings, these architectural emblems expressed people's desires by forms and abstract symbols (Li Qian-lang, 2001:19-21).

The temple was the centre of life for ordinary people and a place of spiritual commitment, and its architectural decorations were an important aspect of Taiwanese traditional architecture. The traditional architectural decorations emphasized a cultural dimension as well as the artistically detailed narratives.

The temple decorations can be classified into five types according to the way of expression and embodiment (Kang Nuo-Xi, 2007:11):

1. Engraving: stone carving (Fig. 2-14), woodcarving (Fig. 2-15), brick carving (Fig. 2-16)
2. Moulding: Jian Nian (a kind of cut-and-paste ceramic decoration, similar to mosaics) (Fig. 2-17, 2-22), mortar moulds (relief-moulding) (Fig. 2-18), Cochin ceramics

3. Brick paving: bricks (Fig. 2-19), window panes (Fig. 2-20) and design brick paving (Fig. 2-21).
4. Inlaying: Jian Nian (Fig. 2-17, 2-22), wood inlaying, shell inlaying and glass inlaying
5. Colour painting: plane colour painting (on wood, and stone) (Fig. 2-23), relief painting (Fig. 2-24), fresco painting (Fig. 2-25), door-god painting (Fig. 2-26), wall calligraphic (Fig. 2-27).
6. Others: hand-painted tile decoration.

The second category of these six types of architectural decoration is the main subject of this research, especially Cochin ceramic, with Jian Nian and mortar moulding as auxiliary subjects.

## **2.4. Knowledge of Cochin ceramics in Taiwan**

This section discusses the main research focus of Cochin ceramics and its close relationship with temple architecture.

### **2.4.1. What are Cochin ceramics?**

Cochin ceramics are a low-temperature lead-glazed ceramic, with hand modeling, made by artisans. It was imported from Quanzhou, Fujian to Taiwan in the eighteenth century. Cochin ceramics were mainly used as building decoration for temples, family worship sites or luxurious houses. As discussed above, it also had a religious decorative function.

The figurines were modelled in clay and were fired twice; a bisque firing first, followed by the secondary glaze firing. The glaze was a low temperature lead glaze in about five

to ten colours. The special glaze was rouge red,<sup>31</sup> unique to early Cochin ceramic glazes (Fig. 2-28). Moreover, as the temperature range of glaze firing for rouge red was relatively small, it was often the benchmark when a variety of coloured glazes were being fired (Wu Shan, 1991:161-162). The local potter Ye Wang was the best-known Cochin ceramic master for being adept at using rouge red. The Chinese master Hong Kun-Fu coming to Taiwan later was also famous for his success at using the rouge red colour (see 3.2.2 and 5.2).

Craftsmen used these simple techniques and firing methods to make the Cochin ceramics,<sup>32</sup> and its bright and vivid colours enriched the monotonous buildings with figures that represented a narrative, and movement. Just like admiring an exciting play, these ceramic relief stories satisfied the desire of people to watch dramas.

Cochin ceramics were often used to decorate the traditional buildings of Taiwan, and were extremely well received by the people. They were very popular before World War II, but they did have some shortcomings. Some disadvantages included lack of hardness, so that the ornaments broke easily and they had a tendency to weathering. When the artisan was required to make large-sized pieces, they could not be made in one piece but needed to be divided into several parts to avoid cracking when fired in a kiln.

Cochin ceramics were often placed inside and outside buildings in key positions such as the keel (roof ridge), the Chi Tou (eave mouth), Pai Tou (end of a slope ridge), Shui Che Du (frieze), Xuan Yu (pediment), the top block wall, the door top block, the

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<sup>31</sup> Commonly known as “magenta”, appearing in a state of light rose and bright transparency. As the colour is close to the colour of the lipsticks used by women in the Qing dynasty, it is termed as rouge red. In fact, it is in light rose

<sup>32</sup> The Cochin ceramic was easy to make, craftsmen only need simple tools for moulding. They built a temporary open-air style kiln in the open area for firing the works, and used wood for fuel, which was cheap and convenient.

window top block, Long Hu Du (Dragon and Tiger walls), Niao Ta (the bird-perching wall) and other places (See Diagram 2.1). Subjects represented included animals, plants, texts, artifacts, symbols, and relief narratives (See Chapter 7), most of which described stories and characters from local operas.

The Cochin ceramics installed in temples were not only for decoration, but also had a variety of functions for religious and social rituals, including a strong sense of avoiding danger and pursuing happiness, as well as educational functions. In addition to their close ties with folk religions, many Cochin ceramic subjects revealed the miraculous stories of the gods who were worshipped in the temples. Moreover, Cochin ceramics also had an instructional function in the time before universal education (which started around the 1920s). People could learn and understand the ethical values of loyalty and righteousness. Such an educational form of “joyful teaching” had a subtle role for those ordinary people who were not literate, in a predominantly oral culture.

In short: the Cochin ceramic form was a traditional decorative art integrating local opera, sculpture, painting and ceramics and its intention was to give moral instruction, to ward off evil and pursue happiness.

#### **2.4.2. The relationship between the Cochin ceramics and the local operas**

The most common themes of Cochin ceramics were scenes from opera and novels. The types of stories can be roughly divided into two categories by content: “civil scenes” (literary drama) (Fig. 2-29) and “military scenes” (action drama) (Fig. 2-30). The “civil scenes” mainly told love stories of gifted scholars and beauties as well as civilized social stories; while the “military scenes” told stories about war, wrestling immortals and demons, or war drama allusions enacted in battle scenes.

The Cochin ceramic temple decorations of subjects in opera reflected to a great degree the flourishing opera productions in Taiwan. The opera performances were indispensable to various temple activities. The opera performances continue today to serve not only as a religious drama (a way of expressing thanks to god), but also as a main amusement for the general populace (Zhang Qi-Feng, 2004:16-18). The Cochin narrative ceramics on the temple walls referred to dramatic performances, even when there were no such real performances staged.

There had been opera activities and performances in Taiwan ever since the rule of the Dutch and Zheng Cheng-Gong in the late period of the Ming dynasty (mid seventeenth century). And then, for the two hundred years since the Qing dynasty until the days of the Japanese occupation, Taiwanese opera activities and performances were extremely close to the daily lives of people. The wide varieties of operas<sup>33</sup> were staged regardless of time or social festivals, achieving a booming development. The so-called festival performances of opera referred to the way of expressing thanks to the gods and to celebrate the deity's birthdays; while the opera performances had another function - as stipulated by the social statues, related to punishment<sup>34</sup> for crimes committed.<sup>35</sup> The wrongdoer needed to spend the payment of money to engage a theatrical troupe to entertain the villagers after resolving disputes, in order to show contrition and to apologize (Shi Cui-Feng, 1977:81). The opera performances were very close to the daily life of the people from the earliest historical periods (sixteenth century) in Taiwan (Fig. 2-31).

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<sup>33</sup> More than ten types of operas appeared then.

<sup>34</sup> The Qing law also provides penalties for those who violate the civil order. In order to show the repented and apologizing, the persons who make mistake must engage a play and entertain people.

<sup>35</sup> Dispute matters included adultery, fighting and misunderstanding.

As the life of people was very close to opera performances, Cochin ceramics were used for decorating temples for the gods' enjoyment. The ceramics were mainly of opera figure subjects, who staged play after play each day for the gods in the temples.

## **2.5. The emergence of Cochin ceramics in Taiwan**

This section traces the earliest temple decorations in Taiwanese recorded through historical documents, looking for the earliest Cochin ceramic examples which existed in Taiwan.

As I have shown above (2.2.6) the Cochin ceramics from inherited ceramic techniques from Fujian Province in South-east China. As a low temperature, lead-glazed, soft ceramic, it was mainly used for decorating temples and luxury houses in the eighteenth century. It can be seen from related historical data that the earliest temple decorations in Taiwan appeared in 1715, although surviving examples are no earlier than the early nineteenth century.

### **2.5.1. Historical data recording the first temple decorations**

There is no official document recording the first use of Cochin ceramics in Taiwan. However, historical data relating to the temple decorations in Taiwan can be traced by travelogues written by some Chinese officials after coming to Taiwan, such as "Crossing the Taiwan Strait" (1736).

"In Kangxi 54 (1715) of Qing dynasty, the chamber of commerce of Quanzhou and Zhangzhou in Tainan of Taiwan proposed to construct 'the Shui Xian Temple' with very fine corridors, pavilion, ridge of roof which was decorated with carved flowers and figures, it was very exquisite and all made by Chaozhou craftsmen." (Huang Shu-Jing,

1994:44).

The 1720 “Taiwan County Chronicles” (edited by Chen Wen-Da, 1993) recorded: “The Shui Xian Temple in Tainan is magnificent beyond all temples.”<sup>36</sup>

It can be seen from the above historical data that Chaozhou craftsmen had been invited to do temple decorations in 1715. Moreover, there is evidence that human figures, plants and flowers had been used for temple rooftop decorations. Yet, there was no detailed information about the type of decoration of the Shui Xian Temple.<sup>37</sup> However, further information came from “Chaozhou Folk Painting Figures Exhibition” in the Gaoxiong Museum of Fine Arts from November 2003 to March 2004, which displayed examples of Chaozhou painted figure ceramics from 1900s to 1990s. The Chaozhou ceramics were a three-dimensional form of ceramics, and were painted with vibrant colours after low temperature firing (about 500°C). Its hardness was lower than Taiwan Cochin ceramics. The forms are in an individual style and were more realistic with subjects mainly of opera stories (Fig. 2-32).<sup>38</sup>

### **2.5.2. The earliest Cochin ceramics in Taiwan**

From the investigation of traditional buildings in Taiwan, we know that the earliest Cochin ceramic works that survive in Taiwan came from the Cai House, built in the early nineteenth century (1810-1820), located in Yuanli, Miaoli (<http://sjc.myweb.hinet.net/environment.htm> 6/6/2006). Although the building is now falling into ruin, some Cochin ceramics still remain today (2006) on the building frieze

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<sup>36</sup> The Tainan Shui Xian Temple was damaged in World War II (1938-1945) was rebuilt after World War II.

<sup>37</sup> Chaozhou region is known for clay sculpture, colour painting ceramic and brick engraving. The decoration is one of the three types, which are without glazing.

<sup>38</sup> The same Chaozhou ceramic can be found in the collections of Jade Calligraphy & Painting Association. They are very delicate, fine and realistic with poor hardness due to low firing temperature.



and on both sides of the entrance to the hall (Fig. 2-33, 2-34). The earliest Cochin ceramics existing in temples is in the Long Shan Temple in Lugang Township constructed in 1786. Cochin ceramics examples come from the time of the rebuilding of the temple in 1830. Pieces installed at that time can still be seen on the frieze to the left and the right walls of the front hall (Fig. 2-35). However, no signatures of the masters have survived. The second example of temple Cochin ceramics is the native Taiwan Cochin master Ye Wang's work. According to the records of the Jin Tang Temple at Jiali, Tainan, when rebuilding the Jin Tang Temple in 1855, Ye Wang was invited to make Cochin ceramics, but his work was all destroyed in subsequent renovations and rebuilding (Zhang Shu-Qing, 2001:60; Zuo Xiao-Fen, 1997:56). The third example was the works made in the Feng Shan Temple (possibly made by the Quanzhou masters), Lugang in 1856 (Fig. 2-36).<sup>39</sup> Also in 1860, Ye Wang made Cochin ceramics in the Ci Ji Temple, Xuejia of Tainan<sup>40</sup> (Fig. 2-37) (Zuo Xiao-Fen, 1997:57). These are examples of known masters and with evidence of the date of the building. We can conclude that the Cochin ceramic masters working in various places in Taiwan came from mainland China as well as Taiwan.

All this historical data shows that the early temple decorations in Taiwan can be traced from 1715 (Shui Xian Temple). The early building decorations were Chaozhou-style clay sculptures or low-temperature fired painted ceramics, which were not identical with the Quanzhou-style glazed Cochin ceramic. From the existing examples of Cochin ceramics in Taiwanese buildings, we can see that Cochin ceramics emerged in Taiwan no later than the early nineteenth century. We cannot be sure whether there were any Cochin ceramics earlier, due to a lack of evidence of real subjects and historical data.

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<sup>39</sup> The time of making was kept and no names of masters left.

<sup>40</sup> Parts of the Cochin ceramic were left until the present.

**Table 2.1: Temple sites and historical sources of the earliest building decorations in Taiwan**

Rearranged by author

Year	Place	Type	Notes
1715	The Shui Xian Temple, Tainan	Historical document. No information on decoration type (no real evidence left)	Source: Huang Shu-Jing, 1736, <i>Historical Data crossing the Strait</i> .
1720	The Shui Xian Temple, Tainan	Historical document. No information on decoration type (no real evidence left)	Source: Edited by Chen Wen-Da, 1720, <i>Taiwan County Chronicles</i> .
About 1810-1820?	Cai House, Yuan Li, Miao Li	Cochin ceramics on Shui Che Du (frieze), Cochin ceramics on the upper block walls on both sides at the entrance of the hall (extant)	Field trip: 17/1/2006
1830	The Long Shan Temple, Lugang	Cochin ceramics on Shui Che Du (frieze) (extant)	Established in 1786 Field trip: 20/1/2006
1855	The Jin Tang Temple, Jiali, Tainan	Cochin ceramic (destroyed)	Historical document: records of Jin Tang Temple.
1856	The Feng Shan Temple, Lugang, Zhanghua	Cochin ceramic on Long Hu Du remain	With the date of manufactured year on the wall. Field trip: 21/1/2006
1860	The Ci Ji Temple, Xuejia, Tainan	Cochin ceramics on Shui Che Du (frieze), Niao Ta (Bird perching wall), at the entrance block walls (extant)	Field trip: 5/2/2007

Information source: from the source cited 2.5 and field trip.

## 2.6. Fieldwork study in Fujian, Province China

In this chapter I have shown that the origin of the Cochin ceramics of Taiwan does not come from the Guangdong Kiln, and there is still controversy about whether its origin is in Quanzhou or not. To solve the mystery I carried out a field trip to Fujian Province in

China, to seek the link between Taiwan Cochin ceramics and Quanzhou. The following section records the fieldwork investigation process and its results.

### **2.6.1. The earliest architectural decorative ceramics in Fujian**

In 2007 I conducted a twenty-day fieldwork study in Fujian (10/1-29/1/07) in South China to find out the origin of the Cochin ceramics of Taiwan (See Appendix 1). Although, I had covered ancient sites in Quanzhou and Xiamen, Fujian with many photos taken, unfortunately those well-known ancient sites almost turned out to be new sites, this was true even for the “recreated ancient sites”. Ancient buildings have all been destroyed by the development of new cities, and despite the fact that there is a prohibition now on destroying worthy old buildings,<sup>41</sup> it has come too late to save the Cochin ceramic.

Despite this disappointment, in my fieldwork study, I accidentally discovered the largest and earliest ceramics of *Kylin* (a Chinese unicorn, in visual size about 400cm x 180cm) on the wall<sup>42</sup> on the west side of the Kai Yuan Temple (Fig. 2-38). The wall was originally established as part of the gate to the Cheng Huang Temple of Quanzhou and was later transferred to the Kai Yuan Temple, as the Cheng Huang Temple had been completely destroyed in the 1970s (Zeng Fu-Zhi, et al. 2003:62). The low relief was cut into pieces and reassembled after being transferred to the Kai Yuan Temple, and it remains well preserved.

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<sup>41</sup> The list of 258 key protection relic sites in China was proclaimed in 1988. Fujian has only 3 listed. Fujian has 85 sites on the list of 2350 sites published in 2006 with only 8 sites of ancient temples and ancient houses in Quanzhou area listed. Refer to Wikipedia: <http://zh.wikipedia.org/wiki/>

<sup>42</sup> It was origin put on a “protected wall” of Chenghuang Temple. “Protected wall” is a unique form of Chinese architecture, which placed at the entrance to the building to block the view of visitors.

There was a sun above the *Kylin* with its emerald green scales. The *Kylin* steps on eight treasures<sup>43</sup> (brown, biscuit fired), with the inscription: “Made by Hong Yang-Hui, 1795”. On the both sides of the *Kylin*, were four biscuit fired ceramic walls, “the two holy men He and Ho” (2 pieces) and “auspicious motifs” (2 pieces) next to the *Kylin*. (Fig. 2-39~2-42)

The *Kylin* on the protected wall was made in high temperature firing in 1795 (Originally it was placed outdoors). Its glaze and body were well combined, and did not have the fine cracks often seen in low temperature lead glazed ceramic surfaces (Fig. 2-43). This indicates that the glaze was not a low temperature lead glaze. The body was solid and it produced a solid sound when tapped, also implying it was made in a high temperature firing (See Diagram 2.2). The protective wall of the temple was usually placed at the entrance; and the reliefs were still in a good state after more than two hundred years of weathering. For Cochin ceramics it is impossible to keep a low-temperature lead glazed ceramic intact for a hundred years. As a consequence, it can be reasonably inferred that the unicorn was made by the high temperature ceramic technique.

Although the *Kylin* was not the Cochin ceramics of a low temperature, the name and year left by its maker prove that glazed ceramics for building decorations had already emerged in Quanzhou as early as the eighteenth century. Although one can find this kind of decoration in traditional buildings of north China, the unicorn protection wall is of very special significance because it is a known large-scale ceramic building decoration found in south China.

### **2.6.2. Ancient Cochin ceramics in Xiamen and Quanzhou areas**

During the specially arranged twenty days fieldwork study in Fujian I found the

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<sup>43</sup> The eight treasures are religious implements used in Buddhist or Taoist services

existence of late nineteenth century low temperature ceramics in ancient buildings in Quanzhou. However, the decorations were not well preserved since they were very fragile. Since I was not able to visit all the ancient luxurious houses in Fujian during this field study, the following section will briefly discuss the low-fired Cochin ceramics left.

The one relatively well-preserved ancient residential house is located close to the Kai Yuan temple (on the East Street in Quanzhou) (Fig. 2-44, 2-45). As well the Cai Zi-Shen ancient houses (Zhangli villiage, Guanqiao Town) in Nanan County, Quanzhou also have some Cochin ceramics left (Fig. 2-46, 2-47). In addition, the Yang A-Miao residence in Tingdian, Quanzhou (Tingdian Villiage, Jiangnan Town) also has a few old Cochin ceramic decorations (Fig. 2-48, 2-49). The Cochin ceramics in other ancient luxurious houses were almost all seriously damaged (Fig. 2-50).

As for ancient Cochin ceramics in Fujian's temples, the following is my fieldwork study: the Family Temple of Hong's (now the site of an interim architecture museum) has a few exquisite old Cochin ceramic decorations on the walls (Fig. 2-51~ 2-53). Cochin ceramics can be found on both walls at the entrance to the Nan Pu Tuo Temple (Fig. 2-54, 2-55) and on the roof top of the Ci Ji Dong Temple in Xiamen (Fig. 2-56, 2-57) as well as the frieze on the back hall of the Kai Yuan Temple (Fig. 2-58, 2-59), a few on the roof top of the Guan Yu Temple (Fig. 2-60, 2-61), and on the main hall's Shui Che Du (frieze) of the Nan Tian Temple, also on the roof top of the Tian Hou Temple in Quanzhou (Fig. 2-62, 2-63) (See Diagram 2.3, 2.4). Most of the other ancient temples have been rebuilt (owing to the rapid economic development such renovations were very popular after the 1990s). Even the well-known temples are no exception. As a result, many antique Cochin ceramics were replaced with newly made Cochin ceramics or Jian Nian. The old Cochin ceramics in Xiamen and Quanzhou areas are facing

destruction, just as they are in a similar situation in Taiwan.

### **2.6.3. Fieldwork study results**

The ancient Cochin ceramics found in Xiamen and Quanzhou are very similar to those found in Taiwan in terms of glazing colours and subject matters. There is no doubt that they have the same origin. Regarding their date, most of them were found to have been made in the late Qing dynasty (from the 1850 to the 1900). As for the ancient temples in Xiamen and Quanzhou, due to the lack of building records of the ancient temples, and without the signatures of the craftsmen surviving, the exact dates of the Cochin ceramics are uncertain. However, judging by the condition and damage of the glaze colours, a date in the early nineteenth century seems likely.

The results of my fieldwork study have shown that due to the serious damage of the local ancient buildings, it is difficult to trace back the accurate date of the Cochin ceramics at Fujian. Yet, judging from the style and materials of existing ceramics, they are contemporary to, or a couple of years earlier than, those in Taiwan.

## **2.7. Summary**

This chapter has demonstrated that there is no written documentation of the initial Cochin ceramics in Taiwan. Nevertheless, beautiful and intricate decorations emerged on rooftops in temples across Taiwan dating from 1715, as they were described in Chinese officials' travelogues. The evidence exist that shows Cochin architectural ceramics were installed in the Cai House in Miaoli around the 1810s. Although it can be inferred that Cochin ceramics may have existed before 1810s, the exact years cannot be determined due to lack of clear evidence.

The “Cochin” in Cochin ceramics is actually the name of a place. The Edo era Japanese used porcelain and ceramics purchased from the Indo-China peninsula in Tea Ceremonies and called these Kogou as “Kochi Kogou”. Afterwards, during the Japanese rule of Taiwan Japanese scholars mistakenly took Taiwanese Cochin ceramics and Kochi Kogou as the same, and called them by the same name of “Cochin ceramics”. The term “Cochin ceramics” first appeared in the circle of Japanese scholars in Taiwan in the early twentieth century. Soon, the Taiwanese adopted the term, now it is the common name for this kind of ceramic.

The techniques of Cochin ceramics can be traced back to the Han dynasty when lead glazed ceramics prevailed. It developed into a more intricate and elegant style in the Tang dynasty, resulting in the well known tri-coloured glazed ceramics of the Tang dynasty, afterwards the tri-coloured glazed ceramics of the Song dynasty, the tri-coloured glazed ceramics of the Liao dynasty and the tri-coloured glazed ceramics of the Yuan dynasty. Many low temperature tri-coloured glazed ceramic burial objects existed in the Ming dynasty. The Cochin ceramics of the Qing dynasty were made for building decorations instead of funeral monuments.

My study has shown that in the Qing dynasty, people in Fujian incorporated the techniques of low-temperature lead-glazed ceramics into the making of building decoration Cochin ceramics for temples, luxurious house roof tops as well as indoors. Such Cochin ceramics were made in almost the same period or a few years earlier than those in Taiwan.

## **CHAPTER 3**

### **The Evolution of Taiwanese Cochin ceramics**

Following on from Chapter 2, which discussed the Chinese origin of Cochin ceramics in Taiwan, this chapter investigates the evolution of Taiwanese Cochin ceramics from 1715 to 2006, by answering these questions: Who first made Cochin ceramic in Taiwan? When did local craftsmen appear? Did the changes of culture under different regimes and rulers influence the evolution of Cochin ceramic? What is the appropriate way to describe Taiwanese Cochin ceramic development?

#### **3.1 The phases of the development of Taiwanese Cochin ceramics**

Temples in Taiwan are renovated every 20 to 30 years, and even rebuilt entirely after a century (Jian Rong-Cong, 2001:57). Because the Taiwanese traditional temple was basically made of a wooden structure with brick walls, it usually lasted for around a hundred years. Due to the weathering of wood the roof tiles beneath were easily damaged and the temples needed frequent repair. When the temple administration considered the temple was aged, they usually decided to rebuild it (Interview Professor Shi Cui-Feng, 15/11/2005). They were also aware that a new and resplendent building would entice more believers. The rebuilding of temples needed enormous resources, and by giving money the faithful had an opportunity to express their reverence to the deities, who would then give the donors a blessings (Interview Professor Shi Cui-Feng, 15/11/2005). Having the donor's name inscribed on the temple was a popular incentive for temple reconstruction in Taiwan. For these reasons, the amount of existing Cochin



ceramics has decreased since 1960s. According to the historical records of Taiwan (as discussed in chapter 2), ridge decoration of the temple roof had become popular throughout Taiwan by 1715 or even earlier. The artifacts preserved on ancient buildings showed that the oldest Cochin ceramic appeared in Taiwan in 1810s (See chapter 2, 2.5).

In recent years, due to the different stages of the development in Taiwan Cochin ceramics, a few scholars and researchers have started to divide the development of Taiwan Cochin ceramic into several phases (See Table 3.1), but the definitions of time periods differ for each scholar. For example, Jian Rong-Cong, based his phases on both the history of Taiwan and the development of innovative techniques for making Taiwanese Cochin ceramics (the time periods of Phases 1 and 2 were not specified), and he proposed the following: Phase 1: around 1616 - 1835, Phase 2: around 1835 - 1895, Phase 3: 1895 - 1978, and Phase 4: 1978 - present (Jian Rong-Cong, 2001:22-24).

Cochin potter Xie Dong-Zhe, based his phases on the changing production methods of Cochin ceramics and suggested: Phase 1: around 1650s - 1895 (the time periods of Phases 1 were not specified), Phase 2: 1895 - 1960, Phase 3: 1960s - 1975, and Phase 4: 1978 - present (Xie Dong-Zhe, 2002:46).

Researcher Chen Xiu-Zhu from Taipei County Yingge Ceramics Museum, adopted Jian Rong-Cong's opinion and divided the development of Taiwan Cochin ceramics into 4 phases. The major difference is the time period of phase 1, Chen proposed Phase 1: 1715-1835 based on the historical data that showed the first temple decorations of Taiwan dated from 1715 (Chen Xiu-Zhu, 2002b:57,59,63,90).

From my own research I have discovered that the phases proposed above are not quite appropriate, because the time periods proposed by Jian Rong-Cong and Xie Dong-Zhe

were widely spaced, and the reasons for dividing the phases differed greatly, including chronology, the changing of glazes, and the introduction of new technology and production methods.<sup>1</sup>

**Table 3.1: The Phases of Cochin ceramic development**

<b>Phase Name</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Reference</b>
Jian Rong-Cong	Ca.1616- 1835	Ca.1835s- 1895	1895-1978	1978- present	“The preliminary study of Taiwan Cochin ceramic”. <i>The Grace of Clay- The Art of Taiwan Cochin Pottery</i> . Taiwan: Taiwan Provincial Literature Committee, 2001.
Xie Dong-Zhe	Ca.1650s- 1895	1895-1960	1960s-1975	1978- present	“The decoration types and the meaning of Cochin ceramic at temples.” <i>Taipei County Cultural Quarterly</i> 73 (2002)
Chen Xiu-Zhu	1715-1835	Ca.1835s- 1895	1895-1978	1978- present	<i>Taiwan Cochin Figurines Guidebook</i> , Taipei County Yingge Ceramics Museum, 2002b.

In contrast, in my research I divided the development of Taiwanese Cochin ceramics into three stages, which are based on Professor Shi Cui-Feng’s suggestions and took into account the history of Taiwan and the changes of Taiwanese culture under different regimes and rulers, which influenced changes to Cochin ceramics (Interview, Shi Cui-Feng, 15/11/2005). Therefore, I divided the phases as: Phase 1: 1715 – 1895 (from mid-Qing Dynasty to late-Qing Dynasty). Due to the relevant records revealed that the first temple decoration appeared in 1715 (See chapter 2, 2.5); Phase 2: 1895 – 1945 (the

<sup>1</sup> At 7 July, 2002 Taipei County Yingge Ceramics Museum held a conference of Taiwan Cochin ceramic, and Cochin ceramic craftsman Xie Dong-Zhe presented a paper “The decoration types and the meaning of Cochin ceramic at temple” from National Taipei University Graduate Institute of Folk Arts Prof. Shi Cui-Feng questioned the basis on which research method or reason for dividing Taiwan Cochin ceramic into four phases, but Xie could not answer and admitted that he needs to reconsider.

period of Japanese Occupation); and Phase 3: 1945 – present (post World War II to the present). Each phase of the development of Cochin ceramic will be elaborated below.

### **3.2. The development of Taiwanese Cochin ceramics from the middle to late Qing dynasty (1715-1895)**

#### **3.2.1 Historical background**

As Professor Shi Cui-Feng pointed out above, the historical background is vital in understanding Cochin ceramic. I initially outline a general historical overview of Taiwan and then I discuss the Chinese and Taiwanese craftsmen, who are relevant to my research.

In the early Qing dynasty, Cheng Cheng-gong with his troops based in Taiwan, waited for a chance to overthrow the Qing dynasty and resume the Ming dynasty. During the Shun-Zhi era of the Qing dynasty (1644-1661), Emperor Shun-Zhi adopted relentless policies to isolate Taiwan by severing all material sources to Cheng. In 1683 when Taiwan was reoccupied, the central government initiated an immigration control policy, and forbade Cantonese immigrants to Taiwan. In 1696, the immigration ban was partially lifted, and in 1732, immigrants were allowed to move to Taiwan along with their families. As a result, new immigrants from Zhangzhou, Quanzhou, and Chaozhou significantly increased. In 1760, the immigration restriction was fully abolished, leading to a huge increase in the number of immigrants from Fujian and Canton (Xie Zong-Rong, 2003:34). By 1786, immigrants from Zhangzhou and Quanzhou made up the majority of immigrants, and Cantonese immigrants accounted for 30% - 40% of the total (Lian Heng, 1992:7:156).

During the mid-Qing dynasty, a stable society and a prosperous economy made it

possible for immigrants to gather extra resources to build temples and luxurious houses. For this purpose, craftsmen were hired from mainland China to build these temples and houses (Li Chun-Yu, 2005:58). In Taiwan there is a moral principle in “not forgetting one’s origin”, so that temples used Chinese designers, and even the building materials were shipped from mainland China (Zuo Xiaao-Fen, 1996:13-14). According to a self-published pamphlet “The Cochin ceramics in Jiayi” (Zhang Li Dehe, 1953), it was not until the mid twentieth century that Taiwan had its first local Cochin potter - Ye Wang (Zuo Xiaao-Fen, 1996:53).

### **3.2.2 The earliest Cochin potter in Taiwan**

According to historical records “Crossing the Taiwan Strait” (1736), the first temple decoration appeared on the Shui Xian Temple of Tainan built in 1715, and was made by Chaozhou potters, whose names were not noted (See 2.5.1.). The first local Cochin potter noted in historical records (See 2.5.2) was Ye Wang (1826-1887), who made ceramics from 1842 to 1872.

Ye Wang was the most famous local Cochin potter from the mid to late Qing Dynasty. His original name was Lin-Zhi, and he was a native of Minxiong Township, Jiayi County. His supreme workmanship was well known across Taiwan, and his work was often signed with “Ye Wang”. His father, Ye Qing-Yue, who originally came from Pinghe County of Zhangzhou, Fujian, migrated to Taiwan and settled down in Jiayi County. Ye Qing-Yue made a living by making decorative clay sculptures (Jiang Shao-Ying, 1997:82). Two pieces of his work, “Willow Guan-Yin” (goddess) and “Lion Censer” were collected by the Japanese during the Japanese Occupation (Zhang Li Dehe, 1953:7).

Ye Wang, the second son of the clay sculptor Ye Qing-Yue, was influenced by his father from his youth.<sup>2</sup> Even as a young man, Ye Wang was outstanding in craftsmanship. In 1842 when Ye was seventeen, he participated in the making of decorations for the Cheng Huang Temple of Jiayi. Then he worked on the Kai-Zhang-Sheng-Wang Temple of Jiayi (1843), the Yuan-Shuai Temple of Jiayi (1846), the Ku Zhu Temple of Shuishang, Jiayi (1852), the Jin Tang Temple of Jiali, Jiayi (1855), the Ci Ji Temple of Xuejia, Tainan (1860), the Di Zang Wang Temple of Jiayi City (1862), the Pei Tian Temple of Pozi, Jiayi (1865), the Zhen Xing Temple of Jiali, Tainan (1868), and the San Shan Guo Wang Temple of Jiayi City (1872) (Xiao-fan Zuo, 1997:53-58). Ye's works ranged from mortar sculptures, biscuit fired ceramics to Cochin ceramics. His masterpieces were the Cochin ceramics in the Ci Ji Temple of Xuejia, Tainan and the Zhen Xing Temple of Jiali, Tainan. In addition, Ye also made Cochin ceramics of deities, ritual vessels, stationery, opium devices, and other daily utensils (Jiang Shao-Ying, 1997:82-83).

Allegedly, Ye Wang was short but sturdy, haughty but taciturn, with an odd temperament, willing to express strong emotions in his work, and dedicated to his craftsmanship. In spite of poverty, Ye never abused his craft, or succumbed to the rich and powerful who dared to criticize his work. This spirit was known as "exquisite workmanship despite poverty", the quality of "artistic obstinacy" which can often be seen in artists (Zhang Li Dehe, 1953:3). Yet, owing to his temperament, his family was impoverished after he passed away. By his grandson's time, Ye Ding-Xing, there was none of Ye Wang's work left. Thus, a great Cochin ceramic master passed away.

The popularity of the Cochin ceramics produced by Ye Wang in the late-Qing period

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<sup>2</sup> Although scholars such as Shi Cui-Feng, Jiang Shao-Ying and Li Qian-Lang are still debating now where and whom did Ye Wang learn from the Cochin ceramic technique, but no one would deny the fact that Ye learned basic sculpting technique from his father.

was due to the enthusiasm of the Japanese who occupied Taiwan from 1895 to 1945. In 1938, when Jiayi City was under a road-broadening project, and Kai Zhang Sheng Wang Temple had to be demolished, Kiichirou Kawakami and a few other Japanese teachers found the low-temperature ceramic figurines removed from the temple to be quite fascinating. They called the ceramic “Kochiyaki”, and wrote an article to express their appreciation (Shi Hui-Ming, 2002:41). Unexpectedly, the article stirred an interest among some Japanese collectors. It was the first time Ye’s work had been widely appreciated after his death fifty years later on.

Ye’s work had a high artistic value with a unique style; especially as the poses and garments of the figurines were based on local operas (Fig.3-1,3-2). Those ceramic figurines featured striking gestures, vivid poses, and fine sculptural detail. In addition, the glazes were bright and smooth, and the application of rouge red, viridian (verdure) and yellow ochre were especially skilled, as seen in examples in Fig.3-3 and 3-4. Ye’s ceramics combined warm and cool colours, yet the colour tones were gentle and unique, indicating unparalleled workmanship.

The apprentices of Ye Wang, were discussed in the first Cochin Ceramic Academic Research Seminar held in Jiayi in 1997. An article by Zuo Xiao-Fen mentioned that she interviewed the descendants of Ye Yang, and learned that Ye had three apprentices. The only one who could be verified was Xu Zi-Lan, an early-Qing scholar. According to Xu Rong-Dian, the grandson of Xu Zi-Lan, Xu Zi-Lan was once the Chinese teacher of Ye Wang’s son. Xu was wealthy, and learned the art of Cochin ceramics for recreational purposes (Zuo Xiao-Fen, 1997:54). The statement was not accepted by scholars because even if Xu was once an apprentice to Ye, he did not pass on Ye’s skills, and there was no concrete evidence to prove this was true.

However, an interview with a Japanese scholar Hattori, who was living in Taiwan and was a researcher at Central Research Institute of Taiwan, was published in the Taiwan Daily Newspaper on September 7, 1931 (during the Japanese Occupation), entitled “The Treasure of Taiwan Island – the Ceramic made by Ye Wang”. Hattori stated that although Ye Wang had some apprentices, none of them was bright enough to master the skill. The article was written forty-seven years after Ye Wang passed away, and mentioned that “Regrettably, the great potter, Ye Wang, had no disciple to inherit his exquisite workmanship. He had some apprentices, but their works were inferior. Thus, his art only lasted for one generation. Ye was the sole great master throughout Taiwan history; his works are deemed the treasure of Taiwan Island”. Hattori suggested that the Taiwan Museum or the Empire University of Taipei should preserve Ye Wang’s works.

As shown in this valuable record, Ye Wang had apprentices, but none could replicate his skill, and thus his art lasted only one generation. This newspaper article from seventy-six years ago could be more credible than the statement made by Ye Wang’s descendants. Hattori’s statement was made in 1931, only forty-three years after Ye Wang passed away.

Although the Cochin ceramic skills of Ye Wang were not passed down, his extraordinary workmanship attracted many imitators, who were self-taught and became the disciples of Ye’s in another form. For example, the Cochin potter, Lin Tian-Mu (1912-1987), studied the modeling skill and glaze formulation of Ye Wang’s Cochin ceramics on his own, and passed the skills down to his disciples (Zeng Yong-Hong, 1997:17, 20).

However, it is obvious that based on the surviving ceramic works, there should be other Cochin potters before Ye Wang. For instance, the earliest Cochin ceramic found in Cai’s

Residence of Miaoli (See 2.5.2.) still remains on the frieze and the gable (Fig.3-5) without the potters' names (The house was built from 1810-1820).

### **3.2.3. Cochin potters from China**

The earliest work of Cochin ceramics marked with the production date was in Feng Shan Temple of Lugang Township (dated 1856) (Fig. 2-36). Although there was no signature by the potters, Professor Shi Cui-Feng and Professor Li Qiang-Lang after examining the ceramic pieces suggested that the work was done by Cai Teng-Ying from Jinshui of Fujian, China. The marked date and signature were in the same style as the ones left by Cai after completing his work at Xiao-Yun Villa (1866). It is reasonable to infer that the Cochin ceramics at Feng Shan Temple were also made by Cai (Li Qian-Lang, 2005a:123, Interview, Shi Cui-Feng, 2/7/ 2007).

