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Front cover: 2. K'ang-hsi covered jar.

An Examination of Molded Gourd Wares from the Ch'ing Imperial Palace

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PART I

I

Preface

"What kind of medicine's for sale in the gourd?" So goes the old Chinese saying, a saying that through its common usage illustrates the prevalence of the gourd in China. This unique vegetable holds a special position of adoration in Chinese society that dates back thousands of years.

In an excavation of ruins from the seven thousand year old Hemutu culture at Yüao, Chekiang, a great variety of different artifacts were discovered, and although one of the most striking was an enormous pile of grain, there were also a number of gourd seeds stashed unobtrusively among the ruins.¹ This find is evidence of the long history of the gourd in Chinese culture.

The Chinese word for gourd is commonly known as 葫蘆 *hu lu*, but as Li Shin-chen of the Ming dynasty pointed out in his *Outline of Plants (Pen Ts'ao Kang Mu)*, the proper nomenclature should be 壺盧 *hu lu*. *Hu* 壺 being wine vessel, and *lu* 盧 being a drinking vessel, the gourd which is "similar to each in shape," can be used as either a wine or drinking vessel, whence arises the origin of its name. "It is commonly known as 葫蘆 *hu lu*, but it is not! 葫 *hu* is a name for garlic, and 蘆 *lu* is a kind of reed."

The 瓠 *hu*, *p'ao*, and *p'u lu* gourds were not differentiated by the ancient Chinese, and it was not until the Ming dynasty that they were identified as follows:

The 瓠 *hu* gourd is long like the *yüeh* gourd and its top and bottom are the same size; a 瓠 *hu* gourd with a round belly and a long slender top end is called a hanging 瓠 *hu*. A large, round gourd, somewhat flat, with no neck is called a *p'ao*; and a *p'ao* gourd with a short neck and round belly is called a 壺 *hu*. A 壺 *hu* with a slender waist is a *p'u lu* . . . and appears in both small and large varieties.²

* The author gratefully acknowledges that the mold diagrams in this article were prepared with the help of Miss Chang Li-tuan under the direction of Mr. Kao Jen-chün. The rubbings were executed by the author, who apologizes for their poor quality.

In the Ming dynasty, there was another scholar named Chou Ch'i, who in his *Study of Names and Meanings (Ming Yi K'ao)*, pointed out that "that which is small with a slender waist is called a *p'u lu*."³ In later years, in order to avoid all the confusion imposed by such miniscule delineation, the emperor Ch'ien-lung in his poetry simply uses the word 壺盧 *hu lu* in referring to this class of pepo.⁴ But it appears that in his younger years, Ch'ien-lung was not yet familiar with this terminology and was still accustomed to using the word 葫蘆 *hu lu*. For instance, once while still a prince, he penned an inscription for a brush holder belonging to his younger brother Hung-chou, in which he wrote that the brush holder was a "葫蘆 *hu lu* brush holder."⁵ He used the characters 葫蘆 *hu lu* again in the twenty third year of his reign (1758) when he wrote a poem in praise of a brush holder crafted during the K'ang-hsi reign.⁶ This piece, stored in the National Palace Museum (as distinguished from the Beijing Palace Museum), is rectangular in shape and was probably not molded from the slim waisted *p'u lu* (see part III of this article, section A, number 3). In the forty-sixth and forty-seventh years of his reign (1781, 1782), Ch'ien-lung was still accustomed to using the word 葫蘆 *hu lu*.⁷ In a poem written in 1781, he mentions a gourd vase which is still in storage at the National Palace Museum. This piece, having a short neck, oblique shoulders, a large belly, and a short ring foot is clearly not a molded *p'u lu* (III:A.5). In the twelfth year of his reign (1747) Ch'ien-lung had already used the word 壺盧 *hu lu*,⁸ but it was not until after his reign's fiftieth year (1785) that he again wrote a poem in praise of a 壺盧 *hu lu* piece.⁹ From this it is apparent that in his reign's fiftieth year, Ch'ien-Lung discovered that the word 葫蘆 *hu lu* was not exactly correct and thereafter refrained from using it. Before that time, he arbitrarily used both 葫蘆 *hu lu* and 壺盧 *hu lu*. For the sake of convenience, unless quoting a passage or for some other specific reason, this article will ignore the distinctions among 瓠 *hu*, *p'ao*, and *p'u lu* gourds and refer to them all simply as gourds.