In fact, the potter Cai Teng-Ying left a considerable amount of work in Taiwan. Apart from the Feng Shan Temple of Lugang mentioned above, Cai's works also included Lyu's Xiao-Yun Villa (Fig.3-6) at Sanjiaozai of Fengyuan, Taizhong which was built in 1866 (the work was marked 1866), the Wuchang Hall built by Yijing Tang of Jinshui, Cai Teng-Ying and Lin's Zhai-Xing Villa of Tanzi (built in 1879) (Fig.3-7). Furthermore, the style and themes were consistent with the work of Cai's in the Wen Chang Temple of Beitun (built in 1871), Taizhong (Fig.3-8), Scholar Lin's Residence of Shekou, Shengang (built in 1875) (Fig.3-9), and Scholar Lin's Residence of Dali, Taizhong (built in 1888). It seems likely to scholars that the works were done by Cai Teng-Ying or craftsmen from the same school (Li Qian-Lang, 2001:77-78). Evidently, the School of Cai from Jinjiang of Quanzhou was responsible for some of the most eminent Cochin ceramics during the mid- to late-Qing dynasty.

As mentioned above, the earliest Cochin potter in Taiwan was Ye Wang, who was a



local potter, and Cai Teng-Ying, who came from Fujian, China. From the evidence of Cai's Residence of Miaoli (around 1810) and the Long Shan temple of Lugang (1830, see Chapter 2: 2.5.2), it is obvious that other craftsmen had produced Cochin ceramics in Taiwan even before Ye Wang and Cai Teng-Ying, as can be seen in traditional architecture decorated with ceramic friezes. However, those potters did not leave their names or other records. Potters before the World War II were not accustomed to signing their work; only the resounding craftsman may sign, with the manufacture of the reign title and the name of the artisan on the wall which finished.<sup>3</sup> Consequently, anonymous works are very difficult to track their origins and history.

**Table 3.2: Works of Cai Teng-Ying and the Cai School**

Year	Name of the building	Place	Notes
1856	The Feng Shan Temple	Lugang Township, Zhanghua	
1866	Xiao-Yun Villa	Fengyuan, Taizhong	With Cai Teng-Ying signature
1871	The Wen Chang Temple	Beitun, Taizhong	
1875	Scholar Lin's Residence	Shekou, Shengang, Taizhong	
1879	Lin's Zhai-Xing Villa	Tanzi, Taizhong	With Cai Teng-Ying signature
1888	Scholar Lin's Residence	Dali, Taizhong	

Although in the years 1856, 1871, 1875, 1888 works are without Tsai's signature, Taiwan scholars suggest that Cai Teng-Ying or Cai's School made the works.

### 3.2.4. Other potters during the late-Qing dynasty

During the late-Qing dynasty there were other potters in Taiwan. Although only a few studies document a brief amount of information about potters, the evidence shows local

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<sup>3</sup> The signature was common to find on the wall block of the building entrance. Up to now we only know the well-known craftsmen before World War II, such as Ye Wang, Cai Teng-Ying and Hong Kun-Fu who were the masters that left the signatures on the wall. After World War II, it is more common for artisans to sign their name on their works.

and Chinese craftsmen contributed their skill in Taiwan. The following sources record results from researchers.

A Taiwanese cultural researcher Zhang Rui-He from Zhanghua in “A Research of Yongjing Home Town Information” (1995), recorded interviews with potters which revealed that the local potters from the Japanese Occupation period, Chen Mei (1880-1969) and his cousin Chen Teng-Fei, learned the skill of Jian Nian from Fuzhou (Fujian) potters during the late-Qing Dynasty (Zhang Rui-He, 1995:359). It is reasonable to assume that as early as 1890s, potters came from Fuzhou to practice Jian Nian in Taiwan, and passed their skills down to the locals. (Fig.3-10)

The Taiwanese scholar Lin Fu-Chun mentioned that in the 1890s, a few local Jian Nian potters emerged in Yilan, including Yang Qing (1873-?), Chen Rong-Yuan (1874-?), and A-Li (1874-?). At that time, these potters were also plasterers (Lin Fu-Chun, 1998:270).

Craftsman Yang Qing (1873-?) was one of the potters with exquisite skill, but there is no record of his education. Yang Qing had two disciples: Li Jin-Wang (1914-?. Yang’s son-in-law) and Tu-Shui-Long (1903-?) ( Lin Fu-Chun, 2001:83-89).

An article: ‘Traditional Craft of Yilan’ (Lin Fu-Chun, 2001) showed that Chen Rong-Yuan (1874-?) was engaged in the maintenance project of the Zhao Ying Temple, the Wen Chang Temple, and the Wu Gu Temple of Yilan, and Jian Nian decoration of relief walls of the Cheng Huang Temple in 1928 when he was aged fifty-four (Lin Fu-Chun, 1998:332). He passed down his skills to his two sons Chen Lian-Wang (1909-?) and Chen A-Man (1915-?) ( Lin Fu-Chun, 2001:83-89).

During the late-Qing Dynasty, there were two local potters in Yongjing, Zhanghua, who were A-Kai, a native of Tianwei, Zhanghua, who passed down his skills to his nephews,

Chen Fa (1894-1956) and Chen Tong-Shun (1913-1973) (Zheng Chun-Zhong, 2001:48).

The other potter who emerged in the 1890s, was Xiao Guan, who worked on the Yongjing Master's residence at Zhanghua, where his signature was affixed. His works were also found in Yusanguan of Zhanghua (Li Qian-Lang, 2004:172).

Nantou county craftsman Lin Dian (ca.1871-?) worked mostly in the middle part of Taiwan. He was skilled in Cochin ceramics, Jian Nian and clay modeling, and also knew wood construction. His work was known only from the Jian Nian decorations of the Feng Shan Temple at Nantou City. He passed down his skills to his son Lin Qing-Yao (Chen Guan-Xun, 2001:415-416).

There were few records on the potters mentioned above, so more research would be valuable.

**Table 3.3: The Cochin and Jian Nian Craftsmen who worked in Taiwan during the late-Qing Dynasty**

Area	Taizhong	Jaiyi	Nantou	Zhanghua	Yilan
<b>Local craftsman</b>		Ye Wang	Lin Dian	A-Kai, Xiao Guan	Yang Qing, Chen Rong-Yuan, A-Li
<b>Chinese craftsman</b>	Cai Teng-Ying (From Quanzhou, Fujian)				

### 3.3. The period of Japanese Occupation (1895-1945)

#### 3.3.1. Background

Taiwan was ceded to Japan in 1895 by the Qing government under the Treaty of Shimonoseki. During the early period of Japanese Occupation, the Japanese government did not interfere with folk religions and the construction of temples in Taiwan. It was a

period of religious freedom. At that time, the number of temples in Taiwan gradually increased, and by 1928, the total number had reached 3,400 (Zhuang Fang-Rong, 1987:122). Attracted by the stability and prosperity of Taiwan, and the open policies of the Japanese government, a large number of potters came from mainland China to Taiwan. The fierce competition among potters contributed to the emergence of some eminent potters, and they left many exquisite works in Taiwan. In other words, the Cochin ceramic industry of Taiwan enjoyed a boom from the late-Qing dynasty to late in the Japanese Occupation period.

After 1930 (late- Japanese Occupation), due to the tense political climate following the aggressive wars launched by Japan, the Japanese government began to control and restrict the expression of folk religions in Taiwan. A few temples were forced to close down and relocate. Though all the temples in Taiwan were regulated by the Japanese government in 1938, the policy of restraint was only carried out for a short period, and had little influence on the temples although during that time religious activities were suspended (Huang Zhi-Wei, Lin Xin-Yi, 2000:153). Throughout this period, the war was at a critical stage, and construction of temples severely declined. As a result of the shortage of raw materials, many potters discontinued their work temporarily or changed their careers to find another way of earning a living (Interview, Yao Zi-Lai, 19/12/2005; Chen Yi-Xiong, 3/7/2006).

During the period of the Japanese Occupation, the production of Cochin ceramic followed the practice of the Qing dynasty and potters from mainland China were hired. The difference between the two periods was the ceramic glaze. As the trade between Taiwan and Japan was prosperous, potters started to use Japanese glazes (as it was like watercolour, potters called it "watercolour glaze") as well as Chinese glazes (a kind of mineral substance, potters termed "gem glaze") imported from mainland China (Chen

Xin-Shang, 2004:11). During the period of the Pacific War, due to the suspension of the supply of materials from mainland China, potters had to rely on Japanese glazes and their use continued into the early post-war period. During the period of the Japanese Occupation, the local potters began to make figurines, and earned reputations equivalent to potters from mainland China (See 3.3.2.). As well, modern costumes influenced by Western fashion occasionally appeared on Cochin ceramic figurines, which showed the contemporary vogue (Fig.3-11, 3-12).

### **3.3.2. Potters from mainland China**

As long as the Japanese government did not interfere into religious beliefs in Taiwan, the construction of temples in Taiwan was very popular. Ke Xun of Quanzhou (Fujian) came to Taiwan in about 1910, accompanied by his younger brother Ke Ren-Lai and his apprentice Hong Kun-Fu (1865-1946), and became involved in the decoration of the Chao Tian Temple of Beigang Township. After the project, Ke Xun returned to mainland China, and his brother Ke Ren-Lai and his apprentice Hong Kun-Fu continued to stay in Taiwan. From that time on, Hong Kun-Fu became the founder of the Hong School in Taiwan. Apart from working on Cochin ceramics and Jian Nian in many temples, Hong passed down his skills to his local apprentices including Mei Jing-Yun (1886-1936), Zhang Tian-Fa (1905-1977), Chen Tian-Qi (1906-1991), Chen Zhuan-You (1911-1981), Yao Zi-Lai (1910-2007), Jiang Qing-Lu (1914-1994), and others. These apprentices produced Cochin ceramics from the period of the Japanese Occupation, and the post-war period through to 1980, which was indicative of the huge influence that Hong Kun-Fu had on the development of Cochin ceramic and in doing so he also made an enormous contribution to the cultural life of Taiwan (See chapter 5 for detail). In 1920, renovations of temples and residential houses became popular in northern Taiwan,

including Taoyuan, Xinzhu, and Miaoli. There was a group of prominent Cochin potters by the surname of Su who came from Quanzhou (Luoyang Bridge, a small village northeast of Quanzhou). The potters included Su Zong-Tan, Su Ping (1878-1927), Su Cheng-Zong (1892-1941), Su Yang-Shui (1894-1961), Su Cheng-Fu (1900-?) (Li Qian-Lang, 2005:173). As Professor Li Qian-Lang pointed out they were all related<sup>4</sup> (Li Qian-Lang, 2004:172-173). They left their signatures on the rear hall of the Bao An Temple of Dalongdong, Taipei, “Su Zong-Tan of Luoyang Bridge, Huian, Quanzhou, 1919” (Fig.3-13, 3-14). This evidence indicates that the Su family had been working on temples in Taiwan in the 1910s or even earlier. The Su family was known as the “Su School of Quanzhou” (Jian Rong-Cong, 2001:76). Works still in existence include the Wu Fu Temple of Nankan (1925), Guang He Temple of Xipu (1928), and Wen Lin Temple of Qionglin. About the biographies of the Su School, only little information is left which discussed in the following.

Su Yang-Shui (1894-1961) was from Xifang Village of Luoyang Bridge, Huian, Quanzhou, China. He came to Taiwan around 1920s and worked mainly in Taoyuan, Xinzhu, and Miaoli. Later, he married a woman from Guanxi and lived in Jiuceng Village near Guanxi. His works included Wu Fu Temple of Nankan (1925) (Fig.3-15,3-16), Guang He Temple of Xipu (1928) (Fig.3-17), and Tai He Temple of Guanxi (1929). In 1955, he took part in the reconstruction of the main hall of Long Shan Temple of Taipei, and produced Jian Nian for the ridge and Cochin ceramic for the frieze in co-operation with three excellent apprentices of the Hong School (second generation): Zhang Tian-Fa, Chen Tian-Qi and Yao Zi-Lai (Li Qian-Lang, 2005c:3).

Su Ping (1878-1927), also known as Su Jin-Ping, came to Taiwan for the first time in

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<sup>4</sup> Su Zong-Tan was Su Yang-Shui’s uncle, his father’s younger brother, Su Cheng-Zong and Su Cheng-Fu were Su Yang-Shui’s uncle, his father’s cousins, Su Ping was Su Yang-Shui’s cousin.

1910s. He once competed against Ke Xun and his apprentice at Chao Tian Temple of Beigang (1910) (called: “dui chang” job), and later competed against Hong Kun-Fu at Cheng Huang Temple of Xinzhu (1924) (Li Qian-Lang, 2005d:124). His only existing work is in the Wu Fu Temple of Nankan, Taoyuan (1925) (Fig.3-18, 3-19).

Su Cheng-Fu (1900-?) came to Taiwan in 1920s, and mostly worked on temple decoration in Zhanghua. His works included Cheng Huang Temple of Taizhong, Cochin ceramic and Jian Nian of the Yuan Bao Temple (Taizhong), and the Wen Chang Temple of Dongshi, but his work is now very difficult to find.

The features of Cochin ceramic of the Su School include exquisite workmanship, fine details, slender figures with 1:7 head to body proportion, skilled depiction of movements, dramatic facial expressions, and elegant gestures giving a sense of beauty. Warriors were displayed with power and vigour, in soft colour glazes, creating a sense of overall elegance (Fig.3-20~3-22). Most works of the Su School were marked with the signature of the artist and a year of completion, indicating that they were recognized as renowned potters of that time. Only Su Yang-Shui of the Su School accepted an apprentice in Taiwan, Zhu Chao-Feng (1911-1993) who was a Hakka from Xinpü, Xinzhu. There are scanty records on potters of the Su School, and further research would be invaluable.

Another Cochin potter from Quanzhou was Liao Wu, who came from Anxi County, Quanzhou. Liao also participated in the reconstruction of the Chao Tian Temple of Beigang in 1910. According to the historical records of the temple, Liao entered the project specializing in mortar sculpture (Fig.3-23), but he also excelled in Cochin ceramics. His works included the Pei Tian Temple of Pozi, Jiayi (1912), the Zhang-Liao Family Shrine at Taizhong (1916), the Nan Yao Temple at Zhanghua (1917), the Ci Ji

Temple of Fengyuan (1918), and the Le Cheng Temple at Taizhong (1928). Later he settled in Fengyuan (Li Qian-Lang, 2005c:3). His exquisite works of mortar sculpture and Jian Nian can still be seen on the pediment and frieze on the gable of the Ci Ji Temple and are regarded as the representative works of Liao (Fig.3-24). The Cochin ceramic works, “phoenix and peony” and “Kylin” (Unicorn) (1935), on the gate tower of Jingsun Building of Lin’s Residence at Wufeng, Taizhong, were similar to the style of Liao, and are considered to be Liao’s works (Li Qian-Lang, 2001:126).

Guo Tian-Lai (1905-1979) came from Fuzhou to join temple construction in Taiwan around 1915 (Su Yi-Wen, Lin Pei-Jun, 2004:10), and later settled at Tianzhong Township, Zhanghua. It was said that his master was “black-faced Chun” whose background was unknown. Guo’s specialty was Jian Nian, Cochin ceramics, and mortar sculptures. His main works are found in Lin’s Residence at Zhushan Township, Nantou, Chen’s Chongde House at Tianzhong (1937) (Zheng Chun-Zhong, 2001:114) (Fig.3-25). Guo passed down his skills to his two sons, Guo Qiu-Fu (1935-1983) and Guo Qiu-Xian (1948-).

In addition, there were two other Cochin potters who came from Quanzhou to Taiwan during the period of Japanese Occupation.

Cai Jin came along with potter Ke Xun in 1911 to Taiwan to produce Cochin ceramic at the Chao Tian Temple of Beigang, Yunlin. The wage receipt dated 30/11/1911 left by Cai Jin indicated that Cai Jin worked as a potter and produced the Dragon and Tiger Gates of Chao Tian Temple (Li Qian-Lang, 1996:232). Cai’s address was Alley Cai, East Street, Quanzhou, Qing Empire, which proved that he came from Quanzhou. Li Qian-Lang’s research revealed that Cai Jin was a descendant of Cai Teng-Ying of Yijing Tang in Quanzhou, and he was skilled in Jian Nian and Cochin ceramics. Besides



working in the Chao Tian Temple, he also worked on the Ci Ji Temple of Fengyuan and Lin's Residence at Taizhong (Li Qian-Lang, 2004:171).

Cai Wen-Dong, whose native place was Quanzhou, came to participate in the reconstruction of the Chao Tian Temple of Beigang around the 1920s. In 1925, he took 14-year-old Lin Tian-Mu as his apprentice, and later he returned to mainland China in the early part of the Sino-Japanese War. His only work might be “the swallow teaching the young” on the front hall of Chao Tian Temple. This attribution is questioned by scholars (Zeng Yong-Hong, 1997:17).

### **3.3.3. The native potters of Taiwan**

Owing to the stability of life during the time of the Japanese Occupation, life was more affluent than before and as a result the construction of temples flourished at this time. Initially, famous potters were hired from mainland China, and they were treated and paid well, so that many Taiwanese were willing to be taken on as potter apprentices. As the skills of Taiwanese potters at this time had matured enough to be recognized, potters from mainland China were gradually being replaced by Taiwanese potters from around 1925.

The well-known Taiwanese potters included Chen Dou-Sheng (1872-1913) of Taipei, Hong Hua (1875 to 1995? -?) and Zhou Lao-Quan (1875-?) of Anping, Tainan, Chen Mei (1875-?), Chen Fa (1894-1956), Zhan Yan (?-?), Zhan Song (?-?), Wu Jiao-Shan (?-?), Lin Huo-Wang (?-?) of Zhanghua, and the six potters of the second generation apprentices of Hong Kun-Fu School: Mei Jing-Yun (1886-1936), Chen Tian-Qi (1906-1991), Zhang Tian-Fa (1904-1977), Chen Zhuan-You (1912-1981), Yao Zi-Lai (1911-2007), Jiang Qing-Lu (1914-1994). The study of Hong Kun-Fu and his second generation apprentices of the Hong School is the main focus of this study, and details

will be discussed in the following chapters (See Chapter 5).

Chen Dou-Sheng (1872-1913), originally named Chen Da-Ting, was a native of Taipei. He specialized in Cochin ceramics, Jian Nian, and lime clay sculptures, and was a famous craftsman in Dadaocheng, Taipei. His works were mostly in northern Taiwan (Zhang Shu-Qing, 2001:22). In 1919, he led his two sons to compete against Hong Kun-Fu at the Bao An Temple of Taipei (a 'dui chang' job), and his works could be seen in the Bao An Temple (Fig.3-26), as well as the Ci Sheng Temple of Dadaocheng, Taipei. His works were characterized by the slender modeling of human figures and animals, exquisite garment pleats, and his elegant style with bright colors. His work also could be found at Peng's Residence of Zhudong, Xinzhu (Li Qian-Lang, 2004:171) (Fig.3-27). Chen Dou-Sheng passed down his skills to his two sons, Chen Wang-Lai (1892-1974) and Guo San-Chuan (1896-1972, by his mother's surname).<sup>5</sup>

Hong Hua (born around in the period of 1875 to 1895-?) was a native of Anping, Tainan, and learned ceramic skills from the potters of Chaozhou (Hou Hao-Zhi, 2000:52). He was known as one of the earliest native masters of Jian Nian, and also one of the founders of the Anping School (Liu Ying-Chen, 2006:20). Hong Hua was skilled at Jian Nian and Cochin ceramics as well as painting (Hou Hao-Zhi, 2000:51). In 1910s, Hong Hua worked on the Xing Ji Temple of Tainan, and in 1944, he produced Jian Nian for the roof during the renovation of the Chi Kan Tower of Tainan (later renovated again) (Jian Rong-Cong, 2001:74). After the war, he produced glass Jian Nian for the Liang Huang Temple of Tainan in 1947 (the original works can still be seen). Hong Hua left for Penghu in 1935, and produced a lot of coloured drawing on tiles (over-glazed). His white-glazed ceramics coated with coloured glaze were found in residences in Shagang

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<sup>5</sup> Chen Wang-Lai and Guo San-Chuan later learned the techniques of cement pattern model design from the Japanese, and stopped making Cochin ceramic.

(Penghu Island). As well he produced a large amount of tile paintings (with signatures) in the traditional houses of Tainan from 1931 to 1937 (Liu Ying-Chen, 2006:20-23). Hong Hua was rather strict with his apprentices, and only passed down his skills to two apprentices, Ye Zong (1902-1971) and Hong Shun-Fa (1917-1971). The Cochin ceramics of the Hong Hua School were characterized by lifelike figures, and cohesive pleats on clothing folding around limbs (Jian Rong-Cong, 2001:74). (Fig.3-28)

Zhou Lao-Quan (1875-?) was also from Anping, Tainan. He, together with his eldest brother Zhou Jin-Bang and Zhou Lao-An, were taught by a craftsman from Fujian in mainland China (whose name was unknown). Zhou Jin-Bang and Zhou Lao-An were later employed by the construction industry. Zhou Lao-Quan excelled in Jian Nian and Cochin ceramics, but his work can no longer be found due to renovations. He took five apprentices among whom Wang Hai-Ding (1914-1960) was the most well-known (Hou Hao-Zhi, 2000:51-52).

Chen Mei (1875-?) was from Xiahuang of Nankang, Yongjing, Zhanghua. His father died when he was nine years old, and then he began to work as a long-term hired hand. In the same year, he was taken as an apprentice in Yusan Hall by potters from Fuzhou. He and his elder cousin, Chen Teng-Fei, worked in the Jian Nian production for the roof of Yusan Hall (Huang Yi-Zhen, 1995:78). His work was found in Chen's Ji Cheng Hall at Wufu Village, Wei's Chengmei Shrine at Gangxi Village (1914), Shengxin Hall (1922), Qiu's Zhongshi Residence at Hulian Village (1928), the Nan Yao Temple of Zhanghua (1936), and Chen's Residence at Xipan, Tianwei, Zhanghua (1937) (Zheng Chun-Zhong, 2000:44-47). He took his three sons Chen Bing-Sang (1909-2000), Chen Zhen-Mei (1913-) and Chen Die-Xing (1917) as his apprentices. Chen Mei competed against Master Jiang Qing-Lu at Pu Xing Temple of Tianzhong, Zhanghua in 1943, and although his original work was destroyed (Fig.3-29), this showed his excellent skills

(Jian Rong-Cong, 2001:240).

Chen Fa (1894-1956) was from Xiahuang of Nankang, Yongjing, Zhanghua. He specialized in Jian Nian, and mainly worked in Douliu and Linnei of Yunlin, but the exact locations of his works were unknown. His apprentices included his two sons Chen Tian-Ding (1919-1979), Chen Long-Shan (1930- ).

Besides the craftsmen mentioned above, there were several other local craftsmen, including Zhan Yan and Zhan Song of Yongjing, Zhanghua, Wu Jiao-Shan and Lin Huo-Wang of central Taiwan (Fig.3-30, 3-31), Tu Shui-Long (1903-?) of Yilan, but their biographies are unknown.

**Table 3.4: The Cochin and Jian Nian Craftsmen who worked in Taiwan during the period of Japanese Occupation**

Area	Taipei	Xinzhu	Central Taiwan	Tainan	Yilan
<b>Local craftsman</b>	Chen Dou-Sheng, Chen Wang-Lai, Guo San-Chuan Mei Jing-Yun, Chen Tian-Qi, Zhang Tian-Fa, Chen Zhuan-You, Yao Zi-Lai, Jiang Qing-Lu		Chen Mei, Chen Fa, Zhan Yan, Zhan Song, Wu Jiao-Shan, Lin Huo-Wang	Hong Hua, Zhou Lao-Quan	Tu Shui-Long
<b>Chinese craftsman</b>	Ke Xun, Ke Ren-Lai, Hong Kun-Fu (From Quanzhou, Fujian)	Su Zong-Tan, Su Ping, Su Cheng-Zong, Su Yang-Shui, Su Cheng-Fu (From Quanzhou, Fujian)	Liao Wu, Cai Jin, Cai Wen-Dong (From Quanzhou), Guo Tian-Lai (From Fuzhou), (From Quanzhou)		

### **3.4. Post-war Period until the present (1945-2006)**

#### **3.4.1. Background**

Taiwan was directly affected by World War II for the last ten years of the time of Japanese Occupation,. The whole society was mobilized, and resources were exhausted. As a result, temple constructions were suspended. After the war, the Nationalist Government that took over Taiwan adopted a non-intervention policy on folk religion. But supplies were scarce, living conditions were unstable, and democratic policies were yet to be realized and enforced. The records of temples in the early post-war period are nearly blank. A civil war broke out in 1950, resulting in division and military confrontation with China across the Taiwan Strait. Taiwan then entered a Martial Law Period from 1949 to 1987. The civilian social activities in Taiwan were under rigorous control or even banned, and did not resume until the late 1960s (Chih-Chen Chang, 1999:87-109).

After the 1960s, the economic development in Taiwan revived folk religions, and temples across Taiwan underwent large-scale renovations or reconstructions. However, at that time, reinforced concrete, brick buildings, and Western style building became popular in Taiwan. Due to the shift in living habits, traditional architecture gradually disappeared; even religious architecture was affected. On the other hand, Jian Nian was deemed to be more durable, thus it prevailed, and this led to the fading out of Cochin ceramics. In the construction of traditional temples, Cochin ceramics were replaced by Jian Nian, colour glazes, clay sculptures, and hand-painted colour-glazed tiles<sup>6</sup> as documented by Liu Ying-Chen (2006:84,122).

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<sup>6</sup> There were two peaks in the use of hand-painted color-glazed tiles in Taiwan, one was during the late-Japanese Occupation period from 1930 to 1940s, another was the post-war period from 1960s to 1980s.

The political regime became more stable after 1965, and Taiwan transformed itself from an agricultural to an industrial society, which led to economic prosperity. Folklore and cultural activities gradually re-emerged as people accumulated more wealth, which meant that the restoration or reconstruction of temples became a common practice. Especially when martial law was lifted in the 1980s, the economy was at its peak and many new temples were built. Religious activities reached an unprecedented state of flowering (Wen Zhi-Li, 2003:33).

The development of Cochin ceramic in Taiwan declined on account of a post-war social transformation, but then other factors contributed to a re-growth of Cochin ceramics. During this time of flowering in the 1980s awareness of indigenous issues also emerged. As well as the emphasis placed by the government on local art, which eventually passed into the art of making Cochin ceramics, a craze for collecting folk artwork began in Taiwan, and antique Cochin ceramics became one of the collectors' favorites. Another cause of the growth of Cochin ceramics was that fifty-six pieces of Cochin ceramic artwork made by Ye Wang for the Ci Ji Temple of Xuejia, Tainan in 1860 were stolen in December 1980, and forty pieces at Zhen Xing Temple of Jiali, Tainan County were also stolen in 1981. The stolen pieces still remain missing, only thirty-six pieces stolen from the Ci Ji Temple were recovered in 2004. As a result, some craftsmen started to imitate antique Cochin ceramics (such as Lin Tian-Mu and his apprentices) to meet market demand and gain a profit, and their craftworks looked so genuine that they could be mistaken for the original (Yong-hong Zeng, 1997:20).

Just when Cochin ceramics were used less for temple decoration, because of developments in modern science and technology impacting on the technique of ceramic firing, Cochin ceramics were commercialized and promoted as a fine art (Zeng Yong-Hong, 1997:20-26). The craftsmen began to set up their own factories and

produce arts and crafts besides Cochin ceramics and Jian Nian for temple use. Their crafts included decorations, gifts, and objects for household use. So not only were Cochin ceramic's skills revived again, but they also found a new direction (Jiang Ren-Pei, 2004:275).

### **3.4.2. The achievements of Taiwan Cochin potters**

After World War II, the reconstruction of temples was gradually resumed after the 1950s. In the 1960s, the number of renovated and newly-built temples increased significantly along with economic development and the growth of social stability. The local Cochin potters who had abandoned their profession resumed their businesses, and started to participate in the construction of temples again and passed down their skills to the younger generation.

The difference in the development of Cochin ceramic in this period was in the emergence of “kiln lease firing” in Yingge (See Chapter 4, 4.1.2). From around the 1960s to 1975, owing to the rapid growth of the Yingge ceramics industry, Cochin potters no longer produced Cochin ceramics with their self-made furnaces as they used to; instead, they began to use porcelain clay and large-scale kilns from the Yingge kiln plants. The common features of Cochin ceramics in this period included higher temperature for biscuit firing, application of white glazes as the base layer before applying coloured glazes for brightness, and a coating of a golden glaze to create a splendid effect.

Around 1962, Jiang Qing-Lu, an apprentice of Hong Kun-Fu and most skilled in Jian Nian, was hired to lead the renovation of the roof of the front hall of the Chao Tian Temple at Jiayi, and it was a great success. Because all the porcelain pieces used in Jian Nian were fired at 1250-1300°C, they were weatherproof. Jian Nian created a new

impression, and from that time on, Jian Nian played a more important role in the decoration of temples. In the late 1980s, Cochin ceramics were seldom seen in newly-built or renovated temples because they had been replaced by Jian Nian. The newly produced Cochin ceramics were mostly sold to foreign visitors in tourist hotels or local specialty stores. This was a natural trend as well as an inevitable outcome.

That trend developed the original relief sculptures of traditional Cochin ceramics into three-dimensional sculptures. As Cochin ceramics were bought as ornamentation to be placed on tables or cupboards, they were no longer telling history stories as they used to on the temple walls. Since then, Cochin ceramics have been used as decoration, in utilities, or as a symbol of blessing, and even as gifts.

In early 1970, the potters of Jiayi began to set up gas kilns and developed high-temperature ceramic glaze substances, which could be directly applied on the ceramic bodies, so that only one firing was needed to produce Cochin ceramic. Yet, a second firing (in electric kilns) was needed if a golden glaze was used (Liu Ling-Hui, 2005:98-99). The Cochin ceramics developed in Jiayi during this period differed from the white glazed pottery of Yingge, and it was harder and more durable.

From the 1980s on, Taiwan's economy reached a peak, and industries were highly developed. Almost all the handicraft industries became mechanized in an era of efficiency. There was an increase in the number of potters who set up their own kilns for firing. As a result, handmade Cochin ceramics faced a crisis. Not only was it replaced by Jian Nian or mortar sculptures in many temples, but Cochin ceramics underwent several changes in terms of production. These changes included replacing handwork with moulds used for mass production, firing at higher temperatures to shorten the production time, and replacing open-air firing by electric kiln firing chosen for better



temperature control. Under mass production, costs were lowered, production became smoother, and it was easier for craftsmen to operate or install their work in the temple. Such transformations brought both advantages and disadvantages. Although there were advantages like mass production, cost saving, being more weatherproof, saving time, the disadvantage was that Cochin ceramics lost their spontaneity and special qualities as an individual artistic hand work.

The Cochin potters of the post-war period were mainly the second-generation potters; they were trained by the first generation potters who came from mainland China to Taiwan during the Japanese Occupation. Many of those second generation potters lived during both periods. At the same time, these potters continued to pass down their skills to the younger generation, so the skills pool continued to expand. By the end of the twentieth century, all branches of the ceramic schools had their third generation and fourth generation (even fifth generation) potters, and quite a few new self-taught potters also emerged. Among the large population of potters, many were well-known, such as Ye Zong (1902-1971), Wang Shi-Fa (1905-1987), Shi Lian-Chi (1907-1981), Lin Wan-You (1911-1980), Zhu Chao-Feng (1911-1993), Lin Tian-Mu (1912-1987), Lin Mao-Cheng (1912-1988), Wang Hai-Ding (1914-1960), Wang Bao-Yuan (1929- ), Guo Qiu-Fu (1935-1983), and so forth. Because this paper focuses on the history and development of the Hong Kun-Fu branch, other branches are not discussed here. In summary, most potters during the post-war period were Taiwanese locals, except for a few who came from mainland China and settled in Taiwan before World War II.

### **3.5. Summary**

My study has shown that from the mid- to late-Qing dynasty, Cochin potters of Taiwan came from two sources. First were the local potters of Taiwan, whose emergence

demonstrated the prosperity of temple construction in Taiwan. There was an urgent demand for potters during that time, so that encouraging and training the local craftsmen became necessary. The local potters emerged in 1842 (Ye Wang) or even earlier. Second were those who came from mainland China, including the potters of Chaozhou and Quanzhou area. This occurred in the eighteenth century, as the early immigrants to Taiwan tended to hire potters from their hometowns. The earliest known Chinese potter was Cai Teng-Ying who came from Fujian around 1856.

Since Cochin ceramics are prone to weather damage after a certain period of time, they must be replaced regularly. Consequently, the early Cochin ceramics were hardly ever preserved. From the early to mid-Qing dynasty potters from mainland China failed to leave artifacts or relevant records as references for later generations. This was also true for local potters. It was a pity that they left so little, with the exception of Ye Wang's work which was recognized and collected by the Japanese, and therefore some pieces of his work have survived.

The development of Cochin ceramics reached their peak from 1895 to 1940. In this period, famous potters, such as Ke Xun and Hong Kun-Fu came from mainland China to Taiwan, and became a huge asset for Taiwan's Cochin ceramic industry. Furthermore, Hong Kun-Fu stayed in Taiwan for nineteen years (1910-1929), and not only left many masterpieces on temples but he also passed down his skills to many apprentices, thus making an enormous contribution to the heritage of Cochin ceramic craftsmanship in Taiwan.

At the end of the time of the Japanese Occupation, due to the outbreak of war, many local potters had to change their trade in order to survive. After World War II, the closing of the Taiwan Strait made it impossible for potters to come to Taiwan from

mainland China. But on other hand, it gave the talent of local craftsmen a chance to emerge.

From 1940 to 1950, after the war there was a period of depression and political instability. Potters suffered a period of downturn due to changing social customs in Taiwan, including the trend towards Western architecture.

In the 1960s, with a growing economy and social stability, the number of renovated and newly-built temples increased. The production of Cochin ceramics flourished again, and potters participated in the construction of temples and passed down their skills to the younger generation.

Since the 1980s, with a rising awareness of local culture, the craze of collecting folk art has led to a revival of Cochin ceramics. The development of Cochin ceramics was closely related to the political and economic conditions of Taiwan, and the best illustration of this is that Cochin ceramics have been used for indoor decoration since 1978. Potters were recognized again, and began to explore new themes and purposes for Cochin ceramics, beyond temple decoration.

## **CHAPTER 4**

### **The Evolution of Cochin Ceramic Firing Techniques in Taiwan**

In this chapter I introduce the history of Cochin ceramic techniques, including firing processes, and I track their evolution in Taiwan. I follow the development of Cochin ceramic clays and glazes from the nineteenth century to the present (2005). Through interviews with Hong School apprentices I can trace the firing techniques and manufacturing methods of Taiwan Cochin ceramics through different developmental stages. The first stage of my discussion (5.1) begins with the potters who followed traditional skills in the nineteenth century, before the Japanese occupation. After World War II, and especially from the years 1960s to 1975, potters adopted and improved their techniques, and from 1973 on they became openly commercialised.

The sources of this chapter are mainly drawn from interviews conducted in Taiwan (2006, 2007) including Cochin ceramic potters: Yao Zi-Lai (1911-2007), Lin Zai-Xing (1929- ), Zhang Fu-Liang (1930- ), Chen Yi-Xiong (1945- ), Chen Shi-Ren (1951- ), Chen Zhong-Zheng (1955- ), and the scholar Professor Shi Cui-Feng (as detailed in Appendix 2).

#### **4.1. Development of Cochin ceramic firing**

The firing techniques of Cochin ceramic during the Japanese Occupation Period (1895-1945) are known from masters such as Yao Zi-Lai and Lin Zai-Xing who have

died very recently or are still living. No record can be found on the techniques used before 1895. However, according to Yao Zi-Lai and Lin Zai-Xing, the techniques they learned in 1920s and 1940s, did not differ significantly from previous traditions.

According to interviews with the apprentices of the Hong School, Cochin ceramic firing techniques in Taiwan can be divided into three periods, based on the changes of techniques adopted. These three periods also represent the development of Taiwan Cochin ceramic firing history.

1. Period of simple open-air kilns - (nineteenth century-1965)
2. Period of kiln lease firing in Yingge - (1960s-1975)
3. Period of self-built kilns by potters - (1973 - present).

#### **4.1.1. Period of simple open-air kiln (nineteenth century-1965)**

According to my interview with Yao Zi-Lai in 2006 (10/6/2006), potters in the nineteenth century built kilns by themselves, and fired the ceramics in the open air. The kiln was temporary, and could be torn down after the work was finished. They built square (or circular) kilns (about 60cm x 80cm) with red bricks at their work site. They then placed a layer of wire net across, and put a metal box in the middle of the kiln (a used metal cookie box could be used when the pieces were few). This held the ceramic figurines to be fired, as they could not be stacked up. The box was covered with a lid, and fuels, consisting of chaff, tree branches, or wood, were placed underneath. The first biscuit firing lasted for one day and night at a temperature of 800°C to 900°C. Several potters interviewed stated that traditionally the firing temperature was visually checked, rather than measured with a thermometer, so only an approximate estimation of temperature was given. This statement is consistent with my interviews with the

craftsmen. Other researchers also gave the same results, for example Lan Fang-Lan wrote 600~700°C (2001:66-67); Liu Ling-Hui wrote over 800°C (2005:15).

After the bisque figurine cooled, it was glazed with a writing brush, and then placed into the metal box again for glaze firing. Charcoal was used as fuel for this firing at a temperature of 600°C to 700°C. The box cover could not be lifted because charcoal dust could dirty the glaze. After firing for some time, about two to three hours, the cover was lifted slightly to check whether the figurine had turned red and the glaze was thoroughly fired (if the glaze was transparent). After the figurine was cooled, it could be taken out and placed on the building.

Normally, over ten figurines could be fired at the same time. The common glaze colours at that time were cobalt blue, peacock blue, yellow ochre, viridian, vermilion, and rouge red (Interview Yao Zi-Lai, 19/12/2005).