The advantages of the gourd were discovered long ago by the early Chinese. When a bright green color, the gourd is fit for consumption, and when it has become dry and yellow, it can be used as a vessel, a tool for sowing seeds, or even as a musical instrument (the sound from a gourd instrument is one of the "eight musical sounds" of ancient times). In 1937, a mouth organ (*sheng*) with a gourd-made wind chamber was unearthed from an ancient tomb at Changsha.

It was approximately twenty-eight centimeters in overall height; the bottom portion was approximately ten centimeters high and was made of the bottom half of a gourd (葫蘆 *hu lu*); on the front, there was an erratic line of six holes; the diameter of the mouthpipe was approximately two centimeters and was made from the *p'ao* gourd; the tip of the mouthpipe was bound in silk or flax and lacquered; . . . the *p'ao* gourd-made mouthpipe was formed by encasing the young gourd (葫蘆 *hu lu*) in a piece of bamboo and allowing it to grow within its confines.¹⁰

This gourd mouth organ was a product of the state of Ch'u of the Eastern Chou dynasty (770 — 221 B.C.). According to a depiction drawn by Shang Ch'eng-tso on the basis of a recollection by Chi Hsiang who was the original owner of

the piece, the mouthpipe was long, slender, and cylindrical in shape. Shang Ch'eng-tso reasoned that it was probably formed in the encasing method just described, which can be considered to be a kind of molding. Since this lone extant artifact was destroyed¹¹ before there was a chance for it to be properly examined, it is impossible to say conclusively that molded gourd wares were already employed by people of the Eastern Chou dynasty.

In the Horyu-ji Temple in Nara, Japan, there is an artifact presented to the palace during the Meiji Period which is labeled "Eight ministers gourd, T'ang dynasty." This piece is jar-shaped, with broad shoulders and a bulbous belly. There are three groups of figures embossed on the surface: Confucius and Jung Ch'i-ch'i engaged in dialogue; Su Ch'in and Chang Yi studying under Kuei Ku-tzu; and the Four Sages of Shang mountain. In all there are nine figures, but only eight ministers, as Jung Ch'i-ch'i was never a government official. On either the left or the right of each figure is that person's name, and each group of figures is separated by a number of trees (willow, bamboo, etc.). The inscriptions and designs all appear in relief.¹² Although the arrangement of this design is not exactly like that of the Southern Dynasties' (420 — 589) Jung Ch'i-ch'i and the Seven Worthies of the Bamboo Grove mural discovered at Hsishan bridge, Nanking, with trees separating all figures of the latter but only groups on the former, to have trees separating figures is a similar motif, and names also appear on both of the works. These similarities indicate that the ladle may indeed be an artifact of the T'ang dynasty (618 — 907), but because it is a lone example and the time of its passage to Japan is uncertain, "determining its provenance, time period, and manufacturer must await further research."¹³

More direct evidence of the early manufacture of molded gourd wares is finally found in the Ming dynasty (1368 — 1644) author Hsieh Chao-che. He reports having seen them among common people and that they were rectangular in shape with poems embossed on their surfaces. "They were probably fitted between planks and matured there."¹⁴ Hsieh never mentions having seen gourd wares with ornamental designs on the surface.

II The Development of Ch'ing Imperial Molded Gourd Wares

The Ch'ing dynasty (1644 — 1911) saw the transference of the gourd molding craft from the people to the imperial palace. Molded gourd wares first appeared in the imperial palace under the emperor K'ang-hsi (reigned 1661 — 1722). In the twenty-eighth year of the Ch'ien-lung reign (1736 — 1796), a man named Shen Ch'u successfully tested into the civil service. In the thirty-second year, he took office in Mao Ch'in Hall, after which he became an editor of the collections *Mi Tian Chu Lin* and *Pao Chi*, volume II. He retired in the fourth year of the Chia-ch'ing reign (1796 — 1820). In his *Hsi Ch'ing Pi Chi*, he writes:

Gourd wares first appeared during the K'ang-hsi reign. They come in shapes of virtually every kind of utensil, such as vases, dishes, cups,

and bowls. There are relief renderings of flowers, birds, landscapes, and inscriptions, all marvelously clear and distinct, executed by nature. They are created by encasing a newly sprung gourd with a mold, and as the gourd grows, it slowly fills the mold conforming to its shape.¹⁵

In his poetry and notes on poetry, Ch'ien-lung also emphasized that molded gourd wares saw their inception during the K'ang-hsi reign.¹⁶ As for the molded gourd wares with dates from the Ch'ing dynasty, the earliest ever found is from the K'ang-hsi period.