Because this kind of temporary kiln was small and simple, the firing temperature was not high (lower than 900°C). Although the clay could be sintered, the hardness was unsatisfactory. Since Hong Kun-Fu used this firing technique, it is reasonable to infer that this technique originated from Quanzhou. An article by Zhang Li Dehe in 1953 stated that Ye Wang (1826-1887) also used this method of firing (Zhang Li Dehe, 1953:4). This simple kiln was used from the Japanese Occupation Period (1895-1945) until 1960s (Interview Chen Shi-Ren, 2/2/2006).

The simple open-air kiln was easy to build and use. Such a primitive kiln and method of firing was probably close to the kind of traditional technique which had been used long before the late Qing dynasty. From the Qing dynasty (eighteenth century) to the Japanese Occupation Period and after World War II, not only well-known potters, such

as Cai Teng-Ying, Ye Wang, Hong Kun-Fu and many local craftsmen used the simple open-air kiln built by themselves to fire Cochin ceramic, but also the six apprentices of Hong Kun-Fu, as well as some self-taught potters also used this technique till the 1960s.

#### **4.1.2. Period of kiln lease firing in Yingge (1960s-1975)**

During the early years after World War II, there was a large demand for ceramics, and so the ceramic industry in Yingge developed rapidly. In the 1960s, as the Taiwan export market expanded, the ceramic industry in Yingge also prospered (Lin Zhong-Xiong 1987:61-62). After 1960, with economic prosperity, temple reconstruction and renovation became a trend. Because of the great demand for Cochin ceramics, potters began to fire the Cochin ceramic figurines with large kiln plants, which were called “kiln lease” (Interview Chen Shi-Ren, 16/1/2006). “Kiln lease” means craftsmen consigned their work to a large ceramic industrial kiln for firing and completion.

From the 1960s to the 1970s, many Cochin potters fired their ceramics in Yingge, the town of ceramic, by kiln leases. Potters of the Hong Kun-Fu School, including Chen Tian-Qi, Jiang Qing-Lu, Chen Zhuan-You, and Yao Zi-Lai used this method of firing (Jiang Ren-Pei, 2004:275,278-279). At that time, kilns in Yingge were busy meeting the large demand of white ceramic toilet utilities, and the factories were willing to offer kilns and clays to assist craftsmen with biscuit figures.

According to interviews with potters of the Hong School, the “kiln lease firing” started around the 1960s when reclaimed fine clay from unsuccessful mould filling was supplied to potters. The reclaimed clay had adequate hardness and was very suitable for making Cochin ceramics. After hand moulding and air drying (in the shade), kiln plants would skip the step of biscuit firing, and spray white glass glaze (feldspar glaze)

directly on the body before firing. By doing so, the surface of the ceramic figurine not only was pure white, but also appeared with a layer of transparent glass glaze with glossy hues. After the first firing at 1150-1200°C (Jiang Ren-Pei, 2004:286-287), the second glaze firing was carried out. Because ceramic factories of Yingge were only producing white ceramic bathroom facilities at that time, no coloured glazes were offered to potters. For this reason potters needed to glaze the ceramics in another factory for colour glazing. After the first firing with a white-base glaze, they brought the work to another factory for glazing and firing the ceramics at 800°C in an electric kiln for several hours before letting it cool down. The whole process took about eight hours. The colour glazing plants offering kiln and colour glazes at that time included the Eastern Ceramic Processing Co. and Bi Long Kiln Industry (Interview, Chen Shi-Ren, 26/1/2006; Chen Xin-Shang, 2004a:15-19; Jiang Ren-Pei, 2004:286-287).

Since potters used kiln lease firing only needed to bring their own tools, the method was very convenient for them. Given the advantages of convenience and increased productivity potters did not have to spend time on making glazes, or test firing the glazes and adjusting the glazes to meet the right temperature. From the 1960s on the second-generation, third-generation, and even fourth-generation potters of the Hong School used the “kiln lease firing”. They would stay in Yingge for a short period of time (two to three weeks) and bring the figurines to the temple after the firing process was completed (Interview Chen Shi-Ren, 19/6/2007; Chen Yi-Xiong, 3/7/2007).

Potters of the Hong School often used spare space in the kiln plants for firing. At that time, the renowned brand First Brand (San You Kiln Co.) was the most famous kiln for ceramic toilets, and this was the common choice of kiln lease for potters. Later, potters began to lease from other kilns in Yingge for firing.



Fuel materials used in kilns included coal, diesel, and gas, according to my interview with Chen Shi-Ren in 26/1/2006. Besides San You Kiln, Li Shun-Long Ceramic Factory was also a common choice for potters. It specialized in ceramic toilets and other bathroom fixtures, and used a “Mantou” kiln (a kiln which looked like a steamed dumpling), using diesel as fuel. The firing temperature was as high as 1200°C (Interview Chen Shi-Ren, 26/1/ 2006). From then on, Cochin ceramics, which were originally fired at 800°C to 900°C, were fired under high temperatures.

Because of the cost-saving and time-saving advantages of kiln lease firing a larger quantity of ceramics could be produced and through word-of-mouth many potters were attracted to Yingge. Because the unfired body was coated with a layer of white glaze, after it was fired with subsequent glazes the colours were bright and shiny. Some potters, such as Chen Zhuan-You, would coat a layer of gold glaze to enhance the magnificence of the piece (Fig. 4-1). This was the first time that a gold colour appeared on Cochin ceramics in Taiwan.

However, the figurines fired by the white glaze coating method were not weatherproof because the surface glaze fired under low-temperature did not adhere firmly to the glass glaze layer. This was especially noticed on the glaze of ceramic pieces used for outdoor decorations, such as the temple roof. After twenty to thirty years of weathering, the glaze faded or peeled off, and the white base glaze was exposed (Fig. 4-2). It was an unexpected outcome for potters using kiln lease firing.

Kiln lease firing in Yingge started in 1963, and was very popular in the following several years. Around the 1970s, the ceramics industry in Yingge began to produce ceramic ware with a high profit margin (such as bathroom fixtures or ceramic tiles), and thus they had no lease space for potters. For this reason, one of the potters Guo

Qing-Zhu (1940- ) started to build his own kiln plants in 1973, and he shared this with other potters (Liu Ling-Hui, 2005:33. Also see 5.1.3). From then on, only a few potters from southern Taiwan would travel to northern Taiwan specifically for firing. After the 1970s, mould reproduction firings of Cochin ceramics started to appear, and as inexpensive ceramics produced by this method were widely used in temple construction, contract works to potters of the Hong School started to decline. The kiln lease firing method started to diminish as well, disappearing after 1975 (Interview Chen Shi-Ren, 16/1/2006).

However, from 1991 until the present, a few potters still use kiln lease firing. For example, potter Lin Wu-Xiong from Jiayi entrusted a kiln in Yingge in 1991 to fire his pieces when working on the Sheng An Temple of Xingang (Liu Ling-Hui, 2005:31). In recent year a few kiln factories have workshops which provide working space, clay, glazes and firing services to the public. Therefore, a few potters who do not have their own kilns still send their works to kilns in Yingge for firing. But this kind of kiln lease is different in scope to that of the 1960s.

Strictly speaking, the kiln lease firing method should not be called traditional Cochin ceramic, according to some important potters, such as Chen Shi-Ren and Chen Yi-Xiong (Xie Dong-Zhe, 2002:46-47). Nevertheless for the development of Cochin ceramic in Taiwan, it was an important revolution, especially for shortening of production times, increasing productivity, high temperatures, and improving the hardness of the bisque firing. It also helped introduce the white base glaze innovations which brought out brighter colours. Because of the opportunities offered by kiln lease firing, potters began to have business-oriented operations with their own kilns. Overall, the advantages prevailed over the disadvantages.

#### **4.1.3. Period of self-built kilns by potters (1973- present)**

Although there were many advantages to kiln lease firing in Yingge, there were also some disadvantages. Potters from central or southern Taiwan had to travel a long way at a time when the transportation (by road and rail) was still inconvenient, and the transporting cost was high for Cochin ceramics. Besides, fragile figurines needed to be moved with care and properly packed, which cost more. Potters and their assistants would have to stay in inns for several weeks, which added to the cost of time and money. Thus, in 1973, potter Guo Qing-Zhu who was born in Xingang, Jiayi, in 1940, a fifth generation apprentice of Hong School, built the first gas kiln in his hometown, Xingang. (It closed in 2000). He built it not only for his own use but to share with other potters, both inside and outside of the Hong School (Ling-Hui Liu, 2005:33).

In the beginning Guo Qing-Zhu had no experience of operating gas kilns but finally after many tries he eventually succeeded. The major difference between his firing method and that of Yingge was that kilns in Yingge would coat the figurines with a white base glaze before the first high-temperature firing, and then put colour glaze on the figures before the second firing (in the electric kiln). Guo's method was to apply glaze onto the ceramic directly and fire at high temperatures (up to 1150°C), so that only one firing was needed to complete the production (Liu Ling-Hui, 2005:98-99). Based on Guo's success, other potters began to build their own kilns. For example, in 1978 Lin Guang-Yi (1951- ) built a gas kiln in Yuemei (Yi Nong Ceramic Factory); in 1984, Guo Jin-Zhou (1956- ) founded Jing Zhou Co., Ltd.; in 1988 Guo Jin-Zhou and Chen Zhong-Zheng (1955- ) built a gas kiln in Gonghe Village (Xing Qun Ceramic); in 1991 Chen Zhong-Zheng founded Yi Chang Ceramic (using an automatic gas tunnel kiln); in 1996 Shen Qing-Hui founded Bao Xiang Art Ceramic in Tamshui, Taipei (Liu

Ling-Hui, 2005:33-39).

In the 1980s some potters such as the famous potters Lin Tian-Mu (1912-1987) and Lin Zai-Xing (1929- ) started their independent art creations of Cochin ceramics, and established their own studios. They not only produced Cochin ceramics and Jian Nian for temples, but also produced Cochin ceramics for home decoration. This clearly directed Cochin ceramics towards other market aspects from temple to decoration, gifts, and for daily use (Fig. 4-3).

In the 1990s faced with increasing market demand, potter Chen Zhong-Zheng from Xingang, Jiayi, started an automatic tunnel kiln (Yi Chang Ceramic Co.), and modified the traditional hand moulding into grout moulding (making a plaster mouldfilled with slip), so as to meet the productivity needs of all potters in Taiwan (Interview Chen Zhong-Zheng, 2/2/2007). Because many potters in Jiayi followed this method, Jiayi later became an important place of new developments in Cochin ceramics and Jian Nian.

In contemporary 2007, there are many potters with their own kilns, mostly in Jiayi and Yunlin. Potters in Jiayi contributed to the highest productivity of Cochin ceramics in Taiwan, producing 70% of temple constructions and renovations (Liu Xiao-Rong, 2006:54). Most of them operated handcraft workshops or were self-employed, and used the gas kiln or small electric kilns for firing. A few owned large factories to produce glazed Jian Nian and Cochin ceramics (See Table 4.1). Besides firing their own works, large kilns also offer finished glazed parts to temples or to other potters, which were easily installed.

From this period on, Cochin ceramics started to develop towards decoration, gifts and

art works. Temples used a large amount of ceramic figurines which had been made by plaster moulds with a high-temperature firing to replace the traditional handmade Cochin ceramics, thus the distinctive Hong School became absorbed by commercial techniques.

**Table 4.1: Self-built kilns and workshops established by potters**

Name	Person in charge	Address	Notes
Jiayi Cochin ceramic art Centre	Lu Jun-Hong	81 Dahua Rd., Jiayi City	
Lung Feng Xiang Cochin ceramic	Lu Sheng-Nan	6, 319 Lane, Linsen East Rd., Jiayi City	
Gongfu Cochin ceramic Studio	Gao Zhi-Ming	170 Zhang Rong Street, Jiayi City	
Teng Yao Cochin ceramic Studio	Chen Qiu-Mei	21 Ren He New Village, Jiayi City	
Jiayi Cochin ceramic	Su Jun-Fu	12, 117 Lane, Yi Jiao Street, Jiayi City	
	Lo Mu-Zhi	490 Chui Yang Rd., Jiayi City	
Tao Ran Ju	Lin Guang-Yi	115-6 Yue Mei Village, Xingang Township, Jiayi County	Established in 1978
Yi Nong Ceramic Co.			
He Cheng Craft	He Mao-Tong	Yue Mei Village, Xingang Township, Jiayi County	Established in 1998
Yi Chang Ceramic (established in 1991)	Chen Zhong-Zheng	45 Ban Tou Village, Xingang Township, Jiayi County	3 ceramic factories at Taiwan.
Workshop Ban Tao Kiln			
Li Tang Ceramic Co. (established in 1996)		Shaoan County, Fujian, China	Ceramic factories at Chaozhou and Zhangzhou Set up in 1998, 2004.
Zhi Lang Cochin ceramic Specialty Studio	Guo Zhi-Lang	39-2 Gong He Village, Xingang Township, Jiayi County	

Name	Person in charge	Address	Notes
Old Ben Gang Cochin ceramic Studio	Xie Dong-Zhe	117-86, Nan Gang Village, Xingang Township, Jiayi County	
Huang Chuan Yang Cochin ceramic Studio	Huang Xin-Hao	2-8 Gu Min Village, Xingang Township, Jiayi County	Established in 1992
Jing Zhou Ceramic Co. (established in 1984)	Guo Jin-Zhou	8-10 Hou Hu Di, Da Tan Village, Xingang Township, Jiayi County	Have ceramic factories at Xiamen Jing Zhou Ceramic Co. Set up in 2000
Lan Fang Workshop	Hou Chun-Ting	75-12 Tan Qian Village, Liujiang Township, Jiayi County	
Ming Zhao Cochin ceramic Workshop	Guo Feng-Xiong	21-14 Hu Ti Rd., San Cun Li, Dalin Township, Jiayi County	
	Su Wei-Ji	44 Guo Gou Zai, Ping Lin Li, Dalin Township, Jiayi County	
Han Tang Cochin Art Company	Liu Jia-Ling	476 Zhong Shan Xin Village, Zhongpu Township, Jiayi County	
Tian Zhi Jiao Cochin ceramic Workshop	Xie Wei-Qi	578 Xi Lun Village, Dongshi Township, Jiayi County	
Xiao Wu-Long Cochin ceramic Workshop	Xiao Wu-Long	76-52 Ya Mu Liao, Wen Long Village, Minxiong Township, Jiayi County	
Tuo Cai Ceramic Workshop	Qian De-Xiong	2-4 Yuan Ji Zai, Zhong He Village, Minxiong Township, Jiayi County	
Wu Ming-Xin Workshop	Wu Ming-Xin	33, 100 Alley 201 Lane, Da Xue Rd., Douliu City, Yunlin County	
Wu Wan Ceramic	Wu Rong	198 Cheng Gong Rd., Douliu City, Yunlin County	
Gu Wen Kiln Workshop	Ye Xing-You	74, 788 Lane, Wen Hua Rd., Douliu City, Yunlin County	

Name	Person in charge	Address	Notes
Ming Jie Cochin ceramic Produce Studio	Cai Xian-Yong	48-1 Hua Shan Village, Gukeng Township, Yunlin County	
Yam Kiln Cochin Ceramics		32 Xing Hua, Xing Hua Village, Mailliao Township, Yunlin County	
Hong Yi Enterprise	Xu Zhong-Fu	Mailliao Township, Yunlin County	Ceramic factory at China
Cheng Long Kiln	Zheng Cheng-Hong	2, 15 Lane, 2 Section, Long Shan Rd, Zhunan Township, Miaoli County	
Long Feng Xiang Cochin ceramic Workshop at Tainan	Lu Shi-Ren	220-3, Xia Lin Rd., Tainan City	
	Chen Ci-Yun	13, 30 Alley, 380 Lane, Section 1, Xi Men Rd., Tainan City	
	Lin Zhi-Xin	6-1Fl., 192, Section 2, Min Sheng Rd., Tainan City	
	Chen Hong-Ru	190, Section 2, Yong Fu Rd., Tainan City	
	Huang Jia-Hong	236 Zhong Xing Street, Madou Township, Tainan County	
	Ye Yun-Hui	2 Fl., 11-15, 22 Lane, Guang Fu South Rd., Taipei	
Baoxiang Ceramic Craft Company	Chen Qing-Hui	Danshui Township, Taipei County	Established in 1996
Da Shou Xin Chuan Company	Lin Zai-Xing	4 Fl., 501-21 Chung Cheng Rd., Xin Dian City, Taipei County	
Cochin Ceramic Art Studio	Guo Qing-Bo	16, 25 Alley, 361 Lane, Li Ming Three Rd., Yilan City	
Cu Keng Kiln	Zhu Yi-Cheng	15-2, Gao Ping Village, Longtan Township, Taoyuan County	

Source:

- Printed information from Jiayi City Cochin Ceramic Museum. Jiayi Municipal Museum.
- Published: *The Activities Handbook of 7<sup>th</sup> Cochin Art Festival of Jiayi City*. Cultural Affairs Bureau. 2006:16-42.
- Liu Pan-Ying. *Developing the Arts Curriculum in Civic Universities —The Example of Stone Carved Monkeys and Cochin Ceramic at Jiayi City*. 2004:125.
- Liu Ling-Hui. *The Development of the Industry of Chien-Nien in Xinkang, Jiayi : Focus on its Transmission and its Transformation of Craftmanship and Material*. 2005: 101-105 (Table 4-1, Table 4-3).

## **4.2. Modern production processes of Cochin ceramic**

From the early period (nineteenth century) to the present the production processes of Cochin ceramics, did not have major changes in procedures, except for an increase of firing temperatures.

In the previous section (4.1.1), I outlined the production processes of Cochin ceramic in early periods. In this section I will briefly describe the modern production processes of Cochin ceramics (Lin Jin-Sheng, 2004:68-74), as I observed them when I visited the Yi Chang Ceramic Company which was founded by Chen Zhong-Zheng in 2007 (2/2/2007).

The steps were: clay selection, clay processing (clay-mixing and clay-refining), clay curing (clay- nourishing), moulding, hollowing, air drying, biscuit firing (first firing), glazing, glaze firing (second firing), and kiln unloading, and then the process is completed.



#### **4.2.1. Clay selection, clay processing and clay curing**

The commonly used clays at present include Japanese clay, black clay from Mainland China, white clay from Jinmen, Nantou clay, and Miaoli clay. My fieldwork investigation showed that different branches used different clay formulas. At the present time, potters order directly from factories, for example, Yi Chang Ceramic Workshop buys clay from a ceramic company in Daxi, Taiwan (Interview with Chen Zhong-Zheng, 2/2/2007).

After the clay selection, potters use clay processors or knead it by hand to process the clay into clay strips (clay-refining). After clay processing is clay curing, which means that the clay strips are sealed and cured in plastic bags and stacked, so that the organic matter in the clay ferments and produce colloids to increase the clay's plasticity, and also to even the water distribution and contraction.

#### **4.2.2. Moulding**

Hand moulding and compact moulding are the two common ways of moulding. Hand moulding includes six techniques, which are pinching, piling, shaping, sticking, engraving, and drawing. Cochin ceramic reliefs in temples were mostly made with these six techniques (Fig. 4-4). Compact moulding compacts the clay into the moulds first, then joins the moulds in order to adhere. For compact moulding the step of hollowing can be skipped. The compact moulding method is used for three-dimensional works today (Hong School craftsmen of the first and second generations started to use moulds only for making faces and armors of figurines to save time). This last description shows that the method of moulded clay figures in modern times is similar to the techniques used in traditional moulded figures.

In general traditional Cochin ceramics only needed to complete the front part of the figure as the potter needed to hollow the clay from behind (Fig. 4-5, 6), this meant that they left the back part plain, so there was detail on the front and sides of the clay body, but not the back. However, the modern clay body was completely three-dimensional and elaborately worked on all sides.

Before the World War II large scale and complicated work was manufactured in parts and then joined when completed (Fig. 4-7). Since the 1980s, new techniques have allowed Cochin ceramic pieces to be made whole, without being divided into separate parts.

#### **4.2.3. Air drying and hollowing**

After the clay was moulded it was then placed in a cool, dry, and well-ventilated place for two to three days (depending on the size of the pieces) for drying. The length of drying time depended on the weather and temperature. When it was half dry, it was then hollowed out. It is important that the hollow clay body has an even thickness of about 0.5cm. Pieces that are made by compact moulding or grout moulding do not need to be hollowed. In this way, the contraction during air drying and firing will be even, and the air and water inside the clay body can be released quickly to prevent cracking or bursting during firing (Fig. 4-8).

#### **4.2.4. Biscuit firing**

Biscuit firing was also called the first firing. The key to biscuit firing was to control the temperature so that it increased gradually. The kiln door was closed only when the temperature reached 400°C. After reaching 600°C, the temperature was increased for 50°C -80°C per hour. To achieve a better hardness of the clay body, the firing

temperature was usually at 1100°C. The whole process lasted for over twenty hours. When firing was completed, the kiln door could not be opened immediately. It was usually opened the following day after the kiln had naturally cooled down (Fig. 4-9).

#### **4.2.5. Glazing**

The step after biscuit firing was glazing, and the commonly tool used was a brush. Traditional glazes included a gemstone glaze which was a kind of mineral substance, imported from China. Watercolour glaze was like watercolour, and it was imported from Japan. Potters speak of them as watercolour glazes or water glaze. Modern glazes are mostly chemical. Hong Kun-Fu used gemstone glazes when he first came to Taiwan, and later he started to use watercolour glazes (Interview Yao Zi-Lai, 10/6/2006). The second-generation apprentices of the Hong School used watercolour glazes after the World War II (Interview Chen Yi-Xiong, 3/7/2006; Chen Shi-Ren, 7/7/2006) (Fig. 4-10).

#### **4.2.6. Glaze firing**

The second firing was a glaze firing, and the temperature was set at about 850°C - 900°C. Glaze firing took around ten hours. The electric kiln was commonly used to achieve stability (Fig. 4-11).

**Table 4.2: Modern production processes of Cochin ceramics** (Source: This study)

	Buy clay ↓	
	Clay selection (clay mixing), clay refining, clay nourishing ↓	
Design→	Moulding	← Subject drawing
	Air dry ↓	← Hollowing
	Biscuit firing ↓	
	Glazing ↓	← Making glaze
	Glaze firing ↓	← Naturally cooled down
	Kiln unloading ↓	
Flawed void←	Check products ↓	← Imitate antique
	Completed ↓	
	Sell and install	

### 4.3. Clay and glazes of Cochin ceramic

A small temple needs at least ten pieces of Cochin ceramics, but some temples require as many as two hundred pieces depending on the dimensions of the temple. For a large quantity, it may take potters one to two years to produce (Interview Yao Zi-Lai, 19/12/2005; Chen Shi-Ren, 16/1/2006; Chen Yi-Xiong, 3/7/2006). The materials used for making Cochin ceramics were clay and glazes, and the temperature of firing was also very important.

#### **4.3.1. Clay**

The clay used for Cochin ceramic was black, and it turned white after biscuit firing. Clay may vary according to its area of origin. Potters of the early period used black clay, if it turned white after biscuit firing then it may be used sometimes. Potters would dig the clay themselves, and then dry, shiver, sift, and settle the clay for processing (Yang Xiao-Wen, 1998:25-26). According to my interview with Lin Zai-Xing in 2005 (7/12/2005), the clay and glaze materials used by potters of the early period (before 1900) in Taiwan were mostly purchased and imported from Mainland China. Later, due to the inconvenience of transportation, local clay in Taiwan was used (Ke Horng-Ji, 2005:31). In fact, in 1804, Wu, who immigrated to Taiwan and founded the kiln industry in Taiwan, managed his ceramic business, and used clay from Tuzikeng of Guishan Village, Taoyuan County (Chen Xin-Shang, 2004b:45). It is thus reasonable to assume that apart from importing glazes, potters were able to find suitable clay for themselves and did not need to rely on imports from Mainland China.

By comparing information about the types and concentration of Cochin ceramic clay provided by other scholars, this research found that the types and ratios of the clay varied considerably (Refer Ke Horng-Ji, 2005:31, Zeng Yong-Hong, 1999:10, Zuo Xiao-Fen, 1996:38, Lin Jin-Sheng, 2004:59). Generally speaking, the most commonly used clay was black clay, which has a higher viscosity than other clays, and this was mixed with white clay (Kaolin clay) and silica (quartz,  $\text{SiO}_2$ ).

#### **4.3.2. Glazes**

##### **1. Glazes of Cochin ceramics**

Cochin ceramics used low-temperature fired lead-glazes, which were a kind of mixed

silicate, with a similar composition to glass. The composition contained a high lead content when compared to other ceramic and porcelain glazes. As the lead content increased, the physical and chemical resistance of the glaze relatively decreased. The lead glaze was impermeable and insoluble except in strong acid and strong alkali (Ke Hong-Ji, 2005:4).

According to an interview with the potters Yao Zi-Lai and Lin Zai-Xing, there were two kinds of glaze for Cochin ceramics, which potters call gemstone glazes and watercolour glazes (Interview, Yao Zi-Lai, 10/6/2006; Lin Zai-Xing, 7/12/2005). Gemstone glazes used a white lead as flux, which was mixed with sodium borate, silica, and glass. Before being used it first needed to be fired. After it melted it was then poured into cold water. After it had cooled it was formed as a glass glaze block (also called frit). The block was then ground into a powder before use (Fang Hong-Yuan, 2001:150). Gemstone glazes do not show their colour before firing, the original colour was mostly gray and brick red. Its actual colour appeared after firing. Since it is hard to control the colour of the glazes (each colour has its appropriate temperature), a trial firing had to be done before its application to confirm the eventual colour. Thin cracks could appear on gemstone glazes when they expanded with heat and contracted with cold (Fig. 4-12), and the colours were bright and shiny (Interview, Shi Cui-Feng, 23/3/2007).

Potters also called watercolour glaze a convenient glaze because there was no need for firing before use. Its main ingredients were  $Pb_3O_4$ , Borax and Si (Fang Hong-Yuan, 2001:150). Water glue had to be boiled before the colour powder was added, to make the glaze adhesive (Interview Chen Shi-Ren, 7/7/2006). The colour did not change much, but looked thinner after firing, unlike the thick colour of gemstone glazes. However, the colour faded over time because watercolour glazes did not form glassiness. It was not

very adhesive when used on a biscuit firing clay body, but there were a variety of available colours (Lin Jin-Sheng., 2005:147-148).

According to potter Lu Sheng-Nan (1955- ), there were eight main colours used in the nineteenth century, and it remains the same today (Ke Horng-Ji, 2005:24). It is not very clear what kind of colours were used in early Cochin ceramics. Most of the potters interviewed could only roughly estimate the variety of colours which included red, blue, yellow, ochre and green. However, the gemstone powder of Cochin ceramic glazes displayed in Jiayi City Cochin Ceramic Museum of Cultural Affairs Bureau of Jiayi City shows nine colour hues: rouge red, Prussian blue, viridian, transparent, black, dark violet red, light yellow, chromium yellow, and cerulean blue (Fig. 4-13). Cochin ceramics used lead as a flux in order to lower the melting point of glazes, this created a flowing ability, and enhanced the brightness and clearness of the glaze (Cheng Tao-yu, 2001:117).

From the late-Qing Dynasty (nineteenth century) to the Japanese Occupation Period (1895-1945), the most distinctive colour of Cochin ceramics was rouge red. It was a kind of pink colour made from pure gold by Andreas Cassius from Leyden, Holland in 1650, and was imported during the period of the Kangxi Emperor (1662-1722) of Qing Dynasty. It was a very popular colour and was used on enamel colour porcelain wares (Wang Fu-Yuan, 1999:27). For potters, it was a difficult glaze to fire as the temperature range of glaze firing for rouge red was relatively small, about 750°C to over 850°C. Taiwan famous local potter Ye Wang (1826-1887) and Hong Kun-Fu were highly regarded for their ability to master the rouge red glaze. This rouge red was a kind of gemstone glaze, so the colour is graceful and pleasant, and it was widely favored. The crucial criterion when examining the authenticity of the Ye and Hong's ceramics was

whether the rouge red was fired successfully.

Rouge red was only used from the middle to late-Qing Dynasty (early nineteenth century to early twenty century) in Taiwan, because gemstone glazes from China were unable to be imported to Taiwan during World War II. Without a source of imports, rouge red no longer appeared on Cochin ceramics in Taiwan after the war. Although watercolour glazes or chemical glazes used after the war also claimed to be rouge red, the hues were not the same as the rouge red before the war. It was merely a pure red with a high saturation, without the transparency of the rouge red of the gemstone glaze (Fig. 4- 14, 15). My fieldwork investigation in Fujian however, found beautiful rouge red glazes on the Cochin ceramics of the ancient mansions and temples, which were mostly dated from the middle to late-Qing Dynasty (early nineteenth century to early twenty century). This finding also confirmed without any doubt that Cochin ceramics in Taiwan originated from Quanzhou, China.

## 2. Change of glazes use

From late-Qing Dynasty to the Japanese Occupation Period, Cochin potters in Taiwan such as Hong Ku-fu used gemstone glazes, which were characterized by its graceful colour. The glaze was imported from the Guang Mao Chang Company in Guangdong Province, China (Interview Yao Zi-Lai, 26/1/2006). The glaze was in a block shape, and needed to be ground into a powder before use. In the Japanese Occupation Period, watercolour glazes were imported from Japan. Because Taiwan was a colony of Japan, the tariff was waived, so that the price was cheaper than those imported from Mainland China.<sup>1</sup> Since then potters in Taiwan have started to use watercolour glazes and have

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<sup>1</sup> During the Japanese Occupation Period (1895-1945), Taiwan was a colony of Japan, and under the tariff assimilation system, so that trade between Japan and Taiwan was not taxed with tariffs, while merchandises from foreign countries or China were taxed and therefore the prices were higher.



continued to use them for some time after World War II. According to an interview with Chen Yi-Xiong, 2007 (3/7/2007), who lives in Taiwan, it is still possible to buy the watercolour glazes in a chemical store.

The potters Chen Yi-Xiong and Chen Shi-Ren, point out that because different glazes are fired under different temperatures, as the firing temperature increases, the variability of glaze layers change because the glaze colour may produce different hues under different firing temperatures. Therefore, potters usually need to set a fixed firing temperature. Also, if the expansion coefficients of clay bodies and glaze layers are widely different, the glaze layers may crack, and even peel off from the clay body in the worst cases (Ke Hong-Ji, 2005:25).

Master Yao Zi-Lai stated that when he was learning Cochin ceramic production, he used frit brought by Hong Kun-Fu from Mainland China. After he had learnt more about the materials, he could find glaze materials by himself. Any material (such as rocks, metals, glass) with colour could be used as glaze material, so he could develop his own colours, and even add changes to the colours. He mentioned that his master Hong Kun-Fu also used both gemstone glazes and watercolour glazes on his work. The common colours that Hong used included cobalt blue, peacock blue, yellow ocher, viridian, vermilion, and rouge red, and this also affected his apprentices' use of colours (Interview Yao Zi-Lai, 10/6/2006). Yao's statement was correct; any rock with colour could be ground into powder to make glaze (Interview Shi Cui-Feng, 9/12/2006).

From the period between the Japanese Occupation to post-World War II, the glaze materials used by potters were mainly purchased from the Jin Yi He Company at Wanhua, Taipei, or from a shop near Shui Xian Temple of Tainan.<sup>2</sup> After World War II,

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<sup>2</sup> Yao Zi-Lai could not remember the name of the shop, but he knew the owner's name was Hong Hua.

chemical materials were developed, and potters began to use chemical glazes. In comparison to the period before war, modern glazes have more varieties, because not only do they use the traditional gemstone and watercolour glazes, but they also use chemical glazes.

Generally speaking, there are two kinds of glazes which can be used on modern Cochin ceramics. One is a high-temperature glaze, which can be coated directly on the clay body and fired directly in one firing. (Strictly speaking, this should not be called Cochin ceramic, as it is a kind of porcelain and used as Jian Nian). The other is a low-temperature lead glaze, which is coated on after biscuit firing, then fired again under low temperatures (800°C). The high-temperature glaze has been extensively used on Jian Nian as temple decoration since 1990 because it could be mass-produced at a low cost. The low-temperature lead glaze is used by craftsmen for artistic ceramics and is more expensive.

#### **4.3.3. Firing temperatures**

Biscuit firing in simple open-air kilns in the early period was at about 800°C, and the second firing was at about 600-700°C. Because simple open-air kilns were not well sealed and fuel materials were mostly wood or chaff (rice husk), the temperature could not be easily increased. From observations of the broken parts of Cochin ceramics, which were white outside and black inside, the part of the clay that was not thoroughly fired appeared to be black. This was the original colour of the clay, which indicated that the temperature was not high enough (Shi Cui-Feng, 2000a:16).

After World War II, due to the improvement of kilns and glazes, the firing temperature for modern Cochin ceramics was increased to 1100°C. The temperature for biscuit firing

was up to 1000 to 1200°C, and the second firing was about 800 to 900°C. This makes modern Cochin ceramic more durable than Cochin ceramic made during the Japanese Occupation Period.

**Table 4.3: Development of Cochin ceramic materials** (Source: This study)

<b>Kiln</b>	<b>Simple kiln</b>	<b>Lease kiln</b>	<b>Self-built kiln</b>
<b>Period</b>	About 1895-1960s	1960s-1980s	1973-now
<b>Location and method of firing</b>	By using home or temple open ground, kilns built with bricks, used chaff, tree branches, wood, and charcoal as fuel materials, fired in open air	Kiln leases in Yingge, used raw materials supplied by the kiln plant for moulding and air drying, coat white glaze on the clay body and fired in the kiln, then coated with colour glazes and fired at low temperature for the second time, the fuel materials included charcoal, diesel, and gas	1. Self-built large kiln plants, the fuel materials included diesel and gas 2. Small electric kiln at home or workshop
<b>Firing process</b>	Twice, it took two days from biscuit firing to glaze firing until finished.	Twice	Fired once or twice
<b>Firing temperature</b>	Biscuit firing at about 800°C, second firing at about 600-700°C	Biscuit firing at about 1000-1200°C, second firing at about 800-900°C	
<b>Firing time</b>	Biscuit firing took one day, glaze firing took 3-4 hours	Biscuit firing took one day; glaze firing in electric stove took about 8 hours.	Biscuit firing took about 20 hours, glaze firing took about 10 hours.

<b>Kiln</b>	<b>Simple kiln</b>	<b>Lease kiln</b>	<b>Self-built kiln</b>
<b>Moulding method</b>	Hand moulding (model use for facial parts), product was relief	Hand moulding (facial parts were made with plaster cast making), works in relief	Hand moulding , grouting, and press moulding , relief and full three-dimensional.
<b>Clay</b>	Clay from Mainland China (Jinmen) and Taiwan was used in Qing Dynasty, clay from Taiwan and Japan was used during Japanese Occupation Period	Japanese clay, black clay from Mainland China, white clay from Jinmen, Nantou clay, and Miaoli clay.	
<b>Glaze</b>	Low temperature lead glaze (gemstone glaze was used during the first half period of Japanese Occupation Period, gemstone glazes and watercolour glazes were used during the Japanese Occupation Period)	Low temperature lead glaze and high temperature glaze	Low temperature lead glaze and high temperature glaze (chemical glaze)
<b>Colour</b>	Graceful, shiny, thick	Bright and colourful	
<b>Productivity</b>	Over 10 pieces per firing	Depending on the demand (mass production is possible)	
<b>Characteristics</b>	Small kiln, unstable temperature, even thickness is needed; sometimes ceramic was not thoroughly fired, low hardness.	Large kiln plants were established to meet large market demand, started division of labor.	Ceramic works develop towards directions of decorative arts and practical art. The production was industrialized.

#### 4.4. Sizes of Cochin ceramics

The common size of the smaller Cochin ceramic works before World War II was 15cm to 25cm, and the larger size Cochin ceramics were about 70cm in length. The larger works were fired in pieces, then joined later using mortar as an adherence agent.<sup>3</sup> Hong Kun-Fu often fired a figurine's head and body separately (Li, Chien-lang, 2002:101).

If a large size ceramic was not fired thoroughly, it was prone to breakage and it often appeared white on the surface but black on the inside (Shi Cui-Feng, 2000a:16). It is clear that the Cochin ceramics made in simple open-air kilns were fragile, due to the low temperature they could not be fired thoroughly.

By observing the actual ceramics, we can divide Cochin ceramics (before World War II) into three sizes.

1. "Three inch nail": about 9cm long, it is an extra small size (the name is a metaphor to describe the small size). It can be found on friezes in temples or decorations on the sides or faces of the large wood or stone altar tables used by worshippers.

2. Common size: about 15cm to 25 cm, which can be seen on friezes in temples or roofs.

3. Large size: about 60 to 70 cm, which is placed specifically on the Chi Tou (an open space near the eave mouth) on the roof of the main hall. They can also be seen on a wall block, such as "Long Hu Du" (Dragon and Tiger walls) and the wall block inside the main hall.

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<sup>3</sup> I even saw a Cochin ceramic piece of a door god, which measured two metres in length and 1 metre in width at a collector's home. It was suspected that the piece was made by a potter (anonymous) who came from China to Taiwan before World War II; as the work was very old, and the parts were made separately.

These three sizes of ceramic are the standard sizes for building decorations, and match the traditional positions of temple decorations. The potter Chen Yi-Xiong stated that in each temple there is not a big difference in the Cochin ceramic sizes, because the scale of decoration section in every temple is about the same. But in the last twenty years, Jian Nian has replaced Cochin ceramics in temples (as mentioned above). Also many potters have begun to make decorative Cochin ceramics for the home, therefore the sizes of their works are not relevant to temple decorations. They can make any size as they wish.

#### **4.5. Summary**

As discussed above, from the Japanese Occupation Period to the present (1895-2007), Cochin ceramics in Taiwan have been influenced by the ceramic bathroom industry and the export porcelain development in Taiwan. The influences can be divided into two parts:

##### **1. The change of kiln affected the production and productivity of Cochin ceramics.**

Kilns evolved from self-built simple open-air kilns to kiln leases in large kiln plants, and later into large gas kilns built by potters. Small workshops used the electric kiln. The productivity increased, and the firing temperature (biscuit firing) changed from a low temperature (800°C) to a high temperature (1100°C), which made Cochin ceramics more durable.

##### **2. Glazes of Cochin ceramics changed along with ceramic development in Taiwan.**

The improved glazes not only allowed firing temperatures to increase, but also brought more colour varieties. Also, ceramics could be made by a single firing. At

present, a single firing is often used on Jian Nian, but potters still use traditional two-time firing on art pieces of Cochin ceramics (biscuit firing at a high temperature and second lead glaze firing at a low temperature).

My study has shown:

1. From the Japanese Occupation Period to the present, the development of kilns underwent three stages, from simple kiln, lease kiln, to self-built kiln, and firing temperatures changed from low to high.
2. The main change is that the temperature of open-air firing in the early period was low so that the clay was not fired thoroughly. Hardness was poor, and the glaze would easily peel off.
3. During the kiln lease period, glaze colouring was adopted. Although the problem of not firing thoroughly (high temperature firing) was solved, the adhesion of low-temperature glazes were diminished because a layer of glass glaze was coated on the surface during biscuit firing, so that colour faded and the white base was exposed after a period of time (weathering).
4. Glazes and temperatures have been well controlled since the period of the self-built kiln (1973).
5. Gemstone glazes were used in the early period, and watercolour glazes appeared in the Japanese Occupation Period. In contemporary ceramics, chemical glazes are widely used with more varieties of colours available.
6. During the Japanese Occupation Period, productivity was low and production time was long. In the period of kiln leases in Yingge, the productivity increased and the time was shortened, marking a turning point towards the commercialization of Cochin ceramics.

## **CHAPTER 5**

### **Craftsmen of the First and Second Generations of the Hong School**

This chapter investigates the Cochin ceramic craftsmen of the Hong School (1910-1980), who contributed their exquisite skills as seen in the beautiful ceramic traditions of Taiwanese temples. It explores the founder of the Hong School – Hong Kun-Fun, the second generation of the Hong School, and it reviews a part of my fieldwork trip to Fujian Province China, which took place from 10th January to 29th January 2007 (See Appendix 1).

This research focuses on the background and works of the craftsmen of the first and second generations who were so vital to the development of the Hong School. Since there were too many third generation craftsmen this research does not include the craftsmen after the second generation. The data in this chapter was collected from interviews with the descendants or apprentices of the second generation apprentices of the Hong School, including: Yao Zi-Lai, who was the second generation apprentice of the Hong School; Chen Shi-Ren, who was the grandson of Chen Tian-Qi; Zhang Fu-Liang, who was the son of Chang Tian-Fa; Chen Yi-Xiong, who was the son of Chen Zhuan-You; Zheng Sheng-Hong, who was the apprentice of Jiang Qing-Lu, and Cochin ceramic master Lin Zai-Xing (the third generation of the Mei Jing-Yun branch. See Appendix 2). All the people I interviewed were Cochin ceramic craftsmen. This chapter includes references to the Cochin ceramic research by the scholar Shi Cui-Feng, as well as publications by other researchers from 1995-2007.



## **5.1. Initiation of the Hong School in Taiwan**

In 1910, Ke Xun of Quanzhou, Fujian came to Taiwan with his younger brother Ke Ren-Lai and his apprentice Hong Kun-Fu to participate in the decoration of the Chao Tian Temple of Beigang. After accomplishing the work, Ke Xun returned to China; however, Ke Ren-Lai and Hong Kun-Fu stayed in Taiwan. Hong eventually became the founder of the Hong School. Besides working on Cochin ceramics and Jian Nian decorations for temples, Hong also passed on his Cochin ceramic skills to six local apprentices. The period of Cochin ceramic production of the second-generation apprentices in the direct line of instruction by the masters in the Hong School was from the mid-Japanese Occupation period to thirty years after World War II (around 1917-1980). This is a significant period in the history of Cochin ceramics in Taiwan. Since the apprentices of the Hong School spread across Taiwan, they have become the main source of Cochin ceramics and Jian Nian decorations until the present day.

Before introducing Hong, this section will first discuss Ke Xun, Hong's teacher. Hong followed the Ke brothers (Ke Xun and his younger brother Ke Ren-Lai) to Taiwan and passed on his own craft skills in Taiwan.

### **5. 1. 1. Hong Kun-Fu's master - Ke Xun**

One of the noted traditional masters in ceramics of Fujian in China was Ke Xun. He was born in Maluan Township, Tongan County, Quanzhou Government, China, around 1861-1880 from the Qing dynasty (Ye Jun-Lin, 2005:8). The year of his death is unknown. He was skilled in Cochin ceramics, and was notable for his innovative use of Jian Nian and mortar sculpting,<sup>1</sup> in the early part of the Japanese Occupation in Taiwan

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<sup>1</sup> Mortar, a material that was commonly used in traditional constructions in Taiwan, with a technique like western gesso, was also used as fresco.

(1910-11). One of the largest and most magnificent temples at Yunlin area, the Chao Tian Temple of Beigang invited Ke to participate in the decorative work of the temple architecture. Together with his younger brother Ke Ren-Lai and apprentice Hong Kun-Fu as assistants, he came to Taiwan. An important piece of evidence is found in the Chao Tian Temple which has kept two receipts of Ke Xun's which request an advancement on pay. The dates recorded on the documents were June 11th and 27th, 1911 (Fig. 5-1, 5-2). Thus, it is reasonable to infer that the time of the visit of the Ke group to Taiwan was 1910-1911. According to craftsmen, making Cochin ceramics for one temple needs one to two years to finish.

Ke Xun's work can still be found on the "Shui Che Du" (frieze) on the back wall in the main hall of the Chao Tian Temple of Beigang. The frieze included representations of pavilions, houses and several figurines made of Cochin ceramics.<sup>2</sup> The modelling and style was refined and precious. In addition, on the right hand side of the praying courtyard in front of the main temple, there is a set of figurines and a mountain landscape (Fig. 5-3). Although not signed, they were certainly Ke Xun's work. The Cochin ceramic figurines were contributed to by the Master Carpenter<sup>3</sup> Chen Ying-Bin, and his name 'Chen Ying-Bin' was written on a wooden label beside the figurines. Since the carpenters constructed the temples for the gods and received payment for doing so, tradition dictated that they had to donate some work in order to repay the gods (Li Qian-Lang, 2005:172). After the reconstruction of the Chao Tian Temple in 1912, Ke Xun returned to China (Interview with master Yao Zi-Lai in 2005).

After finishing the Chao Tian Temple, Ke Xun may have worked on a smaller temple, Zhen An Temple (Mazu Temple) of Luodong, Yilan (Jian Rong-Cong, 2001:67). I

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<sup>2</sup> The Chao Tian Temple is currently under a rebuilding project, from 2004 to 2009.

<sup>3</sup> The Master Carpenter was an overall director of traditional wooden building structures

conducted fieldwork in Yilan on 13 November 2006. It seemed unlikely to me that Ke Xun had made these decorations since the style of the present Cochin ceramic works on the wall were totally different from Ke Xun’s works in the Chao Tian Temple. The level of the Cochin ceramics on the temple was obviously inferior in style and technique (Fig. 5-4).

Ke Xun has few works remaining in Taiwan, despite his great influence (See Table 5.1). From several pieces of Cochin ceramics which do remain in the Chao Tian Temple, we can identify the elegant poses of the figurines typical of his work. These figurines show a sophisticated gesture and expression executed with extraordinary skill. Ke Xun can be regarded as one of the pioneering masters of contemporary Taiwanese Cochin ceramics and Jian Nian.

**Table 5.1: Chronology of Ke Xun**

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<p>Please see print copy for Table 5.1</p>
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Source: Refer Ye Jun-Lin, 2005:8. Jian Rong-Cong, 2001:67. Interviews with Yao Zi-Lai in 19th December 2005, Shi Cui-Feng in 15th November 2005.

### **5. 1. 2. Ke Xun's younger brother - Ke Ren-Lai**

Ke Ren-Lai and Hong Kun-Fu were two assistant craftsmen following the master Ke Xun to Taiwan, and they were influential in bringing the vitality of Cochin approaches to Taiwan.

The following information is based on an interview with Hong's second-generation craftsman Yao Zi-Lai in 2005 at Yao's home. Ke Ren-Lai was the younger brother of Ke Xun. He was born in 1875 and the year of his death is unknown. I interviewed Yao Zi-Lai and asked him "if Ke Ren-Lai was the apprentice of Ke Xun". Yao's answer was "no", and he stated that Ke's master was unknown, even though there was some suggestion that Ke Ren-Lai was Ke Xun's master (This is based on older craftsmen's stories. Jian Rong-Cong, 2001:67).

According to Zheng Zhao-Yi, the standing supervisor of the Taiwan Folk Craft Association, Ke Ren-Lai was born in the late-Qing dynasty and was older than Ke Xun. He passed the skills on to Ke Xun (Jian Rong-Cong, 2001:67, 106-107). Yao clarified by stating that; "Ke Ren-Lai was older than Hong Kun-Fu by over ten years. Thus, Ke Ren-Lai was like the junior master to Hong Kun-Fu. Around 1911, he followed his older brother Ke Xun to Taiwan to work on the reconstruction of Chao Tian Temple of Beigang. After finishing the work (1912), Ke Xun returned to China alone, and Ke Ren-Lai stayed in Taiwan and developed his own Cochin ceramic business." (Interview with Yao Zi-Lai, 2005) Thus, it is reasonable to infer that before coming to Taiwan, Ke Ren-Lai should have been a qualified master. After staying in Taiwan, he married into the Zheng family of Shanchungpu in the Taipei County (his wife's name was Zheng A-Xiang) and settled in Taiwan. In his later life he moved to Jilong and opened a grocery store (Interviewed with Lin Zai-Xing, 2005).

In early times, Ke Ren-Lai tended to cooperate with two of Hong Kun-Fu's apprentices, Chen Tian-Qi (1906-1991) and Yao Zi-Lai (1911-2007). In 1926 for example, when undertaking work at one of the historical temples, Xian Se Temple of Erchongpu, Ke worked with Chen Tian-Qi (Fig. 5-5). Afterwards Ke Ren-Lai led Yao Zi-Lai to undertake work on the Qing Shan Temple of Wanhua (1934) (Fig. 5-6) and the Jing An Temple of Beifanao (1942). After World War II, Ke Ren-Lai became the Chair of the Management Committee of the Cheng Huang Temple of Jilong, and led the important reconstruction of the Cheng Huang Temple in 1955 which also included work by Chen Tian-Qi (See Table 5.2).

Very little of Ke Ren-Lai's work is known. Some important pieces emerged during the period of the Japanese Occupation, including the magnificent Chao Tian Temple of Beigang (1912), and the significant Zhen An Temple of Luodong, Yilan. In 1925, Ren-Lai made eight Cochin ceramic pieces for the Zhen An Temple examples include such stories as "Seven Saints Passing Yangming Fortress", on the walls of both sides in the main hall, and two Jian Nian pieces, such as the divine story of "*Sun Zhen-Ren Lighting the Dragon's Eyes*" (Fig. 5-7) and a filial piety story, "*Yang Xiang Fighting the Tiger to Save His Father*" (Lan Fang-Llan, 2001:14) (Fig. 5-8).

I investigated the site and was suspicious of eight pieces of Cochin ceramic work, such as "*Seven Saints Passing Yangming Fortress*" on both side walls in the main hall (Shui Che Du), because the level of work was inferior (Fig. 5-9). But the two pieces of Jian Nian in the Zhen An Temple are surely Ke's works because they exhibit his style. Other places he worked at included an important temple, the Xian Se Temple of Erchongpu (1926), Tian Kong Temple of Jilong (1932?), an old but small temple Qing Shan Wang Temple of Wanhua (1938) and Jinan Temple of Beifangao, Yilan (1942). In the post-World War II period, he worked at an important temple the Cheng Huang Temple

of Jilong (1955). In addition, Professor Shi Cui-Feng possessed a pair of “Long Hu Du” (Dragon and Tiger walls), works with the signature of Ke Ren-Lai (Interview with Shi Cui-Feng, 15/11/2005).

Ke Ren-Lai had one son named Ke Ji-Tian who inherited his father’s work and produced Jian Nian and mortar sculptures for the temples. They both worked on many temples in Jilong with Yao Zi-Lai (Interview with master Yao Zi-Lai, 2005).

Ke’s works are preserved in the Xian Se Temple of Erchongpu (1926) and the Qing Shan Wang Temple of Wanhua (1934). His work had an elegant quality and the figurines are dramatic, demonstrating his prominence.

**Table 5.2: Chronology of Ke Ren-Lai**

<p>Please see print copy for Table 5.2</p>
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Please see print copy for Table 5.2 (cont'd.)

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\* shows that the materials of the works need investigating and verifying.

Data Source: Ye Jun-Lin, 2005:8-9. Interviews with Yao Zi-Lai in 2005; Lin Zai-Xing in 2005 and Shi Cui-Feng in 2005.

## **5.2. Establishment of the Hong School**

### **5. 2. 1. Founder - Hong Kun-Fu arrived in Taiwan**

The following information is based on an interview with two Cochin craftsmen, Yao Zi-Lai in 2005, and Chen Shi-Ren in 2005 and 2007.

Hong Kun-Fu was born in Xiamen, Tongan County, Quanzhou, Fujian, around 1885. Hong had two wives and he brought his second wife (his concubine) and children to Taiwan (Interview with Zhang Fu-Liang, 2/7/2006). He was skilled in Cochin ceramics, Jian Nian and mortar sculpting, and his works were often signed with “Yingtung Luchiang Hong Kun-Fu” (or “Craftsman Hong Kun-Fu”), which demonstrated that he was from Quanzhou, Xiamen (Yingtung Luchiang was another name for Xiamen). Since Hong also had great skills in the field of Jian Nian, he was compared to the famous Jian Nian master He Jin-Long (1880-1953) <sup>4</sup> during the Japanese Occupation. He Jin-Long came from Shantou of Guangdong, China and came to Taiwan seventeen years later than Hong (1927). They were praised as “South He and North Hong” in Taiwan (Fig. 5-10).

Hong was apprenticed to Ke Xun and followed his master to Taiwan between 1910 and 1911, a period of prosperity and wealth for the decoration of the magnificent Chao Tian Temple of Beigang. After completing the work (1912), he was hired to work on the Pei

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<sup>4</sup> He Jin-long, 1880-1953, nicknamed Hsiang Yun, was born in Shantou, Guangdong, and apprenticed to a master in Chaochou. He became a Jian Nian master in Shantou in the late-Qing Dynasty and the early Republican period, and was also skilled in Chinese painting and calligraphy. He Jin-long only produced Jian Nian in Taiwan, not Cochin ceramics, and practiced Jian Nian in Taiwan during 1927-1933 with remarkable skill. In his short stay of six years in Taiwan, he trained Wang Shih-Fa (1905-1987) as his apprentice, who was also a well-known craftsman. Refer Zhang Shu-Qing, 2001:31-46.



Tien Temple of Pozi (1915) and the Feng Tian Temple of Xingang (1917). He returned to China after finishing the works. In 1918, he returned to Taiwan with the younger cousin of his wife, Chen Tian-Qi (1906-1991, who was 12 years old), to participate in the decoration of the Bao An Temple of Dalongdong in Taipei City. Hong competed against the local master Chen Dou-Sheng<sup>5</sup>. After winning against Chen, Hong became highly celebrated and was invited to work on many temples. After that time he often traveled between China and Taiwan. According to craftsmen Yao before the outbreak of the Sino-Japanese War, Hong missed his hometown, Xiamen, and thought he had earned enough wealth for his later years. Yao suggested that the Japanese Yen at the time could be exchanged for twice the value of Chinese currency (Interview with master Yao Zi-Lai, 19/12/2005). Thus, he returned to Xiamen and opened a grocery store with the money he had earned in Taiwan. Unfortunately, the war became critical and the whole family had to flee to other cities. After the war, they returned to their hometown and found it had been completely destroyed during the war. Life was difficult after the war, as there was no money for commissions for decoration work in temples. Hong died in 1946 in Xiamen (Interview with Yao Zi-Lai, 2005; Chen Shi-Ren, 2006).

### **5. 2. 2. Hong Kun-Fu's return to his hometown Xiamen**

It is still not known when Hong finally left Taiwan for China. According to Yao Zi-Lai, when he was working on the Chao Tian Temple of Beigang (1928), Hong suddenly realized that he had saved an abundant fortune working in Taiwan for years, and that if he exchanged his Japanese Yen to Chinese currency, he would gain twice as much, enough to become rich after returning home. So he immediately left Taiwan for China. Although the decision was abrupt, Yao Zi-Lai insisted that it was the first time that

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<sup>5</sup> It was called a “Dui Chang” job, which meant that the temple would hire two groups to compete against each other, and after completion the temple would decide the winner and the winner received an extra bonus from the temple, also gaining an increased reputation (refer chapter 1:1.8)

Hong had realized Japanese Yen were more valuable than the Chinese currency due to the favourable exchange rate. It seems credible that he gave up his work in Taiwan and returned home to start a business,.

According to the interview record with Jiang Qing-Lu, the last apprentice of Hong Kun-Fu, Jiang was only apprenticed to Hong for one year and four months. He first learned his skills in the Fu Ning Temple of Yuanlin (This temple was constructed in 1928 when Hong Kun-Fu produced his work for it). After finishing work on the Fu Ning Temple (1928), Jiang then worked with Hong Kun-Fu on the old temple Di Cang Temple of Jiayi, and then after several months participated in the renovation of the Chao Tian Temple of Beigang in 1929. (Interview with Zheng Sheng-Hong, 20/12/2005; refer Li Qian-Lang, 2002:99). It is therefore reasonable to infer that Hong left Taiwan around 1929, but no later than 1930.

According to the interview with Yao on 19th December 2005, Yao indicated that after returning home, Hong once again visited Taiwan. However, soon after he left Taiwan, the Sino-Japanese War (1937-1945) broke out and made a permanent return to Taiwan impossible. Hong died after the war in 1946.

### **5. 2. 3. Fieldwork investigation - looking for Hong Kun-Fu's former residence**

In recent decades, scholars of cultural studies have started to realize the significant influence of Hong Kun-Fu on Cochin ceramics in Taiwan. As little was known about Hong's life, I conducted a fieldwork investigation in Fujian, China, in order to further explore his life and achievements; I expected not only to find his descendants, but also to look for evidence of his ceramic work in buildings. According to interviews with craftsmen and related information (interview with Yao Zi-Lai, 19/12/2005; Chen Shi-Ren, 26/1/2006; Li Qian-Lang, 28/12/2005), the basic clues about Hong's life in

Taiwan are listed below: Hong was born in Lujiang, Tongan County, Fujian (his signature “Yingtung Lujiang” referred to Xiamen nowadays), and he was apprenticed to Ke Xun of Maluan Township, Tongan County, Quanzhou. He married the cousin of Chen Tian-Qi from Yangzhai Township, Tongan County. After working in Taiwan for nineteen years, he returned to his hometown Chimei, Xiamen, and passed away there.

In early 2007 (10/1/07), I left for Fujian for a fieldwork investigation (See Appendix 1). Since only the birth place and final residence of Hong was known, Chimei in Xiamen was my first destination. However, China had undergone significant changes in the past few decades. First, after turning into a “Special Economic Zone” in 1980, Xiamen had become an industrial city where many areas had been rezoned for foreign business investment and tourism development (Yang En, 1993:20-24) and in the process older buildings had been destroyed. Chimei was completely changed into a new city, and no useful information could be found even after inquiring from the locals about craftsmen working on temple decorations, or the ceramic craftsmen before World War II.

My second stop was - Maluan Township, Tongan County, Quanzhou where Hong Kun-Fu completed his apprenticeship. The driving distance from Chimei to the small town of Maluan on the west was about two hours. When I asked local people about the ceramic craftsmen before World War II, the result again was negative. The major reason was that many residents were new to this town, and it had been common in the past twenty years for people from other areas of China to move to Fujian.

The final destination of my fieldwork investigation was to Yangzhai Township, the hometown of Hong Kun-Fu’s wife. However, no one in this town could provide any related information. The geography had totally changed since the 1950s because small towns had been subsumed into the neighboring cities after the war.

In frustration at finding no information about Hong's life, I came up with the idea of inquiring about Hong through local temple decoration craftsmen. I learned that there was a well-known ancient temple called the Ci Ji Dong Temple in Tsanghai Township, which was about one-hour drive from Maluan, and I heard there might be craftsmen decorating the temple (The Ci Ji Dong Temple had been first constructed in 1151, the reconstruction continuing from 1989 until the present). I drove to Maluan and found Liang Lian-Zhi, a Jian Nian craftsman working in the temple. He was born in 1969 in Xiangyun Township, Nanan City, Fujian, and had started learning his skills with his cousin after he turned eighteen. He completed his apprenticeship four years later (Liang was undertaking the decoration of the Ci Ji Dong Temple at that time).

I initially asked him about Hong, but because he was young, he had no idea about the craftsmen before the war, however, he enthusiastically asked his master and other apprentices to see if they knew about Hong Kun-Fu in Xiamen before the war. The answers were negative. I therefore, stopped trying to trace Hong's life and inquired about the present development of Cochin ceramics in Fujian.

According to craftsman Liang, since the Qing Dynasty, mortar sculpting, Cochin ceramics, and Jian Nian have been used together in the temple of Fujian, and the practice still continues. He was skilled in all three techniques, and had been devoted to this work every day with his team, earning a satisfying livelihood. His master was his elder cousin Liang Wen-Long (his cousin's learnt his skill from his father), which indicates that traditional craftsmen tended to pass their skills to relatives rather than those outside the family. It was the same situation in Taiwan.

Craftsman Liang said that the restoration of Cochin ceramics in Fujian had happened in recent decades. During "the Cultural Revolution" (1966-1976), many old buildings and

traditional crafts were destroyed and restricted. Some temples naturally disappeared, falling into ruin, so knowledge about the Cochin ceramics in temples before the war vanished as well. Because many years had passed very few traces were found, so my investigation was very difficult. Finally, to show my gratitude, I bought one of his Cochin ceramics (Fig. 5-11). Craftsman Liang's Cochin ceramics were based on a copied model. He modelled the clay figurines by hand, then constructed a mould and fired them in the Tehua ceramic factory (a famous ceramic city in northern of Fujian) at a high temperature. The factory was responsible for reproducing the craftsman's mould, with grouting, glazing, and firing, so that several of the same figurines could be made at the same time. This I learnt in interviews with Liang Lian-Zhi, 12/1/2007. Before we parted I thanked him for the interview and all his help.

It was not surprising that my enquiries were negative, given that there were so few clues of Hong's life. In recent years, life in Fujian had changed significantly, old buildings had been completely dismantled, replaced by many densely built new cement buildings, and the historic context had changed totally for the people. In addition, after the Cultural Revolution, old histories and culture were almost destroyed, and historic information lost. After the "Iron Curtain" was reopened again in 1989, the Chinese economy rapidly developed with increasing wealth for people, so that old buildings were eliminated entirely or rebuilt. As old craftsmen passed away traditional and local knowledge were not passed down. The craftsmen of the new generation had limited knowledge or interest for old Cochin ceramics from earlier times.

Because of the Cultural Revolution and industrialization, there were almost no old buildings in Chimei and Maluan, so that I was unable to find any old Cochin ceramic works. I certainly failed in my original intention to investigate Hong's stories.

Reflecting on the reasons for failure; firstly there was a lack of registered domicile of

Hong Kun-Fu (Hong did not leave any information about his Chinese home address), and also because there was no regular household registration system in the Qing dynasty. Secondly, Hong Kun-Fu moved several times and even stayed in Taiwan for a long time (1910-1929). Thirdly, Hong did not have a son to inherit the family heritage or family business (Chinese families recorded the pedigrees, without a son, the pedigree was automatically stopped) (Interviews with Chen Shi-Ren, 19/6/2007). For these reasons Hong Kun-Fu was unknown in Fujian. It was very difficult to find any clues about Hong's life in the short time I stayed in Fujian, and I expect future researchers in Chinese will have to spend more time and manpower on this investigation to find any further details about Hong's life.

#### **5. 2. 4. Works and craft passed down by Hong Kun-Fu in Taiwan**

Hong worked on many remarkable and important temples across Taiwan and his work was very well known. The temples he worked on include the magnificent Chao Tian Temple of Beigang (1912, 1929), the Pei Tian Temple of Pozi (1915), the Feng Tian Temple of Xingang, Jiayi (1917), the Bao An Temple of Dalongdong in Taipei City (1919), the Lin's Ancestral Temple of Taizhong (1921), the San Shan Guo Wang Temple of Haifeng, Pingdong (1923), the Long Shan Temple of Wanhua in Taipei City (1924), the Ji An Temple of Shulin, Taipei County (1926), the Fu Ning Temple of Yuanlin in Zhanghua (1926), the Di Zang Wang Temple of Jiayi (1928?), the Taipei Confucius Temple of Dalongdong (1928), the Guang Ning Temple of Yuanlin, Zhanghua (1928?) and the Pu Ji Temple of Tainan (?). When I visited most of these temples between 2005-2007, there were only a few pieces of Hong's works remaining, and most of them were Cochin ceramics on the frieze and wall blocks. Some works could not be recognized because they had been reconstructed several times. Most of the Jian Nian pieces were ruined or restored, and there were no surviving original pieces (see Table

5.3).

Hong had six apprentices in Taiwan, and the sequence of their apprenticeship was: Mei Jing-Yun (who did not finish his apprenticeship), Chen Tian-Qi, Zhang Tian-Fa, Chen Zhuan-You, Yao Zi-Lai and Jiang Qing-Lu. Some people argue that there were eight apprentices, including two workers who followed Hong: Zhan Huai Fang and Liu Teng (who also did not finish his apprenticeship). Actually, according to an interview with Yao Zi-Lai, in 2006 (10/6/2006) they should more appropriately be considered handymen. Among others, Chen Tian-Qi, Chen Zhuan-You, Zhang Tian-Fa, and Yao Zi-Lai were formally accepted as apprentices and completed their apprenticeship in three years and four months. Jiang Qing-Lu was also formally accepted as an apprentice of Hong's, but he only learned for a year and four months, when Hong suddenly went back to his hometown. However, he developed a remarkable skill in Jian Nian techniques through his talent and effort. After the war, five of the apprentices were praised as the "five star masters".

Hong was skilled in making ceramic figurines and his style "focused on poses instead of details" and "emphasized vividness instead of techniques" (Li Qian-Lang, 1999:68). For example, the figurines had longer hands and feet in physical proportion. The warrior figurines were elegantly posed and the figures and poses of scholars and ladies were smooth and refined. The dragons and tiger of Long Hu Du inside the main hall of the Bao An Temple (with Hong's signature) were majestic and vivid in their stillness. Hong's style was clearly expressed through the thirty-two figurines on the bronze dragon column in front of the San Chuan Hall (entrance hall) of the Long Shan Temple of Wanhua, Taipei (1924). The column was made with a clay mould first before casting with bronze. The style and technique of this column became a benchmark used to identify Hong's work (Fig. 5-12, 5-13).

Hong Kun-Fu was regarded as an important master of Cochin and Jian Nian in Taiwan. Besides being the founder of the Hong School and producing invaluable work, more importantly, he instructed apprentices and cultivated many craftsmen in Taiwan, who late contributed enormously to the Cochin ceramic development in Taiwan in the second half of twentieth century.

**Table 5.3: Chronology of Hong Kun-Fu**

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Data source: Field trip, 2005-2007. Li Qian-Lang, 2005:121-134; Li Qian-Lang, 2003:169-170; Liu Ling-Hui, 2005:19,20,48; Zheng Chun-Zhong, 2001:16,21,22; Ye Jun-Lin, 2005:1-21; Lan fang-Lan, 2001:19-21. Interview with Yao Zi-Lai, Chen Shi-Ren, 2005-2007; Shi Cui-Feng, 2006.

### **5. 3. Development of the Hong School – apprentices of the second generation**

Of all the branches of Cochin ceramics in Taiwan, the most renowned is the Hong School. The founder of the Hong School, Hong Kun-Fu, passed down his skills to local apprentices during his stay in Taiwan, which established the foundation of the Hong School. The apprentices included, in the order of their apprenticeship, Mei Jing-Yun (1886-1936), Chen Tian-Qi (1906-1991), Zhang Tian-Fa (1905-1977), Chen Zhuan-You (1911-1981), Yao Zi-Lai (1910-2007), and Jiang Qing-Lu (1914-1994). The lives and

achievements of the second-generation craftsmen in Hong School are introduced below in the order mentioned above.

### **5. 3. 1. Mei Jing-Yun (1886-1936)**

Mei Jing-Yun was born in Jiayi, and originally made dough figurines.<sup>6</sup> He sold these for a living in front of the Feng Tian Temple of Xingang. In 1916 he met Hong Kun-Fu who was working in the Feng Tian Temple of Jiayi. He then became Hong's first apprentice (Interview with Lin Zai-Xing, 19/12/2005). Since Mei Jing-Yun was older when he was apprenticed to Hong he already had a family, which needed to be fed, so he gave up the apprenticeship after several months (According to an interview with Yao Zi-Lai, 19/12/2006, Mei was about the same age as Hong Kun-Fu)

Although Mei was an apprentice of Hong's, he did not finish his apprenticeship (the formal apprenticeship was three years and four months), but afterward, he was still engaged in Jian Nian and Cochin ceramics for a certain period of time. He was still proficient and skilful at Cochin ceramics since the dough figurine making was a similar process to the figurine making of Cochin ceramics, despite not finishing his apprenticeship. More importantly, during the period of the Japanese Occupation, Mei contracted a number of decoration projects in temples, cooperating with the master Hong Kun-Fu or Hong's other apprentices to complete the project (Interview with Yao Zi-Lai, 2006). In other words, since he frequently worked with the Hong School, he was treated as one of the members of the Hong School even though he did not finish his apprenticeship.

As to Mei Jing-Yun's works, according to Liu Ling-Hui's investigation (2005:48-49) he

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<sup>6</sup> It is used for acting as the offerings to gods or as toys for children. The method of making dough figurine is similar to Cochin ceramic, but instead of clay they used dough, as the dough figurine does not need firing.

had followed Hong Kun-Fu to participate in the construction of the outstanding temple Pei Tian Temple of Pozi (1915) and the Feng Tian Temple of Xingang (1917). Around 1930, he worked in Jian Nian in the front hall of magnificent Dai Tian Temple of Nankunshen, Tainan, and competed against Chen Qing-Shan<sup>7</sup> in Tainan. During the same period he apprenticed Shi Lian-Chi (1907-1981), who was born in Xingang; Shi Jin-He (1909-?), who was the younger brother of Shi Lian-Chi, and Lin Wan-You (1911-1980). After Mei participated in the reconstruction of the Tai Tien Temple of Nankunshen, he gave up doing Cochin ceramics and changed his occupation. Mei Jing-Yun originally lived in Xingang of Jiayi, then moved to Pingdong (1923-1934), and later returned to Jiayi City. He died in 1936 at the age of 51 (Liu Ling-Hui, 2005:48-49) (See Table 5.4).

Strictly speaking, he was not a formal apprentice of Hong and none of his work still exists in temples. However, Mei undeniable contributed significantly to the development of Cochin ceramics in Jiayi. After he passed his skills down to his three apprentices in Xingang, they also apprenticed others, so the number of Cochin and Jian Nian potters in Xingang significantly increased. His apprentice Shi Lian-Chi had nineteen apprentices (Liu Ling-Hui, 2005:52). The characteristics of the Hong School were apparent in their work (Fig. 5-14), and are attributable to the influence of Mei Jing-Yun. He not only expanded the Hong School, but also started the prosperous development of the Cochin and Jian Nian industries in Xingang of Jiayi.

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<sup>7</sup> 1900-?. Chen Qing-Shen was apprentice of master Zhou Lao-Quan in Tainan

**Table 5.4: Chronology of Mei Jing-Yun (1886-1936)**

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Data Source: Liu Ling-Hui, 2005:48,49, Appendix 2:5. Interview with Yao Zi-Lai, 2006; Lin Zai-Xing, 2005.

**5. 3. 2. Chen Tian-Qi (1906-1991)**

The second apprentice of Hong Kun-Fu was Chen Tian-Qi whose native place was Tongan, Quanzhou, Fujian, China (according to an interview with Chen Shi-Ren, Chen Tian-Qi's grandson, 16/1/2006). His father was a street vendor, who died when he was

three years old, and his mother died when he was nine. He had an older brother who was sold to Southeast Asia under a contract and disappeared. After the death of his parents, Chen Tian-Qi lived with his rich uncle, whose daughter was married to Hong Kun-Fu. So at the age of twelve Chen followed Hong to Taiwan in 1918, remaining there after that time. He worked as a handyman, learning the skills at the same time as working as an apprentice. After finishing his apprenticeship, he worked with Hong in Taiwan. However, several years later they argued and parted, because Hong Kun-Fu wanted to marry off his adopted daughter-in-law to Chen Tian-Qi, in order to keep him at his side for a long time. Chen refused to do so. After Hong returned to China, Chen stayed in Taiwan, and married into the family of Zhang in Shanchungpu in 1930 at the age of twenty-five. Since Zhang had two younger brothers, Chen Tian-Qi's son did not need to change his surname to Zhang. Chen never returned to China.

Because Mei Jing-Yun did not finish his apprenticeship, Chen Tian-Qi was considered the first apprentice of Hong Kun-Fu, and he became the head of the "five star masters" of the Hong School (Li Qian-Lang, 2002:136). He worked mostly in northern Taiwan, and made ceramics in many temples. At the beginning of his career, he followed Hong Kun-Fu to participate in the construction of one of the beautifully ornamented temples, Bao An Temple of Dalongdong in Taipei (1919), and then the Lins' Family Ancestral Shrine of Taizhong (1921), as well as the Long Shan Temple of Wanhua (1924).

According to an interview with Chen Shi-Ren, 2006 (16/1/06), after Chen Tian-Qi finished his apprenticeship, he participated in making temple ceramic decorations for a series of important temples including the Xian Se Temple of Erchongpu (1926), San Yuan Temple of Bade (1927), an old and beautiful temple Shun Tien Temple of Tuku (1931), and the Gong Fan Temple of Mai Liao (1936), a small temple Cheng Huang Temple of Dehua Street, Taipei (1937), the Ren Hai Temple of Zhongli (1937), Ching

Shui Yen of Danshui (1937, 1964), and the Guang Fu Temple of Xiluo (1937). After World War II, he decorated a beautifully ornamented temple the Yi Ming Temple of Pingzhen, Taoyuan (1951), the Guanyin Temple of Linkou (1951), one of the outstanding temples, the Long Shan Temple of Wanhua (1957, 1963), the Ci You Temple of Taipei (1961), the Jing Fu Temple of Tao Yuan (1961), the Lius' Ancestral Temple (1962), the Kai Chang Shan Wang Temple of Jilong (1964), a remarkable temple, Guan Du Temple of Beitou (1965), the Gong Bei Temple of Xizhi (1966), the Fuyou Temple of Danshui (1967), the Guan Yin Temple of Shou Shan Yan, Taoyuan (1970), the Qing An Temple of Jilong (1970), the Zu Shi Temple of Ching Shui Yan, Taipei (1971), and the Ci Sheng Temple of Dadaocheng, Taipei (1971) (See Table 5.5).

Chen Tian-Qi was disciplined in his own work, and his skilful mastery allowed him to produce artworks faster than others. Chen Tian-Qi's apprentices included his second son Chen Ching-Fu (now deceased), his oldest grandson Chen Shi-Ren (1951- ), and Qiu Chong-Yi, who was a non-kinship apprentice. He was strict with his apprentices, and demanded a high standard. He died in 1991 at the age of 86.

Although Chen Tian-Qi was the master of the Hong School, he also adored Cochin ceramics and Jian Nian of the Su School (a Cochin ceramic potter group from Quanzhou). His work revealed Hong Kun-Fu's style but was also influenced by the Su School. Making hands and feet longer than the body characterized the style of Chen Tian-Qi's figurines. The warriors on horses were powerful and vividly dramatic, detailed in costume and accessories, especially the headgear, and the armour was meticulously and exquisitely presented (Fig. 5-15, 5-16).

**Table 5.5: Chronology of Chen Tian-Qi (1906-1991)**

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Data: Li Qian-Lang, 2002:136; Interview with Yao Zi-Lai and Chen Shi-Ren, 2005-2007.

### **5. 3. 3. Zhang Tian-Fa (1904-1977)**

The following information is based on an interview with Zhang Fu-Liang, son of Zhang Tian-Fa, 2<sup>nd</sup> July, 2006, at Zhang Fu-Liang's residence in Taipei.