Emperor K'ang-hsi had a special fondness for gourd wares, and the following items are provided to illustrate this:

One time when the palace needed some new mounting craftsmen, Wu Chün sent in four candidates. Upon their arrival, they were assigned a certain task to test their skill. They were handed one narrow-waist *p'u lu* gourd and told by order of the emperor to mount one layer of rice paper around the inside of it. After thinking for a while, one of the men cut off the very tip of the gourd and inserted a porcelain shard, then directed the other three men to take turns shaking the gourd. This served to scrape out the inside of the gourd and provided a smooth surface for mounting. Later, the gourd was filled with water in which rice paper had been dissolved by letting it soak overnight. The water was then discarded and the gourd allowed to dry. After repeating this process several times, the gourd was presented to the emperor, whereupon K'ang-hsi ordered the gourd to be broken open and examined. Inside there was found to be one perfectly mounted layer of rice paper with not even a trace of patch work.¹⁷

Toward the end of the K'ang-hsi reign, Prince Ch'ung An, found a gourd (“葫蘆 *hu lu*”) of terrific size on his manorial plantation in Eastern Liao. He discovered that it produced a delightful sound and presented it to the emperor. K'ang-hsi quite cherished this special gourd and had it placed in Yang-Hsin Hall, where he could admire it at his convenience. Upon the emperor's death, this “singing gourd” was made to accompany him in his tomb.¹⁸

Since K'ang-hsi had a great enthusiasm for gourds and molded gourd wares and ordered the latter to be made, there must have been huge plantations of gourds during this time; but where? In a poem praising K'ang-hsi embossed on a gourd-made bowl, Ch'ien-lung said:

Feng Tze Garden was an important plantation,
Where gourds and vegetables were grown;
In molds they matured into all sorts of forms,
Mysteriously improving on nature's norms;¹⁹

From this poem we learn two things: 1) During the K'ang-hsi reign, gourds were raised at Feng Tze Garden, and 2) the gourds in this garden were encased in

molds while still small and matured inside.

Feng Tze Garden was located on the Western Plantation (*Hsiyüan*) in the Forbidden City:

Through Jenyao Gate and turning to the west, there are several small structures where Emperor K'ang-hsi's silkworms are raised; further to the west is a bridge with a pavilion on top, Chieh Hsiu Pavilion . . . West of the pavilion is Feng Tze Garden; facing south, there are five houses, and in front of them flows a stream with several acres of rice paddies extending out before it.²⁰

From analyzing this statement and the present day grounds of the forbidden city, the Beijing Palace Museum scholar Wang Shih-hsiang deduced that, "Feng Tze Garden was located in the Nan Hai area."²¹

This Feng Tze Garden was constructed by order of K'ang-hsi²², and within its confines, rice, different kinds of vegetables and fruit, and mulberries were cultivated. It is also the place where the ceremony of personal tilling was carried out, in which the emperor, himself, did a bit of plowing to emphasize the importance of agriculture in society. All subsequent Ch'ing emperors followed suit, performing the personal tilling ritual in the garden.

Just when K'ang-hsi's imperial palace began creating molded gourds is unknown, but the number of extant molded gourds marked with the K'ang-hsi reign is considerable. However, his successor, Yung-cheng (reigned 1723 — 1736), does not seem to have inherited his father's interest for gourds. In fact, molded gourds marked with the Yung-cheng reign have yet to be found among extant pieces. When considering other decorative arts of the Ch'ing palace, such as enamels (especially painted enamels), *sung-hua* ink stones, etc., this phenomenon of an absent reign is quite rare. One can usually trace the development of such arts through all of the three reigns K'ang-hsi, Yung-cheng, and Ch'ien-lung.