Zhang Tian-Fa one of “five star masters” of the Hong School, was born in Dalongdong, Taipei. His father passed away even before his birth. Because he was born into poverty, he began to work with his older brother at a young age. His brother was a bricklayer. In 1918, when he was fifteen, he was formally taken on as an apprentice by Hong Kun-Fu in the Bao An Temple of Dalongdong. He subsequently followed Hong to work in the northern and central areas of Taiwan. They worked on the magnificent Long Shan Temple of Wanhua, Taipei (1924), the Ji An Temple of Shulin, Taipei (1927), the Fu Ning Temple of Yuanlin, Zhanghua (1928), the Guang Ning Temple of Yuanlin, Zhanghua (1928) and the famous Bao An Temple of Taipei (1930). After World War II, Zhang mostly undertook construction works in northern Taiwan, including the the Zhulin Temple of Linkou (1949), the Long Shan Temple of Wanhua (1955, 1964), the beautifully ornamented Kuan Du Temple of Beitou (1970), the Chi Sheng Temple of Dadaocheng, Taipei (1976), the Chung Yi Temple of Beitou, an important temple, Fu An Temple of Zhonghe, the Jing Fu Temple at Taoyuan, the Shi Guanyin Temple at Taoyuan and the Pao He Temple, Luchou, Taipei County (1976) (See Table 5.6).

Zhang Tian-Fa was introverted and reticent, and worked slowly, but carefully and meticulously. After the war he also worked with Ke Ren-Lai (the junior brother of Ke Xun), but predominately with the senior apprentice Chen Tian-Qi, and junior apprentices Yao Zi-Lai and Chen Zhuan-You. Zhang Tian-Fa took on several apprentices of his own, but most of them did not finish the apprenticeship. The exception was his only son Zhang Fu-Liang (1930-) who learned from his skills and

later inherited his business.

In his later years, Zhang Tian-Fa became obsessed with folk prescriptions of herbal medicines, which purchased and consumed for health reasons, but unfortunately this resulted in his developing a kidney disease. Since medical science was not advanced at the time, he died of kidney disease in Cathay General Hospital in Taipei at the age of seventy-two in 1977 (Interview with Zhang Fu-Liang, 2/7/2006).

According to his son Zhang Fu-Liang Zhang Tian-Fa worked on many temples. However, because Zhang Fu-Liang had only worked with Zhang Tian-Fa for a short term, and with a bad memory, aged seventy-six when I interviewed him (2006), he could not remember where and when his father worked. Based on my fieldwork investigation, very few pieces of work still exist that were made by Zhang Tian-Fa, and most of these were joint works accomplished jointly with the senior and junior apprentices of the Hong School (second-generation) in northern Taiwan. Most of these temples have been reconstructed, so that the ceramic works no longer exist. For example, in the back hall of the Zhu Lin Temple of Linkou which he worked on with Yao Zi-Lai (1949), there were nearly one hundred pieces of his remarkable works. It was very unfortunate that they were all dismantled and destroyed during the reconstruction of the temple undertaken in 2003. At present, his existing works include the Cochin figurines on the roof ridge and the Pai Tou (drooping ridge of roof) in the Shan Chuan Hall (entrance) of the Long Shan Temple of Wanhua (1964), Taipei, and Jian Nian and Cochin figurines on the roof of the Pao He Temple of Luzhou, Taipei County (1976) (Fig. 5-17).

The figurines of Zhang Tian-Fa were characterized by disproportionately large heads, and were mocked as having “big head disease”, according to the interview with Shi

Cui-Feng, in 2006. Large heads and small bodies were the most significant characteristic as well as the weakness of Zhang Tian-Fa's works; the ratio of the head to the body was 1:4 to 1:5 (Fig. 5-18). However, this weakness improved in his middle age (Shi Cui-Feng, 7/6/2006). The figurines were sturdy and solid, a style that was different from his master Hong Kun-Fu. Zhang Tian-Fa is notable for the detailed character of the figurines. His personal style was indicated by the portrayal of each character's expressions, vividly and meticulously, presenting them with an elaborate technical skill

**Table 5.6: Chronology of Zhang Tian-Fa (1904-1977)**

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\* shows that the materials of the works need investigating and verifying.

Data: Interview with Zhang Fu-Liang, 2006; Shi Cui-Feng, 2006.

Li Qian-Lang, 2002:133-141; Ye Jun-Lin, 2005:12-13; Kang Nuo-Xi, 2007:26-27.

#### **5.3.4. Chen Zhuan-You (1912-1981)**

According to interviews with Chen Yi-Xiong, son of Chen Zhuan-You, in 2006 and 2007. Chen Zhuan-You was one of “five star masters” in the Hong School. He was born in Kueishan, Taoyuan and at the age of eleven in 1923 he went to the Hsien Kung Temple of Taipei to find his older brother Chen Zhuan-Lin. Chen Zhuan-Lin was a famous Master Carpenter in Taiwan who also knew master Hong. He took his younger brother Zhuan-You to the Long Shan Temple and Zhuan-You became apprenticed to Hong Kun-Fu. Zhuan-You followed Hong to work in the Long Shan Temple of Wanhua (1924). After finishing his apprenticeship, he continued to follow his master working on the decorations on the Ji An Temple of Shulin (1927), the Fu Ning Temple of Yuanlin,

Zhanghua (1928), and the Guang Ning Temple of Yuanlin (1928).

Previously Chen Zhuan-You lived in Zhonghe (Taipei), and met and married his wife in the 1930s. When working on the Cheng Huang Temple (1941) in Jiayi City (in the middle part of Taiwan), for his own convenience he purchased a property there. In 1946 there was an earthquake in the Jiayi area, and many toppled down temples needed reconstruction, creating abundant work opportunities for craftsmen. In 1959, Zhuan-You decided to follow his older brother Chen Zhuan-Lin to move and settle down in Jiayi, and they both did much work around the area. In 1968 Zhuan-You decided to move back to Shilin, Taipei, where he worked on many temples. As a result, many of his ceramics can still be found in northern Taiwan (Taipei and Taoyuan) and southern Taiwan (Jiayi and Tainan), including the Ci Xian Temple of Shilin (1930), the Ren Hai Temple of Zhongli (1937), the Cheng Huang Temple of Jiayi (1939), the Fu He Temple of Zhonghe (1958), the magnificent Chao Tian Temple of Beigang (1963), the Dai Tian Temple of Madou (1966), the Mazu Temple of Beitou (ca.1969) and the Guan Du Temple of Beitou (1965). In 1981, while he was riding a motorcycle to visit his second son Chen Yi-Xiong in Tianmu, he came off the motorcycle in order to avoid two foreign children. His injuries were fatal, and he died at aged seventy (See Table 5.7).

The early works of Chen Zhuan-You were destroyed through temple renovations, and no longer exist. However, one of his remaining early Cochin ceramic works is in the main hall of the Cheng Huang Temple of Jiayi (1939), where he competed against the master Lin Tian-Mu (1912-1987). His other work from later years can still be found in the temples of Taiwan (refer Table 5.7). His son Chen Yi-Xiong stated that his father usually liked to worked together with Jiang Qing-Lu, the junior apprentice of the Hong School before 1968, not only because they were from the same school, but also because of the geographical convenience of working together so they could support each other

(Hong's other apprentices lived in northern Taiwan) (Interview Chen Yi-Xiong, 3/7/2007). For his work in northern Taiwan, he had more opportunities to work with other apprentices of Hong, including Chen Tian-Qi, Yao Zi-Lai and Zhang Tian-Fa. In his later years (1960-1970), he finished most of the temple constructions that he had undertaken with the collaboration of his two sons.

Chen Zhuan-You passed down his skills to three apprentices. Chen's first son Huang Sheng-Chuan (1933-), (who adopted his mother's surname), was Chen's first apprentice. His second apprentice was Li Shi-Yi (1940-2002), (no relation to Chen Zhuan-You), who was born in Madou, Tainan. His second son Chen Yi-Xiong (1945- ) was his third apprentice.

Chen Zhuan-You's skill continued on within the tradition of the Hong Kun-Fu's style. His works were significantly influenced by local traditional opera and the figurines were graceful and refined. The proportion of the figurines was precise, especially the "literati", and the warriors were vividly portrayed. The landscapes were also crafted in great detail. The most significant characteristics of Chen Zhuan-You's approach were the round faces of the figurines and their colourful glazing (Fig. 5-19, 5-20).

**Table 5.7: Chronology of Chen Zhuan-You (1912-1981)**

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\* shows that the materials of the works need investigating and verifying.

Data Source: Ye Jun-Lin, 2005:13-14. Interview with Chen Yi-Xiong, 2006,2007. Shi Cui-Feng, 2006.

### **5. 3. 5. Yao Zi-Lai (1911-2007)**

I interviewed Yao Zi-Lai several times during 2005 and 2006 just before his death in February 2007 at the end of this study. He was born in Linkou, Taipei County, and was one of the “five star masters” of the Hong School. When he was alive, he was respected as the most venerable master in the field of Cochin ceramic and Jian Nian in Taiwan. He was also the most long-lived direct apprentice of Hong Kun-Fu.

Yao Zi-Lai was born into a farmer’s family. At the time, in the early twentieth century, children of poor families usually became apprentices to learn skills to earn a secure living in the future. So, after finishing elementary school in 1924, Yao was introduced through his cousin Xiao Xing-Fu (who was a cement craftsman) to become an apprentice to Hong at the Long Shan Temple of Wanhua. Since it was the end of that construction project, Yao’s formal apprenticeship began on the Chi An Temple of Shuli. Subsequently, he followed Hong Kun-Fu to work in many temples (all during the Japanese Occupation); including: the Chi An Temple of Shuli (1925), the Cheng Huang Temple in Jiayi (1926), the Fu Ning Temple of Yuanlin, Zhonghua (1928), the Guang Ning Temple of Yuanlin (1928) and including the magnificent Chao Tian Temple of

Beigang (1929). During the construction of the Chao Tian Temple of Beigang, his master Hong Kun-Fu suddenly decided to return to his hometown in China, so Yao Zi-Lai and Jiang Qing-Lu finished the work. Completing all the ceramic decorations on their own was a major accomplishment as at the time one of them had only just finished his apprenticeship and the other one was still working as an apprentice.

After finishing his apprenticeship, Yao worked in many temples and most of his works were in the area north to Maoli and east to Yilan. His early works have almost all been extensively reconstructed or dismantled. He produced mostly Jian Nian works and a few Cochin ceramic works in his later years, and even fewer of them have been preserved. I identified those that remain in the Nan Tien Temple of Nanfangao (1952, 1962, 1975), the Ting An Temple of Tungshan (1962), the Tzu Yun Temple of Tungshao (1970), and the Tai He Temple of Guanxi, Xinzhu (1971). Most of them still remain in place except for some seriously damaged by incense smoke in the temples. The Tai He Temple of Guanxi, Xinzhu (1971) was Yao's masterpiece (Fig. 5-21).

In 1936, Yao Zi-Lai married Chen Bao-Yu, who was a former actress in the Taiwanese opera, and a skilled player of the musical four strings instrument "pipa". She was once invited to perform in Shanghai during the Japanese Occupation. After they were married, she traveled with Yao as he worked on different temples. They did not have any children and so they adopted two daughters. In his later years, Yao lived with the daughters until he passed away in Linko in 2007.

In the 1950s and 1960s, Yao Zi-Lai led a group of Jian Nian masters of the Shi Lian-Chi branch (Mei Jing-Yun's apprentice) in Xingang, Jiayi to work on temples in northern Taiwan, and he took on apprentices. He had the largest number of apprentices of the second generation of the Hong School, together with Jiang Qing-Lu who also cultivated

many. Yao's apprentices included Yao Rong-Ci (1931- ), Xu Jun-San (1941- ), Xu Ming-He, Zhang Shui-Long (deceased), Xie Zhen-Fa, Zhang Bao-Guo, Li Dong-Mou, Chen Jin-Cheng (1953- ), and others (interview with Yao Zi-Lai, 2006). After Yao finished over ten walls of Cochin ceramics (with a theme of Chinese historical stories) in the Zhu Lin Temple of Linkou in 1980, he stopped taking on other decoration work and retired because of his age. However, since he was much admired in Cochin ceramics and Jian Nian circles, younger craftsmen often invited him to give advice and instruction (Interview with Chen Shi-Ren, 2006).

In 2000, Yao started to focus on the promotion and education of Cochin ceramics. He taught in the Department of Architecture Art Conservation at National Taiwan University of Arts, and passed down his skills to the younger generation. In 2004, he received the Culture and Arts Award from the Junior Chamber of Commerce, which affirmed his achievement and contribution (interview with Shi Cui-Feng, 2006). In February 2007, Yao Zi-Lai died at the age of 97 (Refer Table 5.8).

Yao Zi-Lai was skilled in Cochin ceramics, Jian Nian and mortar sculpting. His Cochin ceramics also followed his master Hong Kun-Fu's style. A natural style, smooth lines, elegant poses with excellent presentation characterized Yao's figurines; his pieces showed beauty with smaller heads (the smallest in Hong School), and a perfect head-to-body ratio of 1:6 (Fig. 5-22).



**Table 5.8: Chronology of Yao Zi-Lai (1911-2007)**

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\* shows that the materials of the works need investigating and verifying.

Data: Chu Ru-Jun, 2007:25-36; Ye Jun-Lin, 2005:14. Interview with Yao Zi-Lai 2005, 2006; Chen Shi-Ren, 2006, 2007; Shi Cui-Feng, 2006.



### **5.3.6. Jiang Qing-Lu (1914-1994)**

I learned about Jiang Qing-Lu through two articles written by Li Qian-Lang (1988:160-163; 2002:99-104). I also interviewed Professor Li in 2005 (12/12/2005, 28/12/2005), as well as Professor Shi Cui-Feng in 2005 (15/11/2005, 2/12/2005) in order to find out more information about Jiang Qing-Lu. Through them I had the chance to interview Zheng Sheng-Hong (1954- ), in 2005 (20/12/2005). Zheng Sheng-Hong is one of Jiang Qing-Lu's apprentices.

Jiang Qing-Lu was born in Fuxing Village of Yongjing Township, Zhanghua. As one of the "five star masters" of the Hong School, he was the last Taiwanese apprentice Hong had taken. Jiang was skilled in Jian Nian, Cochin ceramics, and mortar sculpting. He was born to a poor family and lost his mother at the age of seven. He loved drawing and making figures when he was young, so his Japanese teacher in elementary school cultivated him and encouraged his parents to send him to study painting in Japan. However, he never went to Japan because of his parent's poverty. After he graduated from Haifenglun Elementary School in 1928 at the age of fourteen, he was introduced to Hong Kun-Fu, who was working on the Fu Ning Temple of Yuanlin, to be taken on as an apprentice. As Hong Kun-Fu returned to China in the middle of his apprenticeship, he was only an apprentice for one year and four months (Interview with Zheng Sheng-Hong, 20/12/2005; Refer Li Qian-Lang, 2002:99), and so he did not formally finish his apprenticeship. However, with his talent and effort, Jiang Qing-Lu mastered Jian Nian and Cochin ceramic skills, and was hired by many temples.

During his apprenticeship, he followed Hong Kun-Fu to work on an important temple, the Fu Ning Temple of Yuanlin (1928), as well as the Di Cang Temple of Jiayi (1928), and the Chao Tian Temple of Beigang (1929) during the last few months of his

apprenticeship under Hong. When Hong suddenly left Taiwan in 1929, he worked with Yao Zi-Lai, a senior apprentice of Hong's, to complete the decoration, during which time his remarkable talent became evident.

He produced more works after World War II, mostly in central and southern Taiwan, including the Pu Xing Temple of Tian Zhong, Zhanghua (1943), the Di Zang Temple of Jiayi, an important temple Fu Ning Temple of Yuanlin (1939, ca.1970), the Fu An Temple of Xihu (ca.1950), the Hu Shan Temple, Huatan, Zhanghua County (1951), the Lin Feng Temple of Puxin (1961), the magnificent Chao Tian Temple of Beigang (1964, 1972), the Cheng Tian Temple of Yuanlin, Zhanghua (1966), the Ci Hui Temple of Zhongli (1968), the Ba Tian Temple of Dali, Taizhong (1972), the Zhen An Temple of Linbian, Pingdong (1972), the Fu An Temple of Xiluo (1973), the Zhen Tian Temple of Jiayi (1975), the beautifully ornamented Nan Yao Temple of Zhanghua (1977), the Ci He Temple of Yuanli (1978), the Chao Ren Temple of Wuri (1978) and the Fang Ji Temple of Yongjing (1983) (Refer Table 5.9).

After Jiang Qing-Lu had completed Jian Nian work on the roof of the front hall on the Chao Tian Temple of Beigang in 1964, he became well-known for his excellent work. These works were regarded as his masterpieces, and are very important in the temple architecture of Taiwan. He initiated a new technique by combining the two skills of Jian Nian and Cochin ceramics on one piece; the figurine was Cochin ceramic and the horse was Jian Nian, this broke with the traditional methods of Cochin ceramics and Jian Nian (Fig. 5-23). Moreover, he also improved and refined the techniques of Jian Nian (Zheng Chun-Zhong, 2001:51).

In 1994, Jiang Qing-Lu passed away with a stroke at the age of eighty. He had produced mostly Jian Nian works. Because of the geographic location of his home in the middle

area of Taiwan, he rarely worked with Hong's other senior apprentices, except Chen Zhuan-You. However, Jiang Qing-Lu had numerous apprentices from within his family, including his sons and grandsons: eldest son Jiang Yi-Cong (deceased, 1934-1961), third son Jiang Yi-Cha (1938- ), fourth son Jiang Yi-Zhao (1948- ), fifth son Jiang Yi-Shi (1952- ), eldest grandson Jiang Xue-Bo (1953- ), and nephew Jiang Jia-Xiong (1953- ); his non-kinship apprentices included Zheng Sheng-Hong (1953- ), Xu Zhe-Yan (1948- ), Qiu Yao-Ci (1953?-1993, younger brother of his eldest daughter-in-law), Chen Bing-Cun (1934- , younger brother of his third daughter-in-law). It is clear that Jiang Qing-Lu's group of apprentices was quite large in Yongjing, Zhanghua (Interview with Zheng Sheng-Hong, 20/12/2005).

Jiang Qing-Lu's work included Cochin ceramics and Jian Nian, which followed the features of Hong's "focus on poses instead of details". Smaller head and feet, with bigger lower torso, characterized his Cochin ceramic figurines (Fig. 5-24). His early work was plain, and became more splendid after his middle age. Since his works were mostly Jian Nian, the theatrical facial masks, colours, attire and headgear of his Cochin ceramic figurines reflected the style of Jian Nian, such as the Jian Nian flowery ball on the headgear, and the radiating tassel borders of warriors' armour. In other words, the decorations on the clothing of the figures were refined; the figurines' postures were emphasized in vivid and true-to-life gestures.

Jiang Qing-Lu was the last apprentice of Hong Kun-Fu, and as mentioned above, because Hong suddenly returned to China, he did not finish his apprenticeship. Despite this, with his innate talent and determination, his skills were affirmed in his field. He dared to create and try new techniques, and sophisticatedly combined Cochin ceramics and Jian Nian on one piece. He was notable for inventing a new style in the decoration skills of Jian Nian (Zheng Chun-Zhong, 2001:52). He had many apprentices in his

hometown Yongjing, and those Yongjing craftsmen became a branch of Jian Nian in the decoration of temples.

**Table 5.9: Chronology of Jiang Qing-Lu (1914-1994)**

Please see print copy for Table 5.9

Please see print copy for Table 5.9 (cont'd)

Please see print copy for Table 5.9 (cont'd)

\* shows that the materials of the works need investigating and verifying.

Data: Zheng Chun-Zhong, 2001:51,52; Li Qian-Lang, 1999:68; Li Qian-Lang, 1988:160-163; Li Qian-Lang, 2002:102; Ye Jun-Lin, 2005:15-16. Interview with Zheng Sheng-Hong, 2005; Shi Cui-Feng, 2005 and 2007.

### **5. 3. 7. Other apprentices**

As learned from the interview with Yao Zi-Lai, in addition to the apprentices described above, Hong Kun-Fu also had another Taiwanese apprentice named Liu Teng (1913-1980) who was born in Shetou, Zhanghua. He became apprenticed to Hong Kun-Fu on the Fu Ning Temple of Yuanlin around 1927. He left the apprenticeship because he had to help out on his home farms, and he thought that there were less work opportunities on the temples in Taiwan. Afterwards, he alternated between farm and temple work, still continuing to work with Jiang Qing-Lu to make Jian Nian.

Liu Teng did not manage to finish his apprenticeship, but he often worked with Jiang Qing-Lu. After Jiang had undertaken a construction project, Jiang often asked Liu to join on his team, perhaps because he lacked an assistant, perhaps also because the location was convenient for Jiang. It is reasonable to speculate that Liu was only an assistant or handyman at that time. Liu Teng's Jian Nian skill was under Chiang's influence; later on he started to undertake decoration work in his hometown Shetou Zhanghua and he developed his own branch. His works were mostly at local temples, included the Hu Shan Temple, Huatan, Zhanghua (1951), the Di Zang Temple of Yuanlin, the Zhenyi Temple of Douliu, the Yunlin, Yan Ping Jun Wang Temple of Zhu Shan, Nantou, the Yuan Hua Temple of Zhongli, the Taoyuan, Feng Shan Temple of Taoyuan, and the Bao Ming Temple of Jilong (Zheng Chun-zhong, 2001:52-53). Liu passed on his skills to his two sons, his nephew, and a non-kinship apprentice.

In addition, Hong Kun-Fu had another apprentice named Zhan Huai-Fang (1911-?. Ye Jun-Lin, 2005:14), but according to an interview with Yao Zi-Lai in 2006, Zhan Huai-Fang was never taken in by Hong formally as an apprentice. He was only a handyman who participated on Hong's projects. He was colour blind, so he was not suitable for this field of work and he later left ceramics (Interview with Yao Zi-Lai, 10/6/2006).

#### **5. 4. Work characteristics of masters and apprentices from the Hong School**

The ceramic works of both the masters and apprentices in the Hong School are elegant and artistic. Although the poses of the figurines are exaggerated, they are still naturalistic, especially the characters in lively martial arts fighting poses which unfold in one temple after another (See Chapter 8 Diagrams). The characteristics of the work of the Hong School could be generalized as follows:

1. The Hong School founder Hong Kun-Fu's master Ke Xun's works showed refined poses and details which were filled with the feeling and movement of traditional opera. As master Hong Kun-Fu learned his skills from Ke Xun he exhibited a similar overall style to Ke, however, Hong emphasized the vividness of the figurines more instead of the details. The heads of the figurines were smaller which was a characteristic shared by Ke Xun, Ke Ren-Lai, and Hong Kun-Fu. Their compatibility can also be seen in the Su School, another famous Quanzhou Cochin ceramic school of Taiwan. This is clearly shown in the masters from Quanzhou who used to handle figures with small heads, and a focus on facial expressions and the verve of movement (The Cochin ceramic figure characteristics are also in accord



with the style of the Quanzhou puppet shows).

2. The Hong School followed the essence of traditional Cochin ceramics and Jian Nian. Although the second-generation apprentices learned from the same master, they showed their own individual approaches through their details, forming their own style. The Hong School is characterized by difference within an overall common and pervasive style, the difference is affected in the unique style of each apprentice.
3. The “five star masters” of the second generation from the Hong School show their affinities in the following ways: the proportion of the head and body is a correct proportion of 1:6 (except for Zhang Tian-Fa); the gesture is full of dramatic more lively movement; their costumes are decorated in more gorgeous ways; the figurines in a martial arts play emphasize the posture; and in literary plays the focus was on facial expressions and gentle gestures; and in addition, the riding horses are adorned and statuesque. The “five star masters” had their own particular features, for examples, Chen Tian-Qi’s figurines (Fig. 5-15, 5-16) had long thin legs; Zhang Tian-Fa’s figures had bigger heads, with a clear focus on face and clothing details (Fig. 5-17, 5-18); Chen Zhuan-You’s figurines were classic and refined with vividly posed, round face, and flexible figures (Fig. 5-19, 5-20); Yao Zi-Lai’s figurines were elegant with good proportion (Fig. 5-21, 5-22); Jiang Qing-Lu’s figurines were decorative and had distinctive poses with bigger torsos (Fig. 5-23, 5-24).
4. The costumes represented by the Hong School were very diverse yet they all followed the style of the master. For example, in Fig. 5-15, 5-17, 5-20, 5-22 the pleats of the garments were fine and delicate, showing the softness of the fabric and its gentleness on the skin, as if blown by the wind to flow in the air. The stripes on the clothes, in particular, were made in an S-shape to show their softness and

lightness. Their warriors were powerfully and dramatically posed with layers of armour. The edges were decorated with radiating tassels, or with flat dots, a characteristic of the Hong School. Their headgear was decorated with dots to resemble flowery balls (Fig. 5-25~5-29).

5. The horses ridden by the figurines were robust with long legs. The position of the horse heads changed with the figurines' poses and directions to indicate movement. The horses were draped with a number of ornaments, which resembled the warrior horses of the tri-colored glazed ceramics of the Tang dynasty. To show the vivid movement the bottom of the figurines on the horses should be raised above the back of the horse (Fig. 5-30, 5-31).
6. In terms of composition, the Hong School preferred several landscape elements to represent the space, including rockeries, pavilions, and buildings such as those depicted in Fig. 5-32.<sup>8</sup> Trees, rocks, fences, bridges, and towers were also common. The models of the buildings roof tiles were shown by several layers of saw teeth shape, which was consistent with the old Cochin ceramic style from Quanzhou (Fig. 5-33, 5-34). In addition, the fired ceramic landscape backgrounds behind the Cochin figurines of the Hong School were mostly handmade Cochin ceramics. By contrast, other craftsmen used mortar to sculpt the landscape.

## **5.5. Summary**

This chapter has shown how in 1910, the Cochin ceramic master Ke Xun from Quanzhou, Fujian, came to Taiwan to work on temple decorations along with his younger brother Ke Ren-Lai and apprentice Hong Kun-Fu. After Ke Xun returned to

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<sup>8</sup> For the pavilions and buildings, the second-generation apprentices of the Hong School used painting more than Cochin ceramics.

China, Hong Kun-Fu and Ke Ren-Lai stayed in Taiwan, both producing a large amount of work in Taiwan. More importantly, it was a turning point in Hong Kun-Fu's career in Taiwan.

The characteristic works of the Hong School emphasized the individual gestural character of figures; especially prominent characters in martial arts scenes. Among the six apprentices of the second generation in the Hong School, Mei Jing-Yun made a significant contribution to the development of Cochin ceramics in Xingang, Jiayi, even though he did not finish his apprenticeship. Other five star masters included Chen Tian-Qi, Zhang Tian-Fa, Chen Zhuan-You, Yao Zi-Lai and Jiang Qing-Lu. I have described how they worked on temple decorations, which included those in northern, northeastern, central, and southern Taiwan. Their skills followed precisely the essence of the Hong master with its refined and dramatic styles, as well as its attention to detail. Although the apprentices were under the same master, they each had their own individual styles.

My study has shown that Hong Kun-Fu stayed in Taiwan for about nineteen years. Although he contributed his excellent Cochin ceramic techniques in Taiwan during 1910-1929, unfortunately most of his work has been ruined or badly restored. Only a few pieces remain in temples today or have been collected by museums and collectors. Perhaps his most significant contribution was that he trained many Cochin ceramic craftsmen in Taiwan, allowing his skills to be passed on through the second-generation apprentices. These apprentices profoundly influenced Cochin ceramic development in Taiwan. Cochin ceramic development in Taiwan was established mainly by the Hong School.

## **CHAPTER 6**

### **Craft Learning Process**

The trajectory of the Hong School craftsmen of the first and second generations were discussed in the previous chapter. Chapter 6 will focus on the Cochin ceramic traditional system of the handing on of knowledge. I will investigate ceramic apprenticeships before and after the 1950s, I will discuss craft training and completion, and describe the strengths of the traditional mentor-apprenticeship system, including its weaknesses.

Sources in this chapter mainly come from interviews with Cochin craftsmen: Yao Zi-Lai, Zhang Fu-Liang, Chen Yi-Xiong, Chen Shi-Ren and Zheng Cheng-Hong, which took place in 2005 to 2007 (Refer Appendix 2). Since the traditional craft learning process in Taiwan was roughly the same across the island, this chapter makes reference to the research done by graduate students, whose theses were concerned with craftsmen passing down knowledge. Among the writers, Hou Nian-Zu (2000), Zheng Chun-Zhong (2001), Ye Nai-Qi (2002) and Liu Ling-Hui (2005), all added valuable materials to my own research on the Hong School craftsmen.

The inheritance of Cochin ceramic skills in Taiwan today is still based on the master-apprenticeship system (Gao Mei-Qin in Kram, 608-625), which Gao Mei-Qin defined as “a kind of intensive interpersonal interaction between experienced workers and less experienced ones; during this process, the masters provide the support, direction, and feedback related to career planning and personal development” (Gao Mei-Qin, 2002:22-23). A unique apprenticeship system was adopted for all traditional

skills in China from ancient times to the 1950s, and there were a strict set of folk rules (DeGlopper, 1979:306). The apprentices needed to undergo a comprehensive learning process and complete the apprenticeship before working independently.

## **6.1. Apprenticeships to a master craftsman**

In terms of Cochin ceramics, the apprentices learnt Jian Nian (mosaic techniques) and Cochin ceramic techniques at the same time, with Cochin ceramics as the primary skill and Jian Nian as the secondary. Their training also included sculpting mortar clay, which is a basic skill necessary for both Cochin ceramics and Jian Nian. The duration of the apprenticeship was three years and four months. According to the interview with Zhang Fu-Liang and Chen Yi-Xiong (3/7/2006), those who completed the full apprenticeship training were those who began learning before the 1950s during their adolescence. However, after World War II, with a different political situation, apprenticeships became less strict, and the duration was reduced to one and half years. Also, the apprentices no longer needed to live at the masters' home, but only needed to report to the masters' house every day as if going to work. This looser system of apprenticeships started from the 1950s and has lasted until now.

### **6.1.1. Apprenticeships to a master craftsman before the 1950s**

Life was difficult in Taiwan during the Qing Dynasty (1616-1912), poor families would try to use the influence of relatives or friends who knew well-known masters, so that they could send their children to be apprenticed, and learn the skills necessary for making a livelihood. For all apprentices, an introduction to the master was necessary in order to be accepted. Positions became available when the masters needed assistants. Contracts had to be signed between the apprentices and the masters, except for those

apprentices who were related to the masters (Interviews Yao Zi-Lai, 19/12/2005).

Traditional methods of apprenticing boys could be divided into “family instructions” and “non-kinship apprenticeships” which were outside of the family. The former refers to apprentices who were related to the master; the latter refers to apprentices without kinship with the master, and who were accepted through introductions (Li Zhi-Ren, 2003:20; Zheng Chun-Zhong, 2001:41).

The most common way of passing Cochin ceramic skills on was by direct instruction in the family (“family instruction”), as it was common for a number of family members to engage in the same business. The best example of a prosperous family business, or even an entire village connected through family relationships, was the Su School. (The Su family of Quanzhou, came from China to Taiwan in the 1920s). An example of “non-kinship apprenticeships” were the second-generation apprentices taken on by Hong Kun-Fu in Taiwan (among those, only Chen Tian-Qi who was the younger brother of Hong’s wife was a relative even though they did not have a blood relationship). This was the case because Hong Kun-Fu came from China, and did not have any relatives in Taiwan.

Before the 1950s contracts had to be signed between the masters and apprentices while no contract was needed for “family instruction”. The contracts specified the apprentices’ obligation to work, and some required deposits to prevent apprentices quitting their training and breaking the engagement with the master. The indemnification was also specified in the contracts when the apprentices stopped learning halfway through their training (Hou Nian-Zu, 2000:44). After signing a contract, the master would set up a proper date for holding a formal ceremony celebrating the appointment of an apprentice. The apprentice needed to organize his remuneration, he was then brought to the

master's house by the person who had initially introduced him. First, the apprentice prostrated himself in front of the tablet of Lu Ban (a craft master in ancient China), who was the god of craftsman (some Cochin ceramic craftsmen claimed there was no represented god specifically for Cochin ceramics). He then met the master and his wife, and practiced the ritual of kneeling three times and bowing nine times. Lastly, the master would introduce him to the other senior apprentices to complete the ceremony (Ye Nai-Qi, 2002:41).

According to my interview with Hong's apprentice Yao Zi-Lai (26/1/2006), he, along with his peer apprentices, also completed this formal process and signed the contracts.

#### **6.1.2. Apprenticeships to a master craftsman after World War II**

The processes of apprenticeships to a master craftsman in Taiwan were simplified after World War II. An introduction was still required, but the written contract was replaced by an oral agreement. The ceremony was omitted, and living at the masters' home was optional. Even when not living with the master, the apprentice could still receive an allowance from the master (Interviews Chen Yi-Xiong, 2/5/2007). The training included Cochin ceramics and Jian Nian. Mortar sculpture was a foundational skill, so it was also included. Although the duration of the apprenticeship remained three years and four months, as living standards improved fewer apprentices could endure the hardship of the training. Some would give up halfway, some would leave after learning the basics, and some carelessly even started their own businesses right away to undertake projects (Interview Zhang Fu-Liang, 22/12/2006; Chen Yi-Xiong 3/7/2007, Chen Shi-Ren, 26/1/2006). The rigorousness and moral ethics of apprenticeships of earlier times no longer had any relevance after the 1970s.

According to the learning and teaching system of Cochin ceramic skills, Cochin potters

who came to Taiwan from Quanzhou in early times tended to communicate their skills on to non-kinship apprentices the following reasons:

1. Chinese potters came to Taiwan alone, without relatives in Taiwan.
2. The skills of Chinese potters were highly regarded in Taiwan.
3. The main reason was that the masters needed assistants to help with their projects.

Local potters in early times tended to pass their skills on to their sons, seldom to outside-of-the family apprentices. When comparing the number of apprentices of the local craftsmen and the Chinese craftsmen (refer to Chapter 3), the Chinese artisans obviously had more apprentices than the local craftsmen. Therefore people tended to regard the skills of Chinese potters more highly, so that they would rather be apprenticed to Chinese masters in order to guarantee their livelihoods after the completion of their apprenticeship. The apprentices in Taiwan after World War II mostly had blood relationships, kinship or a geographical relationship to their masters. The reason was that with the recommendation of relatives or neighbours who were familiar and reliable, it was easier for the apprentices to be accepted by the masters (Interviews Chen Yi-Xiong, 3/7/2007).

The training system for the second-generation from the Hong School allowed for the passing down of skills to their own sons and also to non-kinship apprentices. Except for Mei Jing-Yun and Yao Zi-Lai who did not have descendants, other potters had sons to continue the tradition of the passing down of Cochin ceramic skills (See Table 6.1).



**Table 6.1: Branches of the Hong Kun-Fu system**

(Reorganized by writer)

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Source: Interviews Yao Zi-Lai, Chen Shi-Ren, Zhang Fu-Liang, Chen Yi-Xiong and Zheng Cheng-Hong. 2005-2007.

Reference: Liu Ling-Hui. *The Development of the Industry of Chien-Nien in Hsin-Kang, Chiayi : Focus on its Transmission and its Transformation of Craftsmanship and Material*, Master Thesis, Graduate School of Folk Culture and Arts, National Institute of Arts, 2005:48.

Zheng Chun-Zhong, *A Study on the Chien-nien Craftsman Groups of Yungching, Changhua*. Master Thesis, Graduate School of Architecture, Chung Yuan Christian University, 2001:50-51.

## **6.2 Learning processes during and completion of apprenticeships**

### **6.2.1. Duration**

Generally speaking, the duration of apprenticeships was three years and four months. According to my interviews with the potters, apprenticeships included two parts: the first part was the actual apprenticeship which lasted for three years, and the second part of four months was for “make-up days”. These days were set aside to make-up for absent days and holidays during the previous three years. An apprentice needed to learn for the full three years, not including the absent days, to complete their apprenticeships (Hou Nian-Zu, 2000:46). However, there were arguments about the duration of apprenticeships, such as three years and six months, two years and six months, or a thousand and eighty days (Zheng Chun-Zhong, 2001:41). Actually the learning of traditional craftsmen in Taiwan was not necessarily consistent. The durations of different craftsmen’s apprenticeships varied, so that the duration was not rigorously regulated, and it depended on individual efforts and the accumulation of experience (Hong Wen-Xiong, 1993:70-73).

Based on interviews with Cochin potters, they indicated that in early times, three years and four months was required for the apprenticeship. During the apprenticeship, the apprentices lived with the master, who would provide a daily allowance called “haircut money” because the amount was so little that it would only pay for a haircut (Hou Nian-Zu, 2000:47). The apprentices did not receive a formal salary until completing the apprenticeship (Interviews Yao Zi-Lai, 19/12/2005). For apprentices who were under family instruction, and growing up in the environment of craft-making, the duration of learning tended to be shorter (Hong Wen-Xiong, 1993:73). When I interviewed most of the Hong School potters who had been under family instruction, they mentioned that

they had not been able to shorten the apprenticeship time (Interview Zhang Fu-Liang, 6/4/2007; Chen Yi-Xiong, 2/5/2007, and Chen Shi-Ren, 19/6/2007).

Among the second-generation apprentices of the Hong School, Mei Jing-Yun left and Liu Teng also left after only several months. Jiang Qing-Lu only learnt for one year and four months because his master, Hong Kun-Fu returned to China in the middle of his apprenticeship, however, he managed to perfect his Jian Nian and Cochin ceramic skills with his dedication and innate talents. Jiang was hired by many temples, and accepted by the Cochin ceramic industry as a master.

According to interviews with potters of the Hong School, they strictly followed the rule of learning for three years and four months, and believed that three years and four months was the minimum duration necessary for learning the required skills. Apprentices needed to improve their skills and accumulate experience before being able to independently take on projects (Interview Zhang Fu-Liang, 6/4/2007; Chen Yi-Xiong, 2/5/2007, and Chen Shi-Ren, 19/6/2007).

### **6.2.2. Learning processes and content**

The tasks of the apprentices of the Cochin ceramic learning processes included three stages: handymen, basic work, trial work, before finishing their apprenticeships (Liu Ling-Hui, 2005:44-46; Zheng Chun-Zhong, 2001:41-42).

During the first stage when apprentices worked as handymen, the apprentices were responsible for preparing three meals and light snacks for the master's families as well as the master and senior's apprentices. They carried water (drew water from a well or river), washed clothes, cleaned, and took care of the children. They also helped out on the construction site. They stirred the mortar clay, ran errands, hollowed the clay from

the figurines moulded by the master, and scraped out clay from figurines to ensure an even thickness for firing<sup>1</sup>. At night, they practiced sketching figures and patterns which the craftsmen used on the block frame and the head of friezes, the roof ridges, and eaves, and practiced patterns such as flowers, tigers, and other motifs<sup>2</sup> (Interview Zhang Fu-Liang, 6/4/2007; Chen Yi-Xiong, 2/5/2007, and Chen Shi-Ren, 19/6/2007). The handymen stage was the period when the master observed the apprentices, and it was the time to test the apprentices' endurance and observe their attitude and behaviour when conducting tasks and attending to work (Interviews Chen Yi-Xiong, 3/7/2007).

The learning of basic skills included: the preparation of materials (such as stirring the mortar clay, cutting bowl pieces for Jian Nian), tool use and maintenance. Since traditional masters emphasized skills training, this section of their apprenticeship would last for about a year. Besides learning about their materials and tools, the apprentices also learnt how to use tools, as well as the techniques used by other craftsmen, such as carpenters, stone masons, painters, plasterers and builders. These were their basic and necessary lessons. After this part of their tuition, the apprentices could enter the work site to undertake more advanced labour work, still only as an odd-job man, but they could actually observe the master's practice at work (Interviews Chen Shi-Ren, 26/1/2006). The master supervised their tuition during this time while senior apprentices helped to instruct them in skills. In fact, the advancement of skills relied on the apprentices who needed not only be diligent and learn enthusiastically, but also to learn how to maintain a positive interpersonal relationship to the others on site (Zheng Chun-Zhong, 2001:42). It was the apprentices' period for absorbing many lessons, and through careful observation of the master and senior apprentices, they prepared

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<sup>1</sup> When Jiang Qing-Lu was an apprentice, he was responsible for this task. Li Qian-Lang, 2002:101.

<sup>2</sup> Some strict and responsible masters would require the apprentices to submit the drawings to examine the results. Zheng Chun-Zhong, 2001:41-42.

themselves for future work.

After such routine learning for about two years, the apprentices could start to manage some simple works on their own. This was called the “trial work” period. During this time, the master would assign simple tasks for the apprentices after giving them the required description and a demonstration. If the apprentices passed the test and were approved by the master, they would be recognized as the “master’s assistants” (as an intern or assistant). At this stage, the role was as a secondary assistant.

The position for assistant had two levels: ‘head assistant’ and ‘secondary assistant’. The apprentices would start as secondary assistant and after they had become familiar with their tasks, and being approved by their master, they could be promoted to head assistant. Promotion to head assistant meant that the worker had finished their apprenticeship (Interviews Chen Yi-Xiong, 3/7/2007). Being the master’s secondary assistant meant that the apprentices could formally work, and earn a salary (instead of allowance. Refer Ye Nai-Qi, 2002:42). It was a stage of promotion, and could be regarded as the last stage of training before finishing the apprenticeship. At this stage the apprentices could deepen and reinforce the scope of their learning.

### **6.2.3. Finishing the apprenticeship**

After three years and four months of learning, the apprentices could formally finish their apprenticeships and become fully trained craftsmen. They could choose to work for their master and earn the salary at the master’s level, or they could leave and start their own businesses. Most of the apprentices would choose to follow the master in order to continue to learn and find work. Usually they were not skilled enough to undertake their own projects so by following their masters, they could get further training and enhance their standing within the industry. When the apprentices chose to leave the

master after finishing their apprenticeship, the master would give them a set of tools as a memento (Liu Ling-Hui, 2005:45; Ye Nai-Qi, 2002:42). The apprentices who decided to operate their own businesses would follow the customary ethics and deliberately avoid the master's work region to prevent conflicts (Interviews Chen Shi-Ren, 19/6/2007; Chen Yi-Xiong, 3/7/2007). However, they would still keep a close relationship to their masters and peer apprentices to maintain a sense of cooperation and mutual support on temple projects (Refer Chapter 5).

My interviews with the later generation apprentices from the Hong School indicated that when Hong Kun-Fu's apprentices finished their apprenticeships, he would give them a biscuit fired ceramic figurine model (such as a facial and armour part) as a memento (Interview Chen Shi-Ren, 19/6/2007; Chen Yi-Xiong, 3/7/2007). (Fig. 6-1, 6-2, 6.3)

Hong's apprentices also pointed out that even though they finished the three years and four months apprenticeship, they still could not work independently and needed to continue following their master for several more years. They suggested that it took them at least ten years to accumulate sufficient experience and enough proficiency. In fact, for them finishing the apprenticeship did not mean a capacity to undertake any kinds of construction, but was simply an approval of achieving a qualification, and a criterion for the calculation of payment. The reinforcement of skills relied on a long-term accumulation of hands-on experience in order to reach the master's level. As a result, after finishing their apprenticeships, most of the apprentices chose to stay in their master's work team and obtain a full-time job, or they become a head assistant on other craftsmen's teams (Interviews Chen Shi-Ren 19/6/2007; Chen Yi-Xiong, 3/7/2007).

At the early period (before 1945), craftsmen did not have labour or trade unions, but

they had an unspoken consensus not to hire the ones who did not complete their apprenticeships (Chen Ying-Ren, 2002:67-68). However, according to Chen Yi-Xiong (3/7/2007), even apprentices who did not finish the apprenticeship training, could still be hired to carry on working. Craftsmen in the same industry, or those apprenticed under the same master, would support each other and cooperate to undertake a large project, so that they formed a cooperative group and worked as a team (Refer Chapter 5).

### **6.3. Traditional mentor-apprenticeship systems**

#### **6.3.1. Learning the tips and undergoing the endurance necessary for training**

Apprentices lived with their masters, which implied that they needed to become “the family members of the master” (Hou Nian-Zu, 2000:47-48). The master was regarded as a father to the apprentices, so that they not only shared mentor-apprentice relationships, but also a father-son bond. The apprentices were also like brothers to the senior and junior apprentices. The apprentices shared household duties and obeyed the master’s instructions and discipline.

Generally speaking, being an apprentice was a long and hard process, and it was more difficult for non-kinship apprentices. When the apprentice was part of the family instruction, not only was the apprenticeship term shorter, but the learning processes would be easier (Ye Nai-Qi, 2002:43). However, this was not always the case, interviews with the third generation potters (family instruction) of the Hong School indicated that they did not have an easier apprenticeship compared to the non-kinship apprentices, instead, even more was demanded of them (Interview Chen Yi-Xiong, 3/7/2007; Chen Shi-Ren, 5/7/2007; Zhang Fu-Liang, 6/4/ 2007).

In short, the learning processes mainly relied on the instruction from the master and the senior apprentices, as well as hands-on practice. The key of the learning process was how to accumulate experience and expertise in skills, and that depended on the knowledge learned by each apprentice (Interview Yao Zi-Lai, 10/6/2006; Chen Shi-Ren, 16/1/2006). Certainly, personal effort, flexibility, and interpersonal relationships in the workplace were a necessary condition for successful training.

The traditional mentor-apprentice system declined after the Japanese Occupation (1945). Following the change in social patterns and structures in Taiwan, the mentor-apprentice system also changed, so that apprentices no longer needed to live with their masters, nor share household duties and construction work, and the duration of their apprenticeships were not regulated. The masters could not treat apprentices in the same strict traditional past ways (Interviews Chen Yi-Xiong, 2/5/2007). In other words, the old learning methods withered with the decline of the mentor-apprentice system.

For the masters who underwent the mentor-apprentice system, the formal processes of apprenticing and finishing their apprenticeships gave them a recognized identity and sense of achievement. My fieldwork investigations found that craftsmen tended to judge the workers in the field by whether their apprenticeship had been completed or not. For those who did not finish the apprenticeship or who had never been apprenticed to a master, negative evaluations were often given (Hou Nian-Zu, 2000:60). My research found that craftsmen who did not complete their apprenticeships could still work. For example, one of the Hong School apprentices Liu Teng (1913-1980. See 5.3.7) quit his training after a few months, but after the war he worked with Jiang Qing-Lu for a long time, and he became a local Jian Nian craftsman, even starting a branch of his own in his hometown (Zheng Chun-Zhong, 2001:52-53).



Craft learning was not only to cultivate skills, but also to train the apprentices' diligence and endurance, with the aim of making them independent masters in the future. During this time, the masters observed the apprentices' personalities and persistence. The apprentices had to endure hardship and frustration during the observation period; the training could turn an adolescent into a skilful responsible master with social skills and moral ethics. The meaning of the training was highly significant.

### **6.3.2. Decline of the traditional mentor-apprenticeship systems**

Because the traditional mentor-apprenticeship system respected the master craftsmen as fathers, it was an honour to maintain the reputation and technical styles of the “master's school”, to sustain the branch. The mentor-apprenticeship system of local crafts involved a series of strict systems and contexts.

Professor Jiang Shao-Ying, Administration Director of the Graduate School of Folk Culture and Arts, Taipei National University of the Arts, has made a clear explanation of the traditional mentor-apprentice system:

The three-years-and-four-months apprenticeship was the key to the solid establishment of the tradition. The mentor system was a comprehensive inheritance system, the apprentices not only learned about skills and art, but also learned, heard, and saw the folk knowledge and applications of traditional materials, stories, legends, customs, (understood) folk metaphysics through daily interaction with the masters. They also learned about tool maintenance, materials, sources, construction process, rituals, taboos, manners, work procedures and pricing, personal networks, and most importantly, the respect of ethics, and the significance of the bond between the master and other apprentices. As a result, the apprentice would have a

profound understanding of affection, loyalty, and love on “a master for one day, a father for life.” (Jiang Shao-Ying, 2002:12).

In Taiwan the traditional mentor-apprenticeship system was the only system to pass down traditional craft skills, and to apprentices it was a way to learn a skill and make a living. This non-paid apprenticeship was affected by the changes in the political and social environment after the 1950s. Initially before the 1950s traditional architecture enabled the Cochin potters to gain an important position in temple decorations, but this completely changed with the development of modern cities, construction materials and construction processes. This gradually led the craftsmen to lose their dominant status. Secondly, due to the transformation of social structures from an agricultural to an industrial orientation, and influenced by a western life style, the survival of traditional craftsmen became much more difficult. This led to a decline in traditional crafts, and broke the continuity of the traditional mentor-apprenticeship systems. Thirdly, the implementation of the “Nine-Year Compulsory Education” and the “Labour Standard Law” also made the traditional mentor-apprenticeship systems less feasible, and the traditional way of skills being passed from one generation to another had to be changed in order to integrate within the overall society.

Although the mentor-apprenticeship system still nominally exists nowadays, the main method of learning is hands-on practice, and the duration of learning is no longer a concern. However, local Taiwanese crafts will not be able to survive without successors, and with no successors, there will be no mentors to pass down their skills. Without followers even long-standing crafts will eventually disappear.

When the craftsmen I interviewed talked about the transmission of skills, most of them sighed that the younger generation was not willing to bear hardships, and they often quit

when they felt frustrated. Moreover, they all expected to learn the skills quickly, so it was impossible for the masters to ask the apprentices to learn for three years and four months. The worst situation was that after learning the skills, the apprentices would lower the prices to undercut their masters, and even secretly undertook projects which originally belonged to the masters (Interview Chen Shi-Ren, 19/6/2007; Chen Yi-Xiong, 3/7/2007; Zhang Fu-Liang, 6/4/2007; Zheng Cheng-Hong, 20/12/2006). According to the older craftsmen, the traditional ethics no longer existed which was truly a shame.

## **6.4. Conclusions and Summary**

The apprentices in the early mentor-apprenticeship system had to undergo four stages: handyman, basic work, trial work, and the finalizing of their apprenticeship.

Although they worked only as handymen in the first stage, the apprentices learned from observing the basic skills. They gained a fundamental knowledge about work procedures and an understanding of project work in the building environment.

The second stage of basic work training was the observation and practice of actual techniques under the guidance of senior apprentices.

After accumulating sufficient experience from the first two years of training, in the third stage the apprentices began to be involved in the making of the most important pieces, assisting their masters. They also began to teach the junior apprentices, and prepared themselves for working independently.

The fourth stage was the finishing up of the apprenticeship. The apprentices could choose to develop their own businesses or follow in their masters' footsteps to accumulate sufficient work experience.

Professor Wang Qing-Tai Director of Department of Architecture Art Conservation, National Taiwan University of Arts, in “Seminar of the folk art passes” (1995), analyzed the main points necessary for the apprentices in learning traditional crafts: observation, learning, inquiring, and instruction. These corresponded with the information gained in my interviews.

The craftsmen who were born and grew up during the Japanese Occupation (1895-1945) mostly came from impoverished families, and were therefore unable to continue a higher education, some were even illiterate.<sup>3</sup> They needed to learn a professional skill from famous craftsmen and after completing their apprenticeships they could not only support themselves but could also aim for success. They needed endurance and discipline, which are difficult qualities for those from a younger modern generation.

My study has clarified that the environment in contemporary Taiwan is not the social framework of the past. With the changes of time and society, such rigorous mentor-apprenticeship systems can no longer exist. Although in order to pass down the craft skills craftsmen compromised on the hardships of the apprenticeship, and made it more flexible, they were still unable to attract apprentices.

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<sup>3</sup> During the Japanese Occupation Period (1895-1945), Japanese Government carried out mandatory education in Taiwan (Wikipedia, <http://zh.wikipedia.org/w/index.php?title=%E5%8F%B0%E7%81%A3%E6%95%99%E8%82%B2%E5%8F%B2&variant=zh-tw.14/3/2008>), through the education most of the people at least have primary school education and they can read and write. But it was very different in mainland China. China did not begin to have common educate until 1920-1930 (Wikipedia, <http://zh.wikipedia.org/wiki/%E4%B8%AD%E5%9B%BD%E6%95%99%E8%82%B2%E5%8F%B2%E5.88.9D.E5.BB.BA.E7.8E.B0.E4.BB.A3.E6.95.99.E8.82.B2.E4.BD.93.E7.B3.BB.14/3/2008>). Therefore, craftsmen from Taiwan were more literate than craftsmen from mainland China. In the Hong School, Chen Tian-Qi (1906-1991) who came from China was illiterate (Interviews Chen Shi-Ren, 2007), but other apprentices from local places, such as Yao Zi-Lai (1911-2007), Jiang Qing-Lu (1914-1994) graduated from primary school, and then they started the apprenticeship with Hong Kun-Fu.

In order to extend traditional craftsmanship my research suggests the necessity of the following:

1. The inclusion of craft instruction into school education, and the use of the educational system to combine practical and academic training, through a combination of theory and practice. Besides receiving fundamental training, augmented by studies in Western art, students should be able to recognize and understand the nature of Taiwanese culture. This could be achieved through the learning of related knowledge and techniques, while emphasizing knowledge of professional ceramics at the same time. As a result, the nearly extinct craft skills could be passed down, and local culture could be preserved and maintained.

2. Over several years (from 2000 to 2008), the Taiwan Ministry of Education has established Departments and Graduate schools which correlate with the Taiwan Traditional Arts in two universities.<sup>4</sup> These institutions offer Cochin ceramic hands-on practical classes, however the actual outcomes have not yet been seen. I would suggest extending the traditional skills training to vocational high schools, to allow for Cochin crafts to continue. This would train not only the students who are really interested in traditional folk arts, but also other general students by integrating the high school within the university education system, together with professional training systems, so that students can accumulate sufficient experience and proficiency of these complex skills. Such duration of training would also fit the Cochin craftsmen's expectation of high standards.

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<sup>4</sup> The National Taiwan University of Arts (Department of Architecture Art Conservation) and National University of Kaohsiung, (Department of Traditional Crafts and Creative Design).

## **CHAPTER 7**

### **Decorative Patterns of Cochin Ceramic**

Traditional buildings from Taiwan before 1950s<sup>1</sup> were characterised by abundant artistic decorations in the form of architectural ornamentation. At the same time, these decorative elements had profound meanings, which were visualised through a symbolic presentation. They represented narratives and motifs to enhance the prospect of living a happy life and avoiding disasters. This phenomenon illustrates the traditional culture and spirit of Taiwan, but also an utopian desire for an “ideal world”. In other words, decorative patterns in the traditional architecture of Taiwan enriched the buildings with vivid symbols, making the traditional architecture a way of embodying cultural consciousness (Liu Guan, 2004:71).

Through my fieldwork investigations and interviews with craftsmen including Yao Zi-Lai, Lin Zai-Xing, Chen Shi-Ren, Zhang Fu-Liang, Chen Yi-Xiong, Zheng Cheng-Hong, Pan Kun-Di and Xie Zhen-Fa in 2005-2007 (Refer Appendix 2), this chapter aims to probe into the meanings of the decorative patterns in Taiwan temples, the types of patterns and organizational principles of Cochin ceramics, as well as the actual physical appearance of Cochin ceramics in the temples.

#### **7.1. Meanings of decorative patterns of Taiwan temples**

Taiwanese temples can be seen as a continuation of Chinese architecture. Temples in Taiwan have several orientations; the most important one is facing in a southwards direction, but not all temples are the same. Generally, temples that enshrine gods of a

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<sup>1</sup> After 1950s the form of traditional buildings were mostly seen in temples.

lower status have to give up the central location (facing southward) and deviate a few degrees to show modesty. The second type of orientation is facing westwards. The setting is due to the local geographic terrain and geomantic concerns, which is usually backed by mountains and facing the ocean (Li Xiang-Lian, 2000:220).

The ornamentation of traditional Taiwanese buildings was carried out after the completion of the skeleton framework of the building. This included Cochin ceramics, colour painting, mortar sculpting, Jian Nian, and some decorative woodcarving. Because during their apprenticeships the craftsmen had to learn Cochin ceramics, Jian Nian, and mortar sculpture at the same time, the craftsmen would use all three techniques simultaneously during the decoration work. These three decorative techniques included moulding and sculpting the patterns (Interviews Yao Zi-Lai, 19/12/2005).

The architectural decorative patterns of Taiwanese temples, whether they are sourced from historical stories or auspicious symbols, represent the combination of Taiwanese culture and life, as well as an extensive utilization of folklore (Liu Shu-Yin, 2003:7). Craftsmen used a highly developed imagination to craft these figures, coloured paintings, and woodcarving which not only beautify the buildings, but also affect the viewer by their intricate abundance.

Professor Lin Hui-Cheng (Professor of the Graduate School of Architecture and Historic Preservation, Taipei National University of the Arts) suggested that the folk decorations of traditional architecture in Taiwan not only serve an aesthetic purpose, but they also symbolize auspiciousness and elegance (Lin Hui-Cheng, 1995:147).

Li Qian-Lang, a scholar expert in traditional Taiwanese architecture believes that: “the decorations of Taiwan temples originated from essential structural aspects of ancient

buildings, and gradually evolved into a specific decorative pattern through the imaginative creativity of craftsmen...” (2001:10,11). In other words, he suggested that the decorations of traditional Taiwanese architecture were an integral part of the architectural structure, while also having symbolic meanings or containing literary allusions (for literary themes please refer to 7.2.1 and 2.4.2).

Thus, decorations such as Cochin ceramics and Jian Nian exhibited a representation of social culture embedded within the inherent meaning of folk beliefs. However, viewed from an architectural perspective Cochin ceramics may not have a complete relationship to the architectural structure, because of their own aesthetic effect. Cochin ceramics are not merely a decoration, as their themes reflect traditional morals as well as symbolic meanings of praying for good fortune. As a substantial manifestation of aesthetic ideals, Cochin ceramics are emblematic of life’s philosophy, social views, and values of the ordinary people.

## **7.2. Types of Cochin ceramic patterns**

Due to different subjects and specific viewpoints the decorative themes of Cochin ceramics found in traditional architecture may be interpreted in various ways by experts. For example, Zuo Xiao-Feng (1996:65) divided decoration themes into figures, animals, plants, utensils, astronomical phenomena, characters, and geometric patterns. Chen Guo-Ning (1999:23-25) divided the themes into four types, firstly, religious comprising Buddhist and Taoist myths; secondly, auspicious signs with propitious meanings; thirdly, the delight of simple narrative creations; and fourthly, other themes. Lan Fang-Lan (2000:96-102) studied a contemporary Cochin ceramic master, Lin Zai-Xing, and divided the themes into figures (literary and military allusions), animals, plants and utensils. Liu Pan-Yin (2004:52-53) divided the themes into fairy tales; history and literary allusions; fauna such as insects, fish, birds, and animals; flowers, fruits, and



utensils; natural scenery; and characters. Ke Hong-Ji (2005:26) divided the types of Cochin ceramics into fairy tales and legends; figures and dramas; flowers, fruits, birds, animals; and utensils. Li Chun-Yu (2005:40) categorized the themes into myths and legends; figures in history and literary allusions; figures in popular stories; insects, fish, birds, and animals; flowers, fruits; and utensils; phenomena; and character patterns.

Based on the above classifications and my research, I have divided the themes of the Hong School Cochin ceramics into the following categories: figures, animals, plants, utensils, characters and natural phenomenon. According to my fieldwork observations, other types include religious symbols, geographic patterns, and backgrounds, which are all detailed below.

#### **7.2.1. Figures**

The figures of Cochin ceramics are mainly sourced from traditional Chinese myths, folklore, historical stories and literary allusions. These stories convey good fortune and blessings, avoiding evil, and achieving educational success. Craftsmen of the Hong School were very skilled at presenting such themes. In terms of the types of themes, the main characters were either gods or human figures. If classifying was based on static and dynamic themes, the themes could be divided further into “literary drama” and “action drama”. The so-called “literary drama” refers to a scene consisting of civil officials or armed officers without horses, in other words, there are no scenes of action. Literary scenes could also be love stories of a scholar and a beautiful woman, or cultured social stories (Fig. 7-1~3). The action dramas involved wars, battles amongst gods and monsters, or adaptations from historic wartime stories. The action dramas mostly depict figurines engaged in fighting. The scenes may contain battles led by armed officers with horses or with a group of armed soldiers (Fig. 7-4, 7-5).

Myths and folklore were focused on legendary personages, and may include the “Eight Immortals” (which represent good luck): the three gods of fortune, prosperity, and longevity (Fig. 7-6); or the divine characters in the legend “Feng Shen Bang” (which is a Chinese novel). The historical stories and literary allusions involved loyal officials, scholars and literati, male and female characters in history, or famous military officers. The stories contained metaphors and admonishments, and complied with the social morals of traditional society, which promoted good virtues and morality.

### **7.2.2. Animals**

The theme of divine animals was a common one depicted in various ceramic decorations, and they were embellished by the craftsmen’s imagination and vision. The animals were endowed with symbolic meanings of bestowing blessings and avoiding evil based on their names, appearances, and attributes, in order to meet people’s desire for an ideal life. The animal theme could be further divided into ordinary animals and auspicious animals with human characters riding them (Lin Shi-Chao, 1999:70), The riders sat astride, or side-saddle on horses, cattle, lions, tigers and panthers (Fig. 7-7, 7-8). Good examples would be Long Du and Hu Du (Dragon and Tiger blocks) at the entrances of temples.

“Ordinary animals” were animals from a normal living environment, such as insects, birds, beasts and aquatic animals (Fig. 7-9~13). The animals were often moulded together with other animals and plants. For example, a magpie represents the arrival of luck and a magpie with plum blossom indicates radiant happiness; bats (pronounced Bian-Fu in Chinese) have the meaning of good luck, for ‘bat’ is pronounced ‘Fu’, which is the same sound as good luck in Chinese (Fig. 7-14). Two bats mean double good fortune, five bats mean five blessings will descend upon the house (In the Chinese tradition, many letters were used as homophones to represent lucky meanings). Fish

(‘Yu’ in Chinese) is a symbol of great abundance, and implies a surplus in life (Fig. 7-15).

There are a variety of patterns of auspicious animals in the Chinese tradition, which mostly originated from ancient legends and folklores. They gradually turned into concepts of welcoming good fortune and evading evil, and further endowed the viewer with symbols of auspiciousness and luckiness. For example, dragons, the phoenix and *Kylin* (a Chinese unicorn) were propitious animals, while the crane and tortoise symbolised longevity for their long life span.

### **7.2.3. Plants**

Plant patterns were often used in artworks because of their decorative characteristics and attributes, and they were endowed with a variety of symbolic meanings throughout their historical development. Among the different varieties of common decorative patterns included trees, flowers, leaves and fruits, which were used independently or together with other themes. For example, pine trees implied longevity for their evergreen characteristic (Fig. 7-16); bamboos represented nobleness and sterling character through the nodes along their stems (Fig. 7-17); the peony was considered the king of flowers, and implied wealth; *ganoderma lucidum*, a kind of mushroom with purplish stalk, was a fabulous fairyland plant and was considered an elixir of life, and it also represented longevity; the pomegranate fruit with plenty of seeds implied abundance of children; the peach was a legendary fruit for celestial beings and was called the longevity peach, symbolizing longevity (Fig. 7-18).

### **7.2.4. Utensils**

These included everyday utensils, implements used in study, common household artifacts and weapons. The common objects in the scholar’s study included: the zither,

chess sets, books and paintings. These objects symbolized the elegance of ‘literati’ life, and implied that the family would have had descendants who had passed their national exams and brought honour to their families (Fig. 7-19). The household decorations included vases, baskets, tables, *Ruyi* (a short stick used as a room ornament, and a symbol of good luck), and antique shelves all of which were used in combination with other utensils or decorative patterns (Fig. 7-20, 7-21).

#### **7.2.5. Characters**

The commonly used text characters, such as antithetical couplets or poems were attached onto the tops of windows or doors, mostly in residential houses. They implied the family’s leaning towards scholarship, or served the purpose of admonishments and moral education (Fig. 7-22, 7-23).

#### **7.2.6. Natural phenomenon**

The patterns of sun, moon, clouds, mountains, rocks, rivers or the ocean were commonly used (Fig. 7-24). For example, the sun and moon was seen to rule over work and rest times, and were deified; while clouds were seen as the vehicle for gods and Buddha, so that it represented a fairyland (Fig. 7-25, 7-26).

#### **7.2.7. Religious patterns**

These refer to talisman and character symbols such as horsetail whisks, bracelets, the “Eight Diagrams” in Taoism and the “Eight Treasures” in Buddhism. (There were eight kinds of utensils with supernatural powers.) These were regarded as ‘apotropaic’, having the function of turning away evil. They were often used as supplementary patterns, such as the decorative pattern around the outside of the frame (Fig. 7-27, 7-28).

### **7.2.8. Geometric patterns**

Geometric patterns, where the patterns became simplified, such as dragons, wind branches, geometric flowers, and clouds, were often presented continuously or repetitively as frames or auxiliary adornments in simple patterns (Fig. 7-29, 7-30).

### **7.2.9. Background settings**

As well as these eight categories of patterns, another style worth noting was the background patterning which served as the setting. This has been neglected in previous research. The background was used to highlight the main themes and to strengthen the depth of the scene. It also had the function of explaining the space and the time of the story. Examples included scenery with hills and waters, clouds, trees, stones, seawater, gazebos, towers, houses, palaces, city gates, boats, and pastoral scenery.

Common settings were outdoor and indoor scenes, battlefields, heaven, palaces and houses (Fig. 7-31~34).

## **7.3. Selections and arrangement of patterns by craftsmen**

The decorative patterns in Taiwanese temples originated with animals, plants and natural phenomena which were traditionally regarded as auspicious. There were propitious patterns based on homonyms and metaphors, as well myths and classical literature. These themes were strongly auspicious, leading to prosperity, and edification, and had been applied to the folk arts for a long time. Passing through many generations, these patterns have become deeply embedded forms (Liu Shu-Yin, 2003:2).

A Taiwanese researcher Liu Shu-Yin who has studied propitious patterns suggested that these patterns in Taiwanese traditional architecture originated from four sources (Liu Shu-Yin, 2003:61-62):

1. Patterns commonly used in folk customs, such as auspicious clouds, dragons and the phoenix.
2. Myths, religious, and literary allusions, such as the Eight Immortals, the Eight Diagrams, *Kylin* (the Chinese unicorn) and *Ruyi* (a room ornament and symbol of good luck).
3. Free association between specific things especially those with an implied meanings, such as the nobleness of the lotus, the longevity of the red-crowned crane, the prosperity of peony, the abundant offspring of pomegranate and good omens of longevity of *ganoderma ludicum* (a kind of mushroom with purplish stalk).
4. Homonyms of the Chinese language, such as fruit “litchi” which was the same character for “benefit”, and “deer”, and “wealth”.

The patterns were often selected through a negotiation between the temple administrator and the craftsmen. If the temple administrator had no opinion, the craftsmen would take charge. Sometimes, the temple administrator would assign specific themes, were called “dian-xi” which means “appointing the drama” (Interview, Lin Zai-Xing, 2005). The selection of themes was mostly based on historical stories, dramas, narratives, and legends. Because they were influenced by popular local dramas and operas of that time, Cochin ceramic craftsmen often presented themes sourced from local dramas and folk customs. They recognized ethical principles, and had a clear sense of distinguishing between good and evil, and a spirit of filial piety. Specifically the performances and storytelling in the temples were of primary significance to the entertainment of the people in the nineteenth century, and were an inspiration for the craftsmen.<sup>2</sup>

Because craftsmen placed an emphasis on a character’s style and setting, they would

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<sup>2</sup> Before 1920, because education was not widespread, most people were illiterate. These illiterates included craftsmen, who learned their knowledge by oral means, and appreciated that listening to dramatic performances and storytelling at the temples was another method to learn.

pay particular attention to the dramatic atmosphere to express a lively scene.

The traditional Chinese concepts of space were followed by the craftsmen, so that, for instance, the left side is seen as superior to the right side. And in a temple for the gods the central door is seen as superior to other locations, followed by the dragon door to the left side and the tiger door to the right. It is necessary for the public to follow this principle whenever they enter a temple, so that they need to enter from the right side and exit from the left when facing the building. The decorative themes also needed to follow the order of “superiority on the left side and inferiority on the right side”, so that higher ranked characters were placed on the left side and those of lower ranks were on the right.

Other themes were also ordered according to the principle of “superiority on the left side and inferiority on the right side”. For example, plants were placed from left to right in the order of seasons; spring, summer, autumn, and winter. The utensil themes, such as the zither, chess, paintings, and books, were also placed from the left to right.

Despite few restrictions to the themes of Cochin ceramics, some rules had to be observed, such as the colour regime of Cochin ceramics for characters in traditional dramas. It was necessary to have yellow clothes for the emperor (Fig. 7-35); a white face, red clothes and black cap for Cao Cao (a villainous character); a red face for Guan Yu (an upright and honest character) (Fig. 7-36); a black and white coloured face for Zhang Fei (a military character who had an irritable personality). The colours were based on descriptions in the literature and legends. The shape of dragons followed the rule of three or four claws, as it was specified during the Ming Dynasty (1368-1644) that a five-claw dragon represented the emperor, so that only the emperor could use it (Fig. 7-37), and no craftsmen should overstep this rule (Interview Chen Shi-Ren,

2/2/2006; Chen Yi-Xiong, 3/7/2006).

Themes were often prepared in harmony with the geographical features of the region around the temple. For example, temples along the coast were often decorated with sea themes, such as the “Eight Celestials’ Adventures in the Eastern Sea”, “Nazha’s Disturbing the Eastern Sea”, and “Dragon-Gods of the Four Seas.” (Xue Jia-Ling, 2004:69-70). Meanwhile, the friezes (Shui Che Du) close to the shrine adopted more serious themes, such as the stories of the “Twenty-Four Filial Duties”, the “Four Enlightened Emperors Appointing Virtuous Literati”, and stories of the “Three Kingdoms” (AD.220-280).

The selection of themes was also affected by the budget. When the budget was sufficient, craftsmen would produce more complex themes; otherwise simple themes would be produced. In other words, a generous budget led to more characters produced in the scene, and it looked busier. With a smaller budget, the main characters were still there, but minor characters were omitted (Fig. 7-38, 7-39). The ruling principle for the order of characters was that they had to avoid a symmetrical setting, so that they could achieve a balance in the scene. The trees and houses in the background used by the craftsmen also affected the scene’s balance.

## **7.4. Applications of Cochin ceramics in temples**

### **7.4.1. Decorative locations and patterns of Cochin ceramics**

Fragile Cochin ceramics were usually placed at higher locations of the buildings beyond the reach of visitors. The decorations covered the plain walls with patterns of lively dramas. The masterpieces of composition by the renowned craftsmen attracted the attention of the people.



According to Yao Zi-Lai (19/12/2006), during the Japanese colonization period, Cochin ceramics were only applied to big temples or a few family temples and luxurious residences because of its complicated processing and higher cost. So Jian Nian and mortar sculptures were the main decorations of that period.

Cochin ceramics were traditionally located both inside and outside the temple building, including the ridge, Pai Tou, Xuan Yu (the gable), Niao Ta (the bird perching friezes), Chi Tou (the eave mouth), Shui Che Du (friezes), wall blocks, the upper block above the door, the upper block above the window and Long Hu Du (Dragon and Tiger walls) (See Chapter 2, Diagram 2.1). Cochin ceramics appeared on the roof or wall of a “golden paper burner” (a small individual construction, used to burn golden foil paper for the gods), and on the altar table for the gods.

In addition, according to my fieldwork investigation, craftsmen who migrated to Taiwan from Quanzhou from the nineteenth to early twentieth century used the skirt blocks (the lower part of the wall) as decorative locations for Cochin ceramics, but after World War II Cochin ceramics were no longer found on the skirt blocks.

The locations of ceramic decorations in the temple buildings are outlined below.

#### **7.4.1.1. Roof ridges**

According to my interview with Yao Zi-Lai (19/12/2005), mortar sculptures and Jian Nian in addition to Cochin ceramics were often seen on roof ridges. Because there were no specific themes or limit to the themes of roof ridges, Cochin ceramics, Jian Nian and mortar sculpture techniques could all be used simultaneously to increase the aesthetic appearance. Cochin ceramics were often used on the keel of the roof, Xi Shi keel (a ridge under the keel), Bo Ji (horizontal ridge of a double-layered Chinese roof), and Pai Tou of the ‘hang keel’ (Refer Diagram 2.1).

- a. The Keel was the highest ridge on the roof (the main ridge of a building), and a decorative frieze under the roof keel was called “Xi Shi keel”, which served the purpose of stabilizing the roof. Both of these were decorated by Jian Nian and Cochin ceramics with propitious themes, such as tigers, panthers, lions, elephants, deities, eight treasures, flowers and birds (Fig. 7-40).
- b. On the double eaves of the roof (a double-layered Chinese roof for palaces or temples), a horizontal ridge was located between the eaves called “Bo Ji”. It was usually decorated with illustrations from stories with figurines, riders, characters or beasts (Fig. 7-41).

#### **7.4.1.2. Pai Tou (the end of a drooping ridges)**

The descending ridge at both sides of a roof slope was called “Hang keel”, at the end of which was “Pai Tou”, with a circular platform used as a base to support the characters. The themes were mostly character-based stories, backed with mountains, forests, and pavilions. They were often decorated by Jian Nian and Cochin ceramics (Fig. 7-42).

#### **7.4.1.3. Xuan Yu (gables)**

The upper end of a building wall where it joins with a sloping roof and makes a triangle shape was called a “Xuan Yu” (a gable). It was decorated with mortar sculptures, Cochin ceramics or Jian Nian. The original patterns consisted of double-fish or double-coin patterns, representing prosperity or wealth, and in later periods also incorporated auspicious flower patterns (Fig. 7-43~45).

#### **7.4.1.4. Niao Ta (bird perching friezes)**

A 3~4 metre long and 7~10cm wide horizontal frieze placed under the gable was called “Niao Ta”, namely, a platform for sparrows. In fact, sparrows do perch on them. The temples or luxurious residences in Taiwan were often designed with Niao Tas, which

were decorated by Cochin ceramics of dramatic scenes usually characters or animals (Fig. 7-46).

#### **7.4.1.5. Chi Tou (eave mouths)**

“Chi Tou” was a concave platform at the joint of the eave and the wall in the facade of a temple (Fig. 7-47), where mortar sculptures, Cochin ceramics or stone sculptures were placed depicting themes of auspicious animals, warriors with riders, or strong workers carrying the corners of temples. These worker figures originally appeared in Buddhist temples across China during the Tang Dynasty (618-906). At that time, workers from the Middle East or India came to China to work as labourers. Because they were tall and strong, their images were incorporated into the decorations of temples, so that it became customary to represent the scenes of these workers carrying the corners of temples. Gradually, their images became a common decoration in Buddhist temples on Mainland China and Taiwan (Shi Cui-Feng & Shih Huei-Mei, 2007:19). These worker figurines are the only foreigners to appear in temple decorations, giving them a visual diversity.

#### **7.4.1.6. Shui Che Du (friezes)**

At the highest location of a building, a horizontal decorative frieze close to the eave was often decorated by Cochin ceramics, Jian Nian, stone or mortar sculptures. The themes were usually dramatic plots. The decorations were kept well away from weathering, since most of the friezes were located indoors, so that the artworks were well conserved (Fig. 7-48).

According to Yao Zi-Lai (10/6/2006), Cochin ceramics were used together with mortar sculptures and Jian Nian. The leading actor was moulded by Cochin ceramics, while mortar sculpture or Jian Nian sets were found in the background. These included mountains, stones, and trees (Fig. 7-49). This decoration method was consistent with my

field work observations conducted in Taiwan and Fujian.

#### **7.4.1.7. Wall blocks**

The partition wall of the front hall of a temple was divided into several blocks. The wall was seen as a symbol of the human figure, so that it was divided according to the body's proportions of head, torso, waist, legs, and feet. Based on this concept of personification, the wall was divided from the top to bottom, into top block, upper block, waist block, skirt block and foot block (Fig. 7-50). The decorations of Cochin ceramics or Jian Nian (or stone sculptures) were found at the top block or upper block. Generally, the top block was decorated with characters in dramas, and the upper block was decorated with propitious animals, image of antiques, auspicious plants, landscapes, or characters (Fig. 7-51~54).

#### **7.4.1.8. Upper blocks above the doors and windows**

Located above the doors and windows, decorations of Cochin ceramics, mortar sculptures or Jian Nian were often seen in residential houses as well as temples. The upper block above the doors of houses were used for text decorations, such as poems and mottoes. In temples this space above the door was decorated with characters from dramas, propitious flowers, vegetables and fruits, and only a few were decorated with texts (Fig. 7-55~58). The upper block above the window was decorated with propitious objects and characters from stories (Fig. 7-59, 7-60).

#### **7.4.1.9. Long Hu Du (Dragon and Tiger walls)**

“Long Hu Du” was often designed on both side walls of a big temple, implying that a dragon and a tiger guarded the temple. They served the function of door gods or warriors, and showed the grandeur of the temples and the divinity of the gods. As a general rule, the public entered the temple from the Dragon Door, and exited from the

Tiger Door. Long Hu Du was generally embellished with one of the decorations in either stone sculpture, mortar sculpture, Cochin ceramics or coloured painting (Fig. 7-61, 7-62).

#### **7.4.1.10. Roofs and wall blocks of golden paper burner**

A burner for golden foil paper (paper money offered to the gods) for religious believers was in a small building located in front of the temple where the roof and wall were decorated with mortar sculptures, Cochin ceramics or Jian Nian (Fig. 7-63).

#### **7.4.1.11. Altar table**

An altar table was often placed in front of the shrine, mostly made of wood, and a few were decorated with Cochin ceramics (which were covered with glass) on the outer side or surface of the table. They are rarely seen today. The Cochin ceramics used on the altar table was of the smallest kind, with a height of 10-13cm. They were usually called “San Cun Ding” (which means three inches long) (Fig. 7-64, 7-65).

#### **7.4.2. Moulding techniques of Cochin ceramics**

According to the different locations of Cochin ceramic decorations, the moulding techniques also varied. The main technique was relief, and it was further divided into high relief and low relief.

“Relief” was a non-hollow and semi-cubic form that was carved on a plane to create a protruding effect of different depths; it used multiple layers of concave or convex surfaces to convey the themes, and compressed and carved the theme images onto a level material. A relief can only be viewed from the front. Based on the measurement of the depth of the carving, it can be divided into high relief and low relief.

#### **7.4.2.1. High relief**

“High relief” refers to sculptures with more moulded layers and bigger surface fluctuations. In other words, the object was more obvious and had more concave-convex variation. The upper block of the wall and the Long Hu Du at the entrance of the temple were often decorated in high relief (Fig. 7-66, 67).

#### **7.4.2.2. Low relief**

Low relief had a surface that protruded in a shallower depth; the height difference of the sculpture was about 1~2cm. The concave “ground” was on the same level. This type of low relief Cochin ceramic was often found in the middle region of Taiwan, especially in the work made by some Chinese craftsmen (such as Cai Teng-Ying) who migrated to Taiwan from Quanzhou, China, in the mid-nineteenth century. The examples of low relief included Cochin ceramics on the upper block, or small Cochin ceramics on the upper block and the frieze frame (Fig. 7-68~70).

#### **7.4.3. Layouts and Arrangements of Cochin Ceramics**

Characters from dramas were the most common subjects used for the decoration of temples made from Cochin ceramics. Craftsmen would take out a scene of the drama as the setting for the Cochin ceramics. These scenes conveyed a sense of social ethics or portrayed issues of educational significance to the temple visitors.

Owing to the limited depth of the Shui Che Du (friezes) on the wall which was about 20cm, the proportion of characters and setting had to be spatially adjusted. As well as following the principle of large objects in the foreground and smaller objects in the background, layers and distances were presented by using an upward angle. They took the angle of houses or mountains ranges or piles of stones, in addition to the inclusion of

trees, in order to show distance, perspective and spatial levels. Craftsmen also used coloured paint to represent the background. The upper or lower arrangement of characters was used to increase the depth of view (Hou Hao-Zhi, 2000:144). The characters were attired in traditional clothes because the themes were based on historical and dramatic stories, and popular fiction.

As mentioned before, because the Cochin ceramics are fragile, they were often placed high on the building. To help visitors appreciate the artworks better, craftsmen presented the entire artwork from the visitors' point of view. The craftsmen would arrange different parts of the Cochin ceramics from different viewing angles. The following information was obtained from interviews with Chen Shi-Ren and Chen Yi-Xiong, 2006, 2007.

#### **7.4.3.1. Roof ridges**

Because Cochin ceramics were placed on the keel of the roof, visitors had to look upward and from a distance. Designs were exaggerated to accentuate the themes, and the size of the main characters was also enlarged, so that visitors could see them clearly. The vigour of the subjects were highlighted by various different postures and actions, which could enhance the liveliness and flexibility of the artworks (Hou Hao-Zhi, 2000:146) (Fig. 7-71, 7-72).

#### **7.4.3.2. Shui Che Du (friezes), Niao Tas (bird perching friezes), Top Blocks and “Bo Ji”<sup>3</sup>**

As the “Shui Che Du” (friezes) and “Niao Ta” (bird perching friezes) had a shallower depth, it was not easy to simultaneously place the figures and the background in their space. To ensure that the visitors enjoyed the artworks easily at a 45° viewing angle, the

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<sup>3</sup> “Bo Ji” is a horizontal decorative frieze under the double-eave luxurious roof.

Cochin ceramics had to be arranged at a 20° outward angle, so that the characters closer to the inner side of the wall were placed higher, and those on the outside were lower (Fig. 7-73, 7-74).

Owing to limited space, craftsmen had to represent the spatial distance through the scenery and the orientation of characters in an organized manner. The order of characters was parallel, with one character in the front and another at the back (Fig. 7-75), so that the character's position on the relief would not overlap. When there was a need to place two parallel characters, the characters were placed side by side (or stacked) but also with one in the front and one in the back (Fig. 7-76, 7-77). Through high relief, the individual Cochin ceramics could enhance a three-dimensional impression

The subjects were mainly propitious animals or characters in dramas such as stories involving faith, filial piety or righteousness, all of which had an educational purpose (Lin Shi-Chao, 1999:27; Li Chun-Yu, 2005:55). Generally, the themes were subdivided into one to three sections, or different themes of different sizes with frieze frames (Fig. 7-78). Except for the main characters, the number of minor characters was added or omitted according to the space availability and budget.

#### **7.4.3.3. Xuan Yu (gables)**

Xuan Yu is located at the highest point of the roof and therefore the farthest point from visitors. To allow visitors see clearly with an upward viewing angle, the themes were arranged tilting outwards with simple decorations (Fig. 7-43, 7-45).

#### **7.4.3.4. Pai Tou (the ends of drooping ridges)**

The “Pai Tou” is a round platform on the end of the Hang keel. It was arranged in a stepwise way since all the scenes and characters were located on the platform, and the positions of the characters on the back were higher. It allowed visitors to view from a



distance, and also matched the descending direction of Hang keel (Fig. 7-79).

#### **7.4.3.5. Chi Tou (eave mouths)**

The “Chi Tou” was close to the top block of the wall (but higher), and the Cochin ceramics were presented in high relief and usually bigger (larger than those in Shui Che Du or Niao Tas). To provide a better angle for visitors, the heads of the main characters needed to be tilted downward. Usually Chi Tou was often presented a theme of a single auspicious animal or character (or a character with riders) (Fig. 7-80, 7-81).

#### **7.4.3.6. Wall blocks** (including the upper blocks of the wall, Long Hu Du, the wall blocks of the golden paper burner)

At a horizontal viewing angle for visitors, patterns were often represented vertically in high relief. High relief examples included Long Hu Do in the main hall of the Taipei Bao An Temple (1919) (Fig. 7-82), Long Hu Du at the rear side of the Taipei Long Shan Temple (1924). The low relief of the wall block was more common to see during the middle to the late eighteenth century. Examples include the Xiao Yun Villa of Taizhong County, and the Yuan Qing Temple of Zhang Hua (Fig. 7-83~86). The decorations on the surface of the altar table were presented in an upright view because the viewing angle was at eye level or lower.

#### **7.4.3.7. Upper blocks above the doors and windows**

The Cochin ceramics for the upper block above the doors were generally decorated over the arch, and the windows were designed into various shapes like fans, melons, fruits, and flowers (Fig. 7-87~94). Because the patterns were located at eye level or higher, the patterns were represented for an upright view through the use of high relief (Fig. 7-95).

## **7.5. Summary**

Decorations in Taiwanese temples extensively showed the use of traditional folk art. Cochin ceramics in traditional Taiwanese buildings had no structural purpose, but expressed a range of popular culture meanings.

The decorative subjects of Cochin ceramics can be divided into figures, animals, plants, utensils, characters, natural phenomenon, religious patterns and geometric patterns. The background also played an important part in the settings, which helped to highlight the main themes.

Cochin ceramic themes came from popular culture, and represented an incorporation of culture and daily life over a long period of time. Their origins included themes common to Chinese allegories, homophones from the Chinese language, historical stories and legends, as well as the associations of objects which transferred or extended auspicious meanings.

The themes were chosen by the craftsmen. As the Taiwanese people value ethical order and filial piety, craftsmen have often showed relevant themes from dramatic stories. Craftsmen would pay particular attention to the arrangement of the setting, the props, and characters, in order to create an energetic feeling.

The layout of the patterns followed traditional concepts of superiority on the left side and inferiority on the right side. The stories were arranged chronologically (latest or oldest) from the left to right.

It is important to emphasise that the colouring of Cochin ceramics, the costumes and facial makeup of characters, and the number of dragon claws had to follow certain rules. There were also principles guiding the themes, and craftsmen would determine the

themes based on the geographic locations of the temples. The budget for the decorations was another compelling consideration for craftsmen.

In traditional architecture, Cochin ceramics were mostly placed outside and inside the building, including the ridge, Pai Tou, Xuan Yu (gables), Niao Ta, Chi Tou, Shui Che Du (friezes), the wall blocks, the upper blocks above the doors, the upper blocks above the windows and Long Hu Du (Dragon and Tiger walls), the roofs or walls of a “golden paper burner”, and the altar table for the gods. The themes varied according to different decorations locations and sections.

In addition, according to the decoration positions, the Cochin ceramics were produced by means of high relief and low relief. Craftsmen meticulously arranged and adjusted the layout according to the available space, and utilized various techniques to create depth of view and layered views of the scene. In terms of perspective, craftsmen would consider the viewing angle of visitors, in order to create a perfect dramatic stage effect for the Cochin ceramics.

## **CHAPTER 8**

### **Analysis of Hong's Works**

This chapter analyses and compares the work of Hong Kun-Fu and his apprentices – the “five star masters”. It firstly explains the present status of their artworks, then examines the themes, proportion, composition, styles and gestures, character faces, costumes, and glazed colours. It then compares the works by the “five star masters” to their master Hong. The photographs used in the analysis are from my fieldwork investigations in Taiwan from 2005 to 2007 (See Appendix 1).

I faced some limitations and obstacles during my research and analysis process, so that only well-preserved works were analyzed. The limitations were as follows:

1. Cochin ceramics existed in a smoky temple environment for long periods of time, and were not properly cleaned and maintained by the temples, so that it is difficult to identify the glazed colours (Fig. 8-1).
2. Some works were seriously damaged or broken, only with the background remaining, thus making it difficult for identification and analysis of the original works (Fig. 8- 2, 3).
3. Some works were repaired several times, so that it was hard to ascertain if they were original works of the Hong School or not.
4. Many of Hong's earlier works in temples were often finished jointly by the craftsmen of the same school, so that the works of masters and apprentices could not be

clearly distinguished.

5. Some works in temples were protected by glass or acrylic plates, which were tainted or covered with dust, so that the ceramics could not be seen clearly. Some works were fenced off to prohibit the public from approaching, and therefore they could not be photographed or seen clearly (Fig. 8- 4, 5).

6. The glazed colour of the original works could not be identified due to severe peeling off from the glaze of the surface. It was then often coated with paint by the temple administrators (Fig. 8- 6).

7. Photographic documentation is poor because of obscure lighting in the temples, and the difficulties of photographing from a distance, as well as a lack of auxiliary lighting, and the insignificant effect of photoflash (Fig. 8-7).

All these factors created difficulties, leading me to eliminate some works from this analysis. For the most part I chose well-preserved works from museums or private collectors for analysis. Although some works have all the weaknesses mentioned above, they were included because the distinctive character or scene composition could provide valuable reference.

## **8.1. Analysis of Hong Kun-Fu's work**

### **8.1.1 Present status of Hong's works and research objects**

My fieldwork investigations showed that Hong left behind a limited number works, as most were damaged or destroyed over time. He worked on thirteen temples (Refer 5.2.4), including the magnificent Chao Tian Temple of Beigang (1912, 1929). His few remaining works were found in the Pei Tian Temple of Jiayi (1915), the Feng Tian

Temple of Jiayi (1917), the Bao An Temple of Taipei (1919), the Lin's Ancestral Temple in Taizhong (1921), the Haifeng San Shan Guo Wang Temple of Pingtung (1923), the Long Shan Temple of Taipei (1924) and the Confucius Temple of Taipei (1929?). Many works had been repaired several times, resulting in work made by several craftsmen, and therefore they could not easily be identified as Hong's individual work (Refer 5.2.4).

The ceramics by Hong which could be confirmed as his were because his signature was present. These included the Long Hu Du in Bao An Temple of Taipei (Diagram 8.1-3) and the San Shan Guo Wang Temple of Haifeng (Fig. 8-14, 8-17). Other unsigned but recognized works of Hong Kun-Fu include: the representation of "two foreigners" (workers from the Middle East) on the Chi Tou (eave mouth) of the Chao Tian Temple of Beigang in Yunlin (Diagram 8.1-8); two sectorial shape blocks of Cochin ceramic works above the doors of the GuanYin Hall (Diagram 8.1-8); a Cochin ceramic Shui Che Du (frieze) of the Pei Tian Temple of Pozi in Jiayi; "Four Enlightened Emperors Appointing Virtuous Literati" friezes (their original appearance was already damaged after several restorations) from the Taipei Confucian Temple's main hall, and some Cochin ceramic works on the wall blocks of the front door "Ling Xing Gate" (which had already been restored) at the Taipei Confucius Temple; two big blocks and a frieze in the corridor in the Feng Tian Temple of Hsingang that was recorded in the temple log (Diagram 8.1-2); Long Hu Du (Dragon and Tiger Walls) at the rear entrance hall of the Long Shan Temple, Taipei. Most distinctive are the very rare cast bronze dragon poles at front entrance of the Long Shan Temple, Taipei, which is at least two meters high (Fig. 8-10).

Among all these works, the thirty-two characters on the two bronze cast dragon poles at the front entrance hall of the Taipei Long Shan Temple can be judged as the benchmark

of Hong Kun-Fu's work. Not all the characters could be included in this research because the dragon pole area was barred from access, and some aspects of the cast bronze poles could not be photographed because of the difficult angles. In addition, Kang Nuo-Xi mentioned in his article (refer to Li Qian-Lang 1992:120) that a few of the copper characters were made by Hong's apprentices, or repaired by others due to damage in later years. For these reasons, these characters were excluded from this research. Other works that are still visible by Hong can be seen in the Long Hu Du in the rear hall of the Long Shan Temple, Long Hu Du in the central hall of the Bao An Temple (with a signature), two wall blocks in the Feng Tian Temple, two foreigners on the "Chi Tou" (the eave mouth) of the Chao Tian Temple, Long Hu Du (with an inscription) and two "praying for auspiciousness" Dus in the San Shan Guo Wang Temple, Haifeng, Pingdong, as well as four wall blocks at the front gate of the Confucius Temple (already recovered). All these examples provided references for identifying Hong's work. As well, three collections from museums and three from private institutions were analyzed in this paper (See Table 8.1 and Diagram 8.1).

**Table 8.1: Analysis of Hong Kun-Fu's work**

Year	Site	Number of pieces	Item	Notes
1915	The Pei Tian Temple, Pozi, Jiayi.	2	God of Letters, God of Warring	Collection of Jade Calligraphy & Painting Association
1916-17	The Feng Tian Temple, Xingang, Jiayi	4	Two wall blocks at both sides of the corridor; autumn chrysanthemums, vase and squash at Shui Che Du (frieze)	
1918-19	The Bao An Temple of Dalongdong, Taipei	2	Cochin ceramics of Dragon and Tiger Walls at rear hall	With Hong's signature
1920		1	God of Wen Chang Di	Collection of Jiayi City Cochin Ceramic Museum
1923	The San Shan Guo Wang Temple of Haifeng, Pingdong	4	Long Hu Dus ( with Hong's signature ) and two wall blocks	Taken down because of the reconstruction in 2002
1922-24	The Long Shan Temple of Wanhua, Taipei	2	Long Hu Du at the entrance of the rear hall	
		29	Two bronze cast dragon poles at the front entrance hall	
1928-29	The Confucius Temple of Dalongdong, Taipei	4	Wall block at the "Ling Xing Gate" (front door)	Repaired several times in recent years, so that old and new works are mixed together.
1929	The Chao Tian Temple of Beigang, Yunlin	2	Two foreign workers from the Middle East, on the Chi Tou (eave mouth) of the front entrance hall.	Red hair worker on the left, black sideburn worker on the right.



Year	Site	Number of pieces	Item	Notes
1929	The Chao Tian Temple of Beigang, Yunlin	2	Two sectorial shape blocks of Cochin ceramic works above the doors of the GuanYin Hall	
Ca. 1915-29		2	Heavenly official; Zhao Zi-Long (military officer)	Collection of Taipei County Yingko Ceramics Museum
Ca. 1915-29		1	Han Zhong-Li (one of the “Eight Immortals”)	Collection of Jade Calligraphy & Painting Association. Refer Chen Xiu-Zhu, 2002:65
Total Number of pieces		54		

### 8.1.2. Analysis of Hong’s work

The themes and content of Hong Kun-Fu’s works in Taiwan can be roughly divided into: types of human characters, animals, plants, and utensils.

#### 8.1.2.1 Themes

Most of the themes originated from Chinese chapter novels<sup>1</sup>, historical novels, folktales, and fairy tales as well as from auspicious emblems which had been dedicated by worshippers.

#### 8.1.2.2. Proportion

The proportion of the human head to the body in Hong’s figures was 1:6~1:7 (Fig. 8- 8),

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<sup>1</sup> Novels in Chinese were known as ‘chapter’ novels because each story formed a separate component of the whole book.

and that of characters and mounts was 1:1 to 1:1.5 (Fig. 8- 9). As a whole, the characters and mounts were properly proportioned. Viewers would not have any sense of imbalance that the animals were too small or the human characters were too large.

### **8.1.2.3. Composition**

#### **a. Bronze cast dragon poles in the Long Shan Temple**

The dragons on the poles were crafted in high relief and had a dramatic sense of movement shown by flexible and beautiful gestures. Characters and clouds filled the empty spaces. The fish and ocean waves on the foot of the pole illustrated the ocean. The dragon was modeled in a traditional way with the head held high, the mouth slightly open, the beard floating, and with one claw touching the water's surface. To express the great momentum of the dragon this design illustrated the connection between the ocean and the sky (Fig. 8- 10). Each human character had a cloud under his feet to highlight the mythic themes (Fig. 8- 11).

#### **b. Wall Blocks**

##### **(1) Long Hu Du (Dragon and Tiger Walls)**

We can see from the six existing wall blocks of the Long Shan Temple, the Bao An Temple and the San Shan Guo Wang Temple, that similar compositions and simple backgrounds were used to highlight the themes of Long Hu Du (a pair of Dragon and Tiger Walls). On the Hu Du (Tiger Wall), the tiger is situated on the left hand side of a cliff, stepping on a rock and facing downwards, a fierce tiger descending from the mountain. Although the composition places more weight on the left, some trees are skillfully decorated on the right hand side for balance. The tiger looks back at its cub, thus creating a sense of warmth (Fig. 8-12~14).

On the opposite side of Hu Du, the Long Du (Dragon Wall) is set in a seascape. The

head of the dragon faces leftwards, to the rocks and the stormy waves of the sea. Young dragons floating on the sea's surface are arranged on the lower left hand corner of both scenes. The dragon's body is coiled around the picture, with its head held high, emphasizing the dragon's body-twisting and force-exerting strength. These three dragons have slightly different forms which match the vertical and horizontal wall blocks (Fig. 8-15~17).

## (2) Other wall blocks

The wall blocks in the San Shan Guo Wang Temple, Pingtong, were covered by images for praying for good fortune. The wall blocks were divided into vertical and transverse rectangular shapes. On the vertical block a military officer riding a beast (lion) was portrayed beside trees and rocks. The beast was positioned with its head downward and tail upward, to illustrate the action of running downwards (Fig. 8-18). The other transverse wall block showed a lion, vase, flag and incense burner, implying propitious meanings through a simple composition. Although the composition places more weight on the right, the craftsmen placed the inscription to the left hand side, in order to achieve a sense of balance (Fig. 8-19).

Flower blocks in the Confucius Temple have been repaired several times in recent years, but even though old and new works are mixed, the original composition still remains. They all have a similar composition, with flowers in vases placed at the centre and propitious articles such as Ding (a three-legged ancient Chinese cooking vessel), *Ruyi* and flags at both sides. The theme was the "four seasons", using flowers from each season; the overall composition was very elegant (Fig. 8-20~23).

Two wall blocks in the Feng Tian Temple, Jiayi, were designed with some auspicious themes. Specifically, Ding was centrally placed (or Ding on a lion's back, implying

“protection of territory” in Chinese iconography), with various vegetables, fruits and propitious animals arranged on both sides for a balanced picture composition. This was done with several variations (Fig. 8-24, 25). The overall effect was one of variation within a unified theme.

#### **8.1.2.4. Themes and gestures**

##### **a. Characters**

The characters of all Hong’s ascribed works were divided into individuals and figures riding animals. The individuals included military officers, foreign workers, and monsters with wings. The figures riding animals included Taoists and the immortals, who were characters from Chinese chapter novels, fairy tales or figurines praying for good luck.

This complexity of characters was well shown in Hong Kun-Fu’s portrayal of characters and animals which were realistic and vivid. They were divided into dynamic and still figures (See Diagram 8.2). Among the thirteen still characters, two foreign workers were depicted in a kneeling position (Diagram 8.1-10,11); among other characters, some were kneeling on mounts, or sitting astride mounts, and one Taoist was sitting in a vehicle (Diagram 8.2-6). The other characters were standing. Although these characters were not moving, the postures were not stiff. Hong was very skilled at using various hand and arm gestures for his characters to create variations in the scenes, and he brought a sense of movement even to characters that were not moving. The most interesting characters were the two foreign workers. They had curled hair, dense beards, and strongly built bodies. Their faces appeared either Middle Eastern or Indian, and they were holding up the roof with a single hand (See Diagram 8.2).

The dynamic characters had many exaggerated gestures that portrayed certain

movements. Various arm gestures, such as raising one or two arms, or spreading their arms, or holding weapons or fans in their hands. The characters on mounts appeared handsome and erect; most sitting astride their animals, with their upper body twisted around to show dynamic movement (See Diagram 8.2).

#### b. Animals

Most of Hong's animal subjects had riders, the animals were mainly imaginative ones, *Kylins*, dragons, the phoenix, and ordinary animals, such as oxen and cranes. Since most of the themes came from fairy tales, the animals often had divine attributes (for instance, lions and panthers), and had different forms other than more common animals.

The animal mounts made by Hong were very strong with big heads and smaller bodies, but sturdy limbs, which skillfully balanced the weight of the characters. Hong Kun-Fu portrayed each animal differently even for mounts of the same species. He added decorative patterns of simple forms on animals to create a sense of liveliness. The animals had either standing or squatting poses according to the direction of the characters riding them. They had their mouths slightly open, with their heads tilting back. Overall, the postures of the animals were natural, stable, and lively (See Diagram 8.3).

Aside from the above-mentioned animals, Hong also created fish in the sea and flying dragons in elegant and lively poses. Hong's Cochin ceramic lions were noteworthy; they were especially poised and were some of the best examples of his boundless imagination. The lions were characterized by distinctive curled fur on their bodies as well as their paws, with a lifted tail, and layers of curly fur on the tip of the tail (See Diagram 8.3).

I will describe the dragons in the Long Shan Temple, the Bao An Temple or the San

Shan Guo Wang Temple as three examples, of how Hong represented the gestures of Dragons and Tigers in Long Hu Du (Dragon and Tiger Walls). The dragons all had long and slim bodies, and were depicted diving into the cloud patterns. Of these dragons, the dragon of the Long Shan Temple of Taipei had a big head and upper body, implying the momentum needed to be exerted by the dragon to lift its body. The body was decorated with a cloud or a blank space, suggesting that the dragon was hidden in clouds and mist, so that only a small part of the dragon's body protruded. The transverse rectangular Long Du (Dragon wall) in the Long Shan Temple showed a dragon with a U-shaped body, with one claw touching the waves and the other one gripping a seal. This kind of design was seldom found in Cochin ceramics in Taiwan (Fig. 8-15). The other two dragons had a circular shape (Fig. 8-16,17).

The tigers of "Hu Du" (Tiger Wall) made by Hong had round eyes and a calm pose, with their heads looking back, and their front feet overlapped or extending straight out. The rear paws were placed with one in the front and one at the back. The composition of the three Hu Dus was very much the same, distinguished only by the design of the yellow and black stripes decorated through either incised lines (Long Shan Temple), sculptured lines (Bao An Temple) or coloured glazes (San Shan Guo Wang Temple). (Fig. 8-12~14)

Two wall blocks in the Feng Tian Temple of Jiayi also made by Hong were based on themes of praying for good luck (Fig. 8-24, 25). The animals included the toad, the phoenix, dragons and "Aoyu" (dragon-fish, beasts of imagination). Of these, the toads faced outwards to the right side, in a prostrate position, with their mouths open. The lions had their front paws level to the ground, their heads looking back, and their tails lifting upward. The lions and elephants at the left hand side wall also faced outwards, looking backward, and were accompanied by a dragon with an S-shape body, holding a

flag in its mouth (which symbolized praying for peace), and a phoenix spreading its wings for flying and holding a “Qing plate” (a percussion musical instrument played during the Neolithic age of China) in its mouth. “Aoyu” had a dragon head and a fish body (the folk legend tells that Aoyu is the son of a dragon), and was small and exquisitely crafted (See Diagram 8.3).

#### c. Plants

The plant works of Hong Kun-Fu were very few. From the works in the Confucian Temple the “Four Seasons” wall, plants were divided into flowers and vegetables or fruits. The flowers included: narcissus, peonies, plum blossoms, water lilies and chrysanthemums. The flowers on the “Four Seasons” wall discussed above were furnished with new decorations over time, and only a few utensils remaining were from the original work. Because the flower sections were new replacements, they are not included in this analytic study. The flowers had stems and leaves, and the chrysanthemums and narcissus appeared very realistic, with the leaves attached onto the wall’s surface. The main flowers protruded out from the surface (Fig. 8-20~23).

The vegetables and fruits included: marrows, squash, litchis, chayotes and pomegranates, all of which were portrayed realistically and which symbolized abundant children, wealth, and luck. The objects were all arranged with stems and green leaves (See Diagram 8.4).

#### d. Utensils

The utensils included: Ding (an ancient tripod cooking vessel), tables, racks, vases, pots, basins, baskets, plates, lanterns, weapons, *Ruyi* (a short stick uses as a room ornament, and symbol of good luck), Qing plates and flags. Of these the vases had the most diverse patterns. Hong liked to decorate the vases with a round lion’s head or a lion’s

head holding a ring or a tied kerchief in its mouth. . The patterns were graceful and elegant (See Diagram 8.5).

#### **8.1.2.5. Human faces and caps**

The human characters in Hong Kun-Fu's works included: youths, middle-aged people, the aged, and women with delicate facial expressions. Male characters were often depicted with beards, for instance, the young had no beards, while the middle-aged and the old men had dense beards. The heart-type beard was wide at the top and narrower at the bottom, some characters even had moustaches hanging down either side of their mouths (Fig. 8-26). The older people were also portrayed with a wrinkle on their foreheads (Fig. 8-27). Some middle-aged characters had beards which extended from below their noses to their sideburns with a goatee as well (Fig. 8-28). One feature of Hong's characters was that the beards did not appear as if they were attached to the human body, they looked more like a collar. Other types of beards included: sideburn beards (Fig. 8-29), short moustaches (Fig. 8-30) and five long beards (willows beards) hanging down from the chin, from above the upper lips (Fig. 8-31). These three types of beard appeared on mature adult men.

In addition, the characters had decorative chignons and headgear. The headgear showed a wide variety, such as armour or helmets for military officers, caps for civilian officers, and round caps. Despite the variety of details of the headgear, these caps were mostly in the basic form which was used in traditional drama (See Diagram 8.6).

#### **8.1.2.6. Costume**

The costumes on the human characters were divided into civilian robes, Taoists robes, military armour, and shoulder adornments tied with a scarf (a type of luxurious cape). The military uniforms of the officers were armour, with a scarf over the shoulder. The



robes of the Taoists were distinguished by a wide variety of patterns to portray different characters. Other costumes included daily worn clothes and women's dresses, all of which followed the fashions of traditional dramatic costume (See Diagram 8.7).

The utensils or tools held by the characters included fans or *Ruyis* of the immortals, and weapons or flags of military officers. Unfortunately most of utensils held by the characters on the bronze-casting dragon poles in the Long Shan Temple were already lost, so the original work details were lost.

#### **8.1.2.7. Glazed colours**

Hong Kun-Fu used a rich selection of bright colours which came from the gem glazes of China. Based on an analysis of the colours on his works, there were five main groups of glazes (Fig. 8-32~41):

1. Red: rouge red, vermillion.
2. Yellow: primary yellow, bright yellow and yellow ochre.
3. Green: viridian, blue-green.
4. Blue: sapphire blue, cerulean blue, Prussian blue.
5. Neutral: black, white.

Each character or animal in Hong Kun-Fu's vocabulary of motifs had a different shape. Even a character of the same shape had a different posture or action, so that all the characters and animals were distinctive. His works had a precise proportion, beautiful smooth lines, and it was these qualities which made the work very dramatic and delicate. The modelling and decorations of the characters imitated the styles of traditional dramas.

In addition, the characters and animals in Hong's works had an emphatic sense of movement with dynamic gestures, and Hong was able to capture the spontaneity of the

characters in a moment of time. The bright glazed colours of Hong's works remind people of the colours used in Impressionism.

## **8.2. Comparison of Hong Kun-Fu's work to other craftsmen**

Hong's, first apprentice, Mei Qing-Yun, did not leave any surviving work due to his very short apprenticeship and a short time of independent practice so that his styles and themes are unknown. For this reason this study compared and analysed the works of the second-generation craftsmen known as the "five star masters". However, during the research I found some difficulties in the selection of their early works for the following reasons:

1. Insignificant differences of techniques among the apprentices from the same school.
2. Significant differences between the works in the early stages and mature stages of the craftsmen.
3. It was difficult to distinguish the individual work of each craftsman because during the early and middle stages, apprentices from the same school usually worked together on the same project.

For these reasons, I excluded works by more than one apprentice from the same school, and unidentified individual craftsmen, and I concentrated on selected representative works from the craftsmen in the middle and late stages of their careers. Some of the works analyzed were well-preserved from museums and private collections, so that I could compare the features and differences of the works from the Hong School from an overall level.

### **8.2.1. Objects for comparison**

Chen Tian-Qi (1906-1991) left behind a number of works, and for this research I selected the most representative works among these, which included: the Shun Tian Temple of Tuku in Yunlin (1931), the Gong Fan Temple of Mailiao (1936), the Bao Zhong Temple of Pingzhen (1951), the Liu's Ancestral Temple in Xindian (1962), and the Long Shan Temple of Wanhua (1963).

Only a very few works by Zhang Tian-Fa (1904-1977) are still in place, and mostly are Jian Nian. The Cochin ceramic works by Zhang include: the Long Shan Temple of Wanhua (1963), and the Bao He Temple of Luzhou (1976).

Only a few Cochin ceramic works by Chen Zhuan-You (1912-1981) have survived, and most of his later works are in northern Taiwan. This study focused on the Cochin ceramic works that he produced independently in temples, including: the Hui Ji Temple of Shilin (1969) and the Shen Nong Temple of Shilin in Taipei (1982).

Yao Zi-Lai (1911-2007) left behind a number of works in northern, middle, and eastern Taiwan. I selected the ceramics from the Chen's Shi Shan House in Taoyuan (1937), the Zhu Lin Temple of Linkou (1960), the Tai He Temple of Miaoli (1961), the Ding An Temple of Yilan (1962), the Ci Yun Temple of Miaoli (1962) and the San Shan Guo Wang Temple of Miaoli (1963).

The works of Jiang Qing-Lu (1914-1994) were mostly Jian Nian, and there were very few of his works of Cochin ceramics in temples. Thus, his works in private institutes and private collectors (including mortar sculptures) are the main objects in this research.

**Table 8.2: Analysis of the work of Hong's second generation craftsmen**

Craftsman	Year	Site	Works and Location	Notes
Chen Tian-Qi (1906-1991)	1931	The Shun Tian Temple of Tuku in Yunlin	Friezes. Hallway between main hall and rear hall	
	1936	The Gong Fan Temple of Mailiao	Friezes. Front hall and main hall	With craftsman's name on a board
	1951	The Bao Zhong Temple of Pingzhen	Friezes. Entrance hall and hallway.	With craftsman's name on a board
Chen Tian-Qi (1906-1991)	Ca.1950-60		A pair of Long Hu Dus	Collection of Jade Calligraphy & Painting Association.
	1962	Liu's Ancestral Temple in Xindian	Friezes, blocks. Entrance hall,	With craftsman's name on a board
	1963	The Long Shan Temple of Wanhua	Roof ridge	
Zhang Tian-Fa (1904-1977)	Ca.1927	The Fu Ning Temple of Yuanlin, Zhanghua	With craftsman's name on a board (7 pieces)	Collection of Jade Calligraphy & Painting Association.
	1963	The Long Shan Temple of Wanhua	Cochin ceramics on the roof	
	1976	The Bao He Temple of Luzhou	Cochin ceramics on the roof	

Craftsman	Year	Site	Works and Location	Notes
Chen Zhuan-You (1912-1981)	Ca.1940s		Han Xiang-Zi (one of the “Eight Immortals”)	Collection of Jade Calligraphy & Painting Association
	Ca.1940s		“Foreign worker” (1 piece)	Private collection (Chen Yi-Xiong)
	Ca. 1960-1970		Military characters (12), ladies (3), female soldiers (3).	Collection of Xiagn Tai Culture and Education Foundation. Refer: Jian, Rong-Cong. <i>The Grace of clay- The Art of Taiwan Cochin Pottery</i> . Taiwan: Taiwan Provincial Literature Committee, 2001, p.47, 55, 56, 57, 72, 85, 89, 93, 120, 121
Chen Zhuan-You (1912-1981)	1969	The Hui Ji Temple of Shilin	Ceramics in entrance gate, friezes and wall blocks of main hall.	
	Ca.1970		“Eight Immortals” (3 pieces)	Private collection (Chen Yi-Xiong)
	1982	The Shen Nong Temple of Shilin in Taipei	Friezes and wall blocks, main hall	

Craftsman	Year	Site	Works and Location	Notes
Yao Zi-Lai (1911-2007)	1937	Chen's Shi Shan House in Taoyuan	Friezes, main hall entrance	
	1949	The Zhu Lin Temple of Linkou	Friezes, rear hall	
	1957	The Gan Quan Temple, Zhongli, Taoyuan	Old celestial	Collection of Jade Calligraphy & Painting Association. A gift from Yao.
	Ca.1960		Old celestials (2) Boy (1)	Collection of Taipei County Yingge Ceramics Museum
	1961	The Tai He Temple of Miaoli	Friezes, entrance hall	
	1962	The Ding An Temple of Yilan	Blocks above the door, blocks at entrance hall	
	1962	The Ci Yun Temple of Miaoli	Blocks above the door, entrance hall	
	1963	The San Shan Guo Wang Temple of Miaoli	Friezes, entrance hall	
	1997		Li Tie-Guai (one of the "Eight Immortals").	Collection of Jade Calligraphy & Painting Association.

Craftsman	Year	Site	Works and Location	Notes
Jiang Qing-Lu (1914-1994)	1943	The Pu Xing Temple of Tianzhong, Zhanghua	Military character (1), boy (1)	Private collection. Refer: Jian, Rong-Cong. <i>The Grace of clay- The Art of Taiwan Cochin Pottery</i> . Taiwan: Taiwan Provincial Literature Committee, 2001, p.171, 240
	Ca.1950s		Boys (2)	Private collection. Refer: Jian, Rong-Cong. <i>The Grace of clay- The Art of Taiwan Cochin Pottery</i> . Taiwan: Taiwan Provincial Literature Committee, 2001, p.33, 241
	1967	The Xiao Yi Temple of Yongjing, Zhanghua	Figures (11 pieces)	Mortar sculptures with colour painting. Private collection. Refer: Jian, Rong-Cong. <i>The Grace of clay- The Art of Taiwan Cochin Pottery</i> . Taiwan: Taiwan Provincial Literature Committee, 2001, p.173, 174, 175
	Ca.1960-70		Female figures (2 pieces)	Private collection (Zheng Sheng-Hong). Refer: Chen Xiu-Zhu, <i>Taiwan Cochin Figurines Guidebook</i> , Taipei: Taipei County Yingge Ceramics Museum, 2002, p.72, 73.

### **8.2.2. Comparison of Hong Kun-Fu's works to the second-generation craftsmen**

Hong Kun-Fu's works were characterized by accurate proportions, realistic portrayals, and elegant gestures, and those of the second-generation craftsmen are known for qualities of movement in stillness. On the whole, the second-generation craftsmen produced very similar work to Hong Kun-Fu in themes, range of characters, composition, shapes, gestures, and costume. However, Hong Kun-Fu's exquisite details were not achieved by his apprentices. The following section discusses the similarities and differences of the works by Hong and his apprentices in terms of themes, proportions, composition, style, and gestures.

#### **8.2.2.1. Themes**

My study showed that Hong Kun-Fu was an outstanding craftsman in portraying military and literary themes, while his apprentices preferred the military themes to the literary ones. Among the "five star masters", only Yao Zi-Lai preferred literary themes, and the other four were more likely to use military themes as these were well known and more lively. Military themes, attracted, audiences while the artisan could express and bring such stories to life easily (interview with Chen Shi-Ren, 16/1/2006).

As previously stated Hong Kun-Fu's works included: flowers, animals (mythical animals, beasts, birds, and aquatic animals), utensils, and mythical characters. Although his apprentices used similar themes to their master, the common themes in their middle to late careers were military characters from historical stories and novels.

#### **8.2.2.2. Proportion**

The physical proportion of the characters in the works of the second-generation craftsmen was generally 1:6, in terms of ratio of head to body, with the exception of the



works of Zhang Tian-Fa, who made clumsy large heads and small bodies. As regards to the proportions of the mounts, the apprentices produced smaller animals during the early stages of their careers which were closer to their master's style. But in their middle to late careers, the mounts appeared stronger and bigger to demonstrate a sense of mightiness, and this was different from Hong's style (Fig. 8-42~45).

#### **8.2.2.3. Composition**

Most of the works by the second-generation apprentices were found on friezes. Unfortunately few frieze works of Hong Kun-Fu still exist that can be compared to the works of his apprentices. However, we could compare the Long Hu Du and the Flower Blocks by Hong Kun-Fu to work done by his apprentices (See Diagram 8.8).

Existing wall block works by Chen Tian-Qi and Yao Zi-Lai showed a very similar sense of composition and style to their master Hong. Long Hu Du by other craftsmen who shared similar compositions to the Hong School were the Long Hu Du made by Su School craftsmen, where Su's works exhibited lively and dynamic dragons and tigers. The Quanzhou masters had many stylistic features in common (See Diagram 8.8).

#### **8.2.2.4. Patterns and gestures**

##### **a. Character patterns and attributes**

As a rule the second-generation apprentices complied with the Hong Kun-Fu's model with regard to the patterns which identified particular characters in dramas. Taking the characters' beards as an example, the apprentices not only followed Hong's style (See Diagram 8.9), but also developed their own styles which could be distinguished from one another (See Diagram 8.10). The appearance of the moustache was related to contemporary trends, as shown in the figures which contained simplified moustaches

worked by the second-generation apprentices in their later careers. If we compare the style of the beards of the Hong School with other Taiwan schools we can see the difference (See Diagram 8.11).

In terms of costumes, the male shoulder adornments that appeared commonly in Hong's works only appeared once in the works of the second-generation apprentices. "Foreign worker" by Chen Zhuan-You was probably an imitation of Ye Wang's work (Chen Xiu-Zhu. 2002:74) (See Diagram 8.12). Hong's works also contained: official dress, military armour, women's dresses, children's dresses, Taoists' clothes, and others. The following section compares different kind of costumes (Refer Diagram 8.7).

In terms of the official and military costumes, the second-generation craftsmen produced very similar styles compared to Hong, particularly in their complexity and the splendour of their detail. However, in the middle and late stages of their working lives costumes by the apprentices became more simplified. It was most obvious from the works of Chen Zhuan-You, who omitted the complicated details on the soldier costumes in his late years. In spite of that, he added more patterns and richer colours, as well as golden colours, to their clothes, for a resplendent effect.

Although there was only one female military costume by Hong available for comparison (Fig. 8-46), it still exhibited similarities with the works of the second-generation craftsmen. For example, the female officer's costume was decorated with shoulder adornments and a high waistline dress with a long belt, which was the feature of Hong's work, and showed that the apprentices still followed Hong's style. Similarly, the ladies' costumes in Chen Zhuan-You and Yao Zi-Lai's works exhibited the same style. Chen Zhuan-You added many decorations onto women's costumes in the late stages of his career and this feature created the most splendid women's costumes of

all. On the other hand, Yao Zi-Lai preferred a luxurious style in his early years, but simplified the costumes in his middle and later stages (See Diagram 8.12).

Taoists' robes and children's dresses portrayed by Hong and his apprentices were very similar. As for costumes of other characters, Chen Zhuan-You created the most varieties, showing that he already surpassed the influence of his master Hong, by adding new original elements.

In terms of the gestures of characters, Hong's works focused on the dynamic movement of characters in literary or military dramas. The apprentices followed this aspect Hong's style, emphasizing very natural and lively gestures, such as the courageous gestures of military officers, or elegant poses of ladies (See Diagram 8.13).

This comparison shows that the second-generation apprentices did follow Hong's style of character and gestures at first, but as their skills became more mature, the gestures of their characters became more variable. It was clear from a study of their ceramics that they added changes freely and flexibly, for example they changed the direction of the head, or the positions of arms or feet to display new gestures. As for the same themes, characters of similar styles but different gestures were created (See Diagram 8.14). The conclusion is that the second-generation apprentices of Hong extended and developed Hong's style in figure composition.

#### b. Animal patterns

In terms of animal patterns, Hong created many horses and elephants in his work and amongst these animals, the horses showed the most variation. The bull and tiger patterns in the apprentices' works were very similar to those of Hong. The bull pattern in the Hong School was sturdy and full of movement which contrasted to Hong's tigers who

were sturdy, but with the beauty of motionlessness. Only Yao Zi-Lai created tiger themes which appeared still, while those by Chen Tian-Qi, Zhang Tian-Fa, and Chen Zhuan-You carried a strong sense of movement. If compared with the works of Ye Wang, before Hong's arrival in Taiwan, it is obvious that Ye's tigers were based on the traditional idea of tigers, which looked more like cats.

Hong portrayed horses realistically, with drooping or waving manes, short legs, and tails made in the shape of number letter 7 or 3, with a thin columnar shape and with a cut at the end. The portrayal of horses by the second-generation apprentices was mostly dynamic. The manes were depicted hanging downward or flowing upwards, with thin and long legs. Their tails were shown lifted, spreading like waving leaves to illustrate a sense of galloping. They also had luxurious adornments on their horse's bodies, with gorgeous falling blankets on their lower saddles. The horses appeared to gallop and leap. Jiang Qing-Lu's horses were the most dynamic; Chen Tian-Qi and Chen Zhuan-You's horses had small heads, thick necks, and long legs, and appeared more like the three-coloured horses of the Tang Dynasty (Arabian horses). On a comparative basis, the horses of Ye Wang and Hong Kun-Fu shared a similar style, but Ye Wang's horses were mostly motionless. As compared with the horses from other schools, as shown in the catalogue *Moulding Life in Colorful Clay — The Art of Taiwan Cochin Ceramic* published by National Museum of History (1999), the second-generation apprentices were superior in their portrayal of vigorous moving horses (See Diagram 8.15).

In the representation of lions, the Hong School followed the style of traditional imaginary beasts, with resplendent pattern characteristics. The analysis made it obvious that each school had its own style of representing lions, which was distinctive to that school. In making images of elephants, Hong preferred to use lines to portray the wrinkles of the elephant's skin, and his apprentices followed the same style. As time

passed, the portrayal of elephants became more realistic, as seen in the work of Yao Zi-Lai in the Tai He Temple. The elephants of other schools also appeared realistic (See Diagram 8.15).

It is notable that Hong and his apprentices' work contained animals that had never appeared before in temple ceramics in Taiwan before Hong's time, animals such as; deer, cranes, monkeys, eagles and toads, all of which were shown realistically (See Diagram 8.15).

Overall the gestures and composition of animals, whether still or dynamic, were full of energy in the Hong School, especially in the work of the second-generation apprentices. If we take Chen Tian-Qi or Zhang Tian-Fa's lions for example, although the lions' bodies were still, the lions with their heads tilted back or with held high with open mouths, implied the potential of rapid movement (See Diagram 8.15).

In general the Hong School was known for its dynamic modelling of the styles and gestures of human characters and animals, and as the apprentices tried to break the boundaries, they added new variations to the older traditions, and formed their own styles. The modeling of human characters was influenced by local dramas, and the modeling of animals focused on realism and a strong aesthetic feeling. In particular, the apprentices made a significant breakthrough with the style and poses of horses which surpassed Hong. Many animals, such as tigers and elephants, were depicted in a more vivid and realistic manner because of the greater access to information at the time when photographs showed the actual appearance of animals. Propitious beasts, however, such as dragons, phoenixes, and *Kylins*, were still depicted in the traditional manner without great changes.

### **8.3. Conclusions and Summary**

Only a few works by Hong Kun-Fu have been preserved until today. Among his apprentices, Jiang Qing-Lu produced mostly Jian Nian work and very few Cochin ceramic works, while other apprentices worked in many temples over a long time, so that some of their Cochin ceramic works still exist today. The themes of the Cochin ceramics by master Hong and his apprentices mostly originated from Chinese traditional stories, historical novels, folktales, fairy tales, and prayers for good fortune. However, with the changing trend of the times, the second-generation apprentices turned their focus to military drama. These changes were mainly due to the changes in the architectural styles of temples, as Cochin ceramic decorations in temples were gradually replaced by other decorations. For example, stone sculpture replaced Cochin ceramics on wall blocks. Cochin ceramics began to be applied only on indoor friezes, Chi Tou (under the eaves), outdoor Niao Ta (bird perching friezes), and Pei Tou on the roofs. These locations were mostly decorated by bustling military scenes and still themes, showing folk stories, novels and praying for auspiciousness, and they became less common or popular. As a result, the second-generation apprentices produced very few non-military themes.

The Hong School pursued perfect proportions in representing human characters and animals. The School is known for its dynamic gestures, and a sense of stillness which was filled with vitality, and which give the viewers a vivid appreciation for the themes.

Hong Kun-Fu modeled his figures with exquisite details and a variety of decoration. The works of his apprentices, Chen Tian-Qi and Zhang Tian-Fa, remained exquisite even in their late stages, indicating that they strictly followed the style of their master.

The works of Chen Zhuan-You were very delicate in his early and middle years with

plentiful decorations, but they were simplified in his later career. He focused on movement and gestures, and complex decorations only appeared on women's costumes.

Among the apprentices, Jiang Qing-Lu focused on gestures and omitted details, and the exaggeration and tensile force of his works even surpassed that of his master. Yao Zi-Lai emphasized the elegant expression of literary dramas, carrying on Hong's mastery in showing the characters of literary dramas.

By comparing the works of Hong Kun-Fu and his apprentices, some common features can be found with respect to the processes and techniques, as well as in the composition of human characters and animals, especially among the second-generation craftsmen. It can be seen that the second-generation craftsmen adhered to the styles and models imparted by their master, and followed his principles in the expressions of movement. Nevertheless they did not remain conservative and unchangeable, and while they fully absorbed the techniques of Hong Kun-Fu they added new elements to develop their own styles. Briefly, the works of the second-generation craftsmen contain differences within an overall similarity.

## **CHAPTER 9**

### **Conclusions and Suggestions**

#### **9.1. Conclusions**

##### **9.1.1. Origin and development of Cochin ceramics in Taiwan**

My study has found that Cochin ceramics in Taiwan originated from the Quanzhou area, Fujian, in China. From my fieldwork investigations carried out in China and Taiwan, I found that Taiwanese Cochin ceramic works in the early stages were very similar to each other in terms of their modeling techniques and glazed colours. For example, the earliest Cochin ceramic evidence in Taiwan I found was in the Cai's Residence of Miaoli from the 1810s and these ceramics were very similar to those made by Cai Teng-Ying (1860s), a craftsman who came to Taiwan much later. After Cai Teng-Ying other craftsmen came from the Quanzhou area of Fujian in China who also made Cochin ceramics in Taiwan. These were craftsmen such as Ke Xun, Ke Ren-Lai, Hong Kun-Fu, Su Yang-Shui, Su Zong-Tan, Su Cheng-Fu, Su Ping, Cai Jin and Liao Wu (Refer chapter 3). In my investigation only craftsman Guo Tian-Lai came from the Fuzhou area, Fujian. These craftsmen worked during the period of the Japanese Colonization. My conclusion is that the Quanzhou area in Fujian in China, the area where all the Cochin ceramic craftsmen migrated from, was the main source of Taiwanese Cochin ceramics.

The closure of the Taiwan Strait after World War II interrupted the arrival of craftsmen to Taiwan, but this paradoxically provided an opportunity for the energetic continuous



development of local craftsmen. In mainland China, on the other side of the Taiwan Strait, Cochin ceramic techniques disappeared. This was due in part to the disruption caused by the Cultural Revolution, and the development of Cochin ceramics ceased there. The second-generation craftsmen in Taiwan (who came from either Quanzhou or Taiwan) continued on their masters' techniques and styles and naturally formed their own schools, such as the Hong Kun-Fu School, the Hong Hua School and the Su Yang-Shui School.

#### **9.1.2. The Rise and fall of the first and second-generation craftsmen in the Hong School**

The founder of the Hong School, Hong Kun-Fu, came to Taiwan during a prosperous time in Taiwan's economy (1910s), and passed his skills on to six apprentices. After living in Taiwan for more than a decade, he returned to mainland China (1929). Soon after Taiwan entered a period of war because of the political instability and social change even after the war, the craftsmen experienced twenty years of stagnation. In the 1960s, Taiwan's economy gradually began to flourish again, so that many temples began construction, and craftsmen returned to their trade. Because of the increasing number of projects, craftsmen began to take on apprentices and this fostered a new generations of craftsmen. However, during the mid-1970s, most Taiwanese temples were decorated with the mosaic technique of Jian Nian, and a great number of cheap stone sculptures were imported from mainland China to replace expensive Cochin ceramic decorations. Due to the mass production of Jian Nian by industrial means, the slow handmade Cochin ceramic works were not competitive, and the craftsmen including Chen Tian-Qi and Yao Zi-Lai had to retire. It is clear that political, economic, and social developments directly influenced the Cochin ceramic industry.

### **9.1.3. Achievements and Contributions of the Hong's School**

As the founder of the Hong School, Hong Kun-Fu followed the traditional Cochin ceramic techniques of Quanzhou, China, when he brought these skills to Taiwan, and taught them to his Taiwanese apprentices. The second-generation craftsmen opened up a new branch of the Hong School. They not only cultivated a large number of craftsmen, but also made a great contribution to the development of Cochin ceramics in Taiwan (Refer chapter 5, 6).

My fieldwork investigation showed that Hong Kun-Fu stayed in Taiwan for nearly twenty years (1910-1929), and the Cochin ceramics he made during this time in Taiwan were the results of a man working in his prime. Hong worked across northern, central, and southern Taiwan. Because of his sound reputation, he was not restricted to a limited geographic range unlike other local craftsmen. The second-generation craftsmen were not like Hong. Although they worked on more temples than their master did, their activities were concentrated more in northern, central and north-eastern regions, while only a few temples in southern Taiwan contained examples of their work. It was because the Tainan School (the Anping School) dominated production in southern Taiwan, that other craftsmen from other areas, including the Hong School, had a hard time developing a livelihood there. Some scholars, such as Shi Cui-Feng, and Li Qian-Lang think that if only well-known masters from mainland China were employed throughout Taiwan, local craftsmen would have been restricted to their home geographic locations. Their geographical restrictions were not because the second-generation craftsmen were not skilled, it was because the number of craftsmen engaging in this industry had increased and therefore there were less opportunities

As well as the excellent Cochin ceramics he left in Taiwan (although comparatively

little survives from his vast production), Hong Kun-Fu's greatest contribution to Taiwanese culture was his training of other craftsmen. As discussed in Sections 5.3 and 6.1.2, there were five generations of apprentices until 2008, most of whom were apprentices of the second-generation masters, Mei Jing-Yun, Yao Zi-Lai and Jiang Qing-Lu. Mei Jing-Yun had three apprentices, among whom Shi Lian-Chi (1907-1981) had nineteen apprentices, and Lin Wan-You (1911-1980) had ten apprentices. Their works were mainly distributed in the Jiayi and Xingang areas, making Xingang a home to Cochin ceramics. Yao Zi-Lai had nine apprentices, and Jiang Qing-Lu had ten apprentices, and their apprentices passed on the skills to yet more people. As shown, the number of craftsmen in the Hong School was quite large, as Chen Tian-Qi had three apprentices, Zhang Tian-Fa had one and Chen Zhuan-You had three. However, their successors were few, Zhang Tian-Fa only passed his skills to his son Zhang Fu-Liang, who had no apprentice. This evidence shows that the Hong School had the largest number of Cochin ceramic craftsmen, as well as the greatest influence on the development of Cochin ceramics in Taiwan.

Apart from the contributions described above, it is worth noting that the Hong School also contributed to the technical development of Cochin ceramics through a process called "kiln lease firing". Craftsmen of the Hong School started using kilns in Yingge to fire Cochin ceramics, which not only saved money and time, but also developed a new method of "over-glaze" (refer Chapter 4). Although it was an incidental outcome, it was a new attempt to continue the development of Cochin ceramics, and led to Guo Qing-Zhu (1940- ), another Hong craftsman, owning a kiln.

#### **9.1.4. Artistic value of Hong's works**

Comparatively, the first and second-generation craftsmen of the Hong School followed

their traditional ways, but they also introduced new forms according to contemporary trends. Following traditional skills, they built on their solid technical base with great mastery and substantial experience. In this way they worked to maintain the traditional skills of modeling the complex narratives of temple ceramics. However, they were not just limited by tradition, and they utilized new materials and methods to improve the weaker aspects of past Cochin ceramics. For example, the number of glaze colours increased gradually as time passed, and the firing methods developed from open firing to gas kilns, electric kilns, even kiln lease firings as the technology advanced. It is significant that the firing temperature of Cochin ceramics also increased. All these improvements suggest that they not only followed tradition, but they also utilized new knowledge to introduce changes and transformations.

Craftsmen of the Hong School not only emphasized the portrayal of character postures, but they also depicted the dresses, movements, and facial expressions of figures in great detail, fully exhibiting the tensile force and dynamic beauty of dramas. The second-generation craftsmen showed their individuality; after mastering skills and gaining sufficient experience, they incorporated their own ideas and established personal styles. These stylistic differences between craftsmen can be used as the criterion for determining the production year and identifying each individual craftsman. The Hong School craftsmen not only converted educational stories or propitious symbols into easily identifiable images for appreciation, but they also achieved a high level of aesthetic decoration. These never-ending dramas or auspicious symbols on the temple architecture expressed religious convictions and veneration toward the gods which was of fundamental importance to Taiwanese culture.

### **9.1.5. Crisis of Cochin ceramics**

Based on several of my fieldwork investigations, I observed that many Cochin ceramic works made in the early period (before 1950s) were now nonexistent, only a few early examples still exist. This fact emphasizes the difficulties for the restoration and preservation of traditional architecture in Taiwan. To most temple administrators, the most important matter is to maintain the grandeur of the whole architecture. Especially in the decade from 1970s to 1980s they commonly believed that new things were preferable and nicer, while old things were ugly and not respectful to the gods, and therefore may affect the willingness of the followers to worship. The temple worshippers tended to offer the best things to the gods to show the depth of their devotion, and they were willing to donate money and goods to build a new and comfortable residence for the gods. Unfortunately, such devotion often neglected the importance of cultural heritage.

The self-built kilns started operation in the 1980s, which marked the beginning of the era of mass production and industrialization of Cochin ceramics. Cochin ceramics were less and less included in temple decorations, and gradually became accessories, tourism souvenirs, and gifts. The transition to household decoration also foretold the future for Cochin ceramics. The commercialization of production was able to inject new vitality to Cochin ceramics for a while; however, such mass production techniques did not improve the quality of Cochin ceramics. Recently (1995-2008) some craftsmen have dedicated themselves to the research and creation of new Cochin ceramic artworks, in order to enhance and promote the public recognition of Cochin ceramics. This has had the result that Cochin ceramics have become expensive collectable items. This has not been helpful to the preservation of Cochin ceramic techniques for temple decoration, because it has become so elite. The future development of Cochin ceramic is an issue of

serious concern.

#### **9.1.6. Crisis faced by Cochin ceramic craftsmen**

This crisis in the continuation of Cochin ceramics is characterized by:

1. Lack of successors:

- a) Due to the transformation of social structures, the professional status of craftsmen has decreased compared to the post-war period.
- b) The traditional rigorous apprenticeship was no longer accepted by the younger generation.
- c) The public regarded the craftsmen working on temple decorations as ordinary workers, rather than craftsmen of high status.

2. The temples in Taiwan have reached a saturation point of renovation.

- a) Temple renovations and expansions have been completed in the past two or three decades, so that craftsmen now have very few job opportunities.
- b) Because there are a great number of craftsmen, the market is very competitive.
- c) Maintaining a stable living is a common problem for the craftsmen and when job opportunities are unstable, craftsmen feel a lack of ongoing security. The craftsmen have no organized union to protect their rights.

3. Due to a change in the administrative procedure of temples, the craftsmen cannot be hired based on the sole decision of the temple administrator or committee chairman. The projects are outsourced by tendering or contracting. Under the pressure of a limited

budget, most contractors hire craftsmen who offer lower prices, so that the experienced older craftsmen find it even more difficult to gain job opportunities. Although the government intends to support the restoration of historic architecture, under the current administrative system, projects are still being contracted by tendering which produces the same outcome.

4. Mass production of cheap Cochin ceramics and Jian Nian by factories is the main source of temple decorations, so that skilled craftsmen have a harder time to compete and survive in the industry.

## **9.2. Suggestions**

In view of the many crises faced by traditional Cochin ceramics my research suggests the following possibilities:

1. If the government set up relevant units of invited experts or scholars to investigate local historic sites or antiques, they could monitor the condition of each temple; such research could ensure that these cultural assets are preserved.
2. Cochin ceramics need to be promoted as part of a cultural understanding so that the Taiwanese public are able to appreciate their cultural assets and recognize the importance of protecting their traditional architecture. They need to join together in conservation groups to preserve the invaluable historical assets of their local areas.
3. A national Cochin ceramic museum should be established to preserve and research the tradition of Cochin ceramics. This would enable a nationwide investigation and compilation of old Cochin ceramics to be carried out, in order to maintain complete records of the Cochin ceramic heritage.

As for the crises faced by Cochin ceramic craftsmen, I propose the following suggestions:

1. The government could conduct a census of the traditional craftsmen in Taiwan and list this information based on the classification of different groups. These skilled craftsmen could be brought together to participate in restoration projects of ancient or traditional architecture, as well as contributing to the preservation and restoration of temples.
2. A Cochin ceramic craftsmen union could be established to manage the rights of the craftsmen, so that they could utilize their skills in the preservation projects sponsored by local governments. This would also guarantee their living and working rights, and give them a venue for the exchange of ideas and social interaction.
3. The skill level of craftsmen could be regulated and certificates issued, so that employers could be assured of the craftsmen's skills, and then qualified craftsmen could be selected to restore the ancient architecture.
4. Training in Cochin ceramics could be introduced into the regular education system to provide long-term instruction for interested people, both men and women.<sup>1</sup> Schools and universities could employ experienced craftsmen, certified as teachers by the craftsmen union; so that they could pass down their traditional skills. This would also help to improve the craftsmen's status.
5. In terms of academic research, I would encourage interested researchers to do fieldwork. This could involve interviewing the old craftsmen, specifically recording their exquisite techniques and their life stories, and photographing the existing records

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<sup>1</sup> Up till 2008, women have not participated as professional ceramic crafts people in temple architecture.



and their artworks for further classification and analysis. Classification based on styles and techniques could provide references for future research. Identifying the craftsmen and their schools, could serve as a basis for continuing restoration.

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# Appendix 1

## Record of Fieldwork trip to Fujian Province, China

Date: 10/1-29/1/07

Date	Journey		Notes
1/10(Wed)	Taiwan→Hong Kong →Xiamen	<ul style="list-style-type: none"> <li>Arrived at Xiamen in late afternoon.</li> <li>Transportation and accommodation arrangement</li> </ul>	
1/11(Thurs)	Morning: Xiamen City→Jimei	Searched for traces of Hong Kun-Fu	Birthplace and place of Hong Kun-Fu's death
	Afternoon: Jimei→Maluan Village		Hong Kun-Fu's training place
1/12(Fri)	Maluan→ The Ci Ji Dong Temple in Haicang Town, Ximen	Took photographs. Interviewed local craftsman.	
1/13(Sat)	Haicang→Xiamen City		
	The Nan Pu Tuo Temple, Ximen City	Took photographs	
	Xiamen→Nanan County		
1/14(Sun)	Morning: Cai Zi-Shen Residence, Nanan County, Quanzhou	Took photographs	
	Afternoon: The Long Shan Temple, Anhai Town, Jinjiang City	Reconstructed	
1/15(Mon)	Morning: The Nan Tian Temple, Dong Shi Town, Jinjiang	Took photographs	
	Afternoon: The Su Fu Ren Gu Temple, Jiang Nan Town, Quanzhou	Reconstructed	

1/16(Tues)	Morning: Yang A-Miao Residence, Jiang Nan County	Took photographs	
	Afternoon: The Fu Qing Temple, Licheng Area, Quanzhou	Took photographs	
1/17(Wed)	Morning: The Tian Hou Temple, Quanzhou City	Took photographs	
	Afternoon: The Ci Ji Temple at Hua Qiao, Licheng Area, Quanzhou	No Cochin ceramic	
1/18(Thurs)	The Kai Yuan Temple, Quanzhou City	Took photographs	
1/19(Fri)	Morning: The Hong's Ancestral Temple, Quanzhou City	Took photographs	
	Afternoon: Nan Architecture Museum of Quan Zhou City	Took photographs Interviews	
1/20(Sat)	Morning: The old residence at eastern of Kai Yuan Temple, Quanzhou City	Took photographs	
	Afternoon: The old residence at Ju Bao Street, Quanzhou City	Took photographs Most of the Cochin ceramics have been ruining	
1/21(Sun)	Morning: The Guan Yue Temple, Quanzhou City	Took photographs	
	Afternoon: Wen Hua Street, Quanzhou City	Looked for old Cochin ceramics in antique shops without success	
1/22(Mon)	Morning: The Fu Mei Temple, Licheng Area, Quanzhou	Reconstructed	



	Afternoon: The Su Yan Temple, Licheng Area, Quanzhou	Reconstructed	
1/23(Tues)	History of Quan Zhou Overseas Traffic Museum, Quanzhou City	No Cochin ceramics	Included four Museums: History of Quanzhou Overseas Traffic Exhibition Hall, The Stone Carving of Quanzhou Religion Museum, Quanzhou Folklore Culture Exhibition Hall, The Ancient Chinese Ships Museum.
1/24(Wed)	Luo Yang Bridge	A place of historic interest	
1/25(Thur)	Morning: The Chong Fu Temple, Licheng Area, Quanzhou	Reconstructed	
	Afternoon: The Cheng Tian Temple, Licheng Area, Quanzhou		
1/26(Fri)	Morning: The Fu Wen Temple, Licheng Area, Quanzhou	No Cochin ceramics	
	Afternoon: Bookstore in Quanzhou City		
1/27(Sat)	Morning: The Fan Tian Temple, The Mei Shan Temple, Tongan County, Xiamen	Reconstructed	
	Afternoon: Quanzhou →Xiamen City		
1/28(Sun)	Morning: Anthropology Museum, Xiamen University	No Cochin ceramics	
	Afternoon: Pack up		

1/29(Mon)	Xiamen→Hong Kong →Taipei		
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## Lists of fieldwork trips in Taiwan, 2005-2007

### • Temples

	Name of Temple	Site
1	Xia Hai Cheng Huang Temple	Dadaocheng, Taipei city
2	Confucian Temple	Taipei city
3	Bao An Temple	Taipei city
4	Qing Shan Temple	Taipei city
5	Zu Shi Temple	Wanhua, Taipei city
6	Long Shan Temple at Taipei city.	Wanhua, Taipei city
7	Hui Ji Temple	Shilin, Taipei city
8	Ci Xian Temple	Shilin, Taipei city
9	Ci Sheng Temple	Dadaocheng, Taipei city
10	Zhong Yi Temple	Bei Tou, Taipei city
11	Shen Nong Temple	Shilin, Taipei city
12	Ci You Temple	Songshan, Taipei city
13	Xia Hai Cheng Huang Temple	Songshan, Taipei city.
14	Guan Du Temple,	Taipei city
15	Zu Shi Temple	Danshui, Taipei County
16	Ji An Temple	Shulin, Taipei County
17	Xian Se Temple	Sanchong, Taipei County
18	Bao He Temple at	Luzhou, Taipei County
19	Cheng Huang Temple	Jilong
20	Bao Zhong Temple	Pingzhen, Taoyuan
21	San Yuan Temple	Bade, Taoyuan
22	Tai He Temple	Miaoli
23	Ci Yun Temple	Miaoli
24	Long Shan Temple	Lugang, Zhonghu
25	Feng Shan Temple	Lugang, Zhonghu
26	Shun Tian Temple	Tuku, Yunlin
27	Pei Tian Temple	Pozi, Jiayi.
28	Cheng Huang Temple	Jiayi city
29	Feng Tian Temple	Xingang, Jiayi
30	Chao Tian Temple	Beigang, Jiayi
31	Ci Ji Temple	Xuejia, Tainan
32	Zhen Xing Temple	Jialixing, Tainan
33	Ji Tang Temple	Jialixing, Tainan
34	Nan Kun Shen Dai Tian Temple	Tainan

35	Ding An Temple	Dongshan, Yilan
36	Qing An Temple	Luodong, Yilan
37	Zhen An Temple	Luodong, Yilan
38	Yue Wu Mu Wang Temple	Yilan
39	Bi Xia Temple	Yilan

• Ancient Residences

	Name	Site
1	The Chen's Shi Shan Hous	Taoyuan
2	Wu Gong House	Xinzhu
3	Xin Hao Residence	Xinzhu
4	Cai Residence	Yuanli, Miaoli
5	Ci Hui Temple	Tongxiao, Miaoli

• Museums and Association

	Name	Site
1	National Center for Traditional Arts	Yilan
2	Ye Wang Cochin Ceramic Exhibition Museum	Xuejia, Tainan
3	Jiayi City Cochin Ceramic Museum	Jiayi City
4	Taipei County Yingge Ceramics Museum	Taipei County
5	Jade Calligraphy & Painting Association	Taipei city

## Map of Fujian, China



Source: Taiwan Strait Area.

<http://www.aph.gov.au/LIBRARY/Pubs/rp/2000-01/01RP15-2.GIF> (11/11/2006)

## Map of Taiwan

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Source: [http://www.lib.utexas.edu/maps/middle\\_east\\_and\\_asia/taiwan\\_pol92.jpg](http://www.lib.utexas.edu/maps/middle_east_and_asia/taiwan_pol92.jpg)  
(11/11/2006)

## Appendix 2

### Interview records of Craftsmen

Name	Date	Place	Method of interview
Yao, Zi-Lai	20/11/2005		Telephone
	19/12/2005	Yao residence, Linkou, Taipei County	Digital Recording
	26/1/2006		Telephone
	10/6/2006	Yao residence, Linkou, Taipei County	Interview
Shi, Cui-Feng	15/11/2005		Telephone
	2/12/2005	Shi residence, Danshui, Taipei County	Interview
	7/6/2006/		Telephone
	9/12/2006		Telephone
	2/7/2007	Shi residence, Danshui, Taipei County	Digital Recording
	23/3/2007		Telephone
Lin, Zai-Xing	7/12/2005	Lin residence, Xindian, Taipei County	Interview
Li, Qian-Lang	12/12/2005		Telephone
	28/12/2005	Li Qian-Lang Workroom, Taipei	Digital Recording
	26/6/2007		Telephone
Wu, Shiang-Mu	3/2/2007	Ci Ji Temple, Xuejia, Tainan County	Interview
Jade Calligraphy & Painting Association	12/11/2006	Danshui, Taipei County	Interview
	28/3/2007	Danshui, Taipei County	Interview
Zhang, Fu-Liang	2/7/2006	Zhang residence, Taipei	Digital Recording
	22/12/2006		Telephone
	6/4/2007		Telephone
Chen, Shi-Ren	16/1/2006	Professor Shi Cui-Feng residence, Danshui, Taipei County	Digital Recording
	26/1/2006	Shilin Station, Taipei	Digital Recording
	2/2/2006		Telephone
	7/7/2006		Telephone

	19/6/2007	Professor Shi Cui-Feng residence, Danshui, Taipei County	Digital Recording
	5/7/2007		Telephone
Chen, Yi-Xiong	4/6/2006		Telephone
	3/7/2006	Long Shan Temple, Taipei	Digital Recording
	2/5/2007		Telephone
	3/7/2007	Long Shan Temple, Taipei	Digital Recording
Zheng, Cheng-Hong	20/12/2005	Taipei County Yingge Ceramics Museum	Interview
Pan, Kun-Di	11/12/2006	Guan Du Temple, Taipei	Interview
Xie, Zhen-Fa	11/12/2006	Guan Du Temple, Taipei	Interview
Chen, Zhong-Zheng	2/2/2007	Yi Chang Ceramic Co., Jiayi	Interview
Liang Lian-Zhi	12/1/2007	Ci Ji Dong Temple, Tsanghai Township, Ximan, China	Interview



## **Curriculum vitae of craftsmen interviewed (2005-2007)**

1. **Yao Zi-Lai:** 1911-2007. A second-generation craftsman and one of the “five star masters” from the Hong School. He was respected as the most venerable Cochin ceramics and Jian Nian master of Taiwan. Interview dates: 20/11/2005, 19/12/2005, 26/1/2006, 10/6/2006.
2. **Lin Zai-Xing:** 1929- . He was the apprentice of Shi Lian-Chi, who was the second generation craftsman of the Mei Jing-Yun branch. He was involved in Cochin ceramic work for 60 years, and was awarded the “Master of Folk Art” by the Ministry of Education in 1998. Interview date: 7/12/2005.
3. **Zhang Fu-Liang:** 1930- . He was the third generation craftsman from the Hong School. Fu-Liang is his only son and is the only one who inherited his father’s skills. He is presently retired. Interview dates: 2/7/2006, 22/12/2006, 6/4/2007.
4. **Chen Yi-Xiong:** 1945- . He was the third generation craftsman from the Hong School, the second son of Chen Zhuan-You. He learnt Cochin ceramic skills from his father at the Chao Tian Temple of Beigang, Yunlin in 1963. He is still very active in the field. Interview dates: 4/6/2006, 3/7/2006, 2/5/2007, 3/7/2007.
5. **Chen Shi-Ren:** 1951- . He was the third generation craftsman from the Hong School, the apprentice of Chen Tian-Qi. He was Chen Tian-Qi’s grandson. Chen Shi-Ren learnt Cochin ceramic skills from his grandfather at the Long Shan Temple Taipei, in 1962. Now he is retired. Interview dates: 16/1/2006, 26/1/2006, 2/2/2006, 7/7/2006, 19/6/2007, 5/7/2007.
6. **Zheng Cheng-Hong:** 1954- . He was the third generation craftsman of the Hong School, and the apprentice of Jiang Qing-Lu. He learnt his skills from Jiang in 1965, and later from Lin Tian-Mu in 1970. Zheng took charge of Cheng Long Kiln at Miaoli. Interview date: 20/12/2005.
7. **Chen Zhong-Zheng:** 1955- . He was the sixth generation craftsman from the Hong School (he belongs to the fifth generation of the Mei Jing-Yun branch). He took charge of the Ban Tao Kiln, Yi Chang Ceramic Co. and Li Tang Ceramic Co. at Jiayi. Chen is the president of the Cochin Ceramic Development Association at Jiayi City. Interview date: 2/2/2007.
8. **Xie Zhen-Fa:** He was the third generation craftsman from the Hong School and learnt his skills from Yao Zi-Lai. He is still creating Cochin ceramics, and Jian-Nian works in Taiwan. Interview date: 11/12/2006.

9. **Pan Kun-Di:** He was the fourth generation craftsman from the Hong School (he belonged to the Yao Zi-Lai branch). He often works for temples, together with Xie Zhen-Fa. Interview date: 12/12/2006.

10. **Liang Lian-Zhi:** 1969- . A Chinese Jian Nian craftsman, born in Xiang Yun Township, Nan An City, Fujian, China. He learnt the skills with his cousin in 1987. He was leading a team and undertaking the decoration work of the Ci Ji Dong Temple in Tsanghai Township, Xiaman, Fujian, during my interview on 12 January 2007.

### **Appendix 3**

Solo Exhibition: World of Cochin

Date: 25 February to 14 March 2008

FCA Gallery, Faculty of Creative Arts, University of Wollongong

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