After Ch'ien-lung ascended the throne, he tended to take his grandfather as a model in all respects, using this as a means of controlling his ministers and officials. Since the molding of gourds was a custom in the time of K'ang-hsi, Ch'ien-lung extended it to his reign, ordering the supervisor of the imperial ateliers to imitate the methods used during the K'ang-hsi reign — encase the young gourd in a mold, and allow it to mature within.²³ Although there is no way to know when the K'ang-hsi reign first successfully produced molded gourds, we do know it wasn't until the twelfth year of the Ch'ien-lung reign that a supervisor at Feng Tze Garden could claim the same achievement. The prolific poet-emperor tells us in the preface to his "Ode on Gourd Wares":

Gourd wares appeared during the time of K'ang-hsi. The venerable emperor ordered the Palace Attendant to create molds for the gourd, and maturing inside, the gourds took the shape of the desired utensils! Bowls, basins, dishes, boxes, whatever was ordered could be made. The gourd is of artless simplicity, and the decor is outstanding, something beyond the skills of man alone. So I commissioned the gardeners to imitate their

methods, and upon seeing the results, I have penned this poem elucidating their origin.²⁴

Most of the molded gourds manufactured during the K'ang-hsi and Ch'ien-lung reigns were created for the enjoyment and admiration of the emperors. For this reason, most of the reign marks on the pieces were either "For the Admiration of K'ang-hsi (*K'ang Hsi Shang Wan*)" or "For the Admiration of Ch'ien-lung (*Ch'ien Lung Shang Wan*)." There were also "K'ang-hsi Imperial Bibelot (*K'ang Hsi Yü Wan*)," "Ch'ien-lung Imperial Bibelot (*Ch'ien Lung Yü Wan*), and only occasionally, "Under the Imperial Manufacture of K'ang-hsi (*K'ang Hsi Yü Chih*)" or "Manufactured During the Ch'ien-lung Reign (*Ch'ien Lung Nien Chin*)." Of these marks, some were carved right into the mold, and others were painted on the base of the utensil. It may also be that the bases of some pieces were made of wood, and after the piece was painted, the reign mark brushed on in gold ink (see Appendix II). From these reign marks, K'ang-hsi's fondness for molded gourds is clearly evident, as is the fact that he had them made as a means of personal enjoyment. In speaking of a level of fondness for the gourds, Ch'ien-lung did not necessarily surpass his grandfather. Ch'ien-lung seems to have manufactured gourds for the purpose of expressing his willingness to follow in his grandfather's footsteps and his obedience to tradition, and that is why he ordered the supervisor of the ateliers to "imitate their methods."

Not only did K'ang-hsi himself enjoy molded gourds, but he also found pleasure in presenting them as gifts to noblemen and high officials:

In documents from the Ch'ing palace, there are records of the emperor proffering molded gourds to noblemen and high officials after the viewing of an opera in the palace.²⁵

For example, there is a rectangular gourd brush holder in the National Palace Museum that K'ang-hsi gave to his grandson as a gift (III:A.3). This grandson happened to later ascend the throne, himself, and take the reign title Ch'ien-lung. There was also a time during the fiftieth year of Ch'ien-lung's reign that an official presented a K'ang-hsi molded gourd bowl to the emperor. This bowl was probably originally a gift from K'ang-hsi to an official, and now another official was turning around and giving it back to the emperor. When Ch'ien-lung received this bowl once enjoyed by his grandfather he could not help but write another poem in praise of it:

One hundred years this bowl has reached,
With a majestic color of ancient times;
When in my hands, I can't bear to quit it,
Underneath, K'ang-hsi Imperial Bibelot.

The first recipient escapes us now,
His family not keeping, but disposing it at market;
But 'round it's come, a treasure again presented,
Precious beyond all others.

Still in the palace after K'ang-hsi's passing,
If conscious, this bowl would count its blessings;
To think of K'ang-hsi's intentions profound,
Luxury disdained, nay, spurned with passion.

Feng Tze Garden was an important plantation,
Where gourds and vegetables were grown;
In molds they matured into all sorts of forms,
Mysteriously improving on nature's norms;
Soup could have been this gourd bowl's fate,
Its vicissitudes a metaphor for life.²⁶

In addition to giving them to nobility and officials, K'ang-hsi even used molded gourds as gifts for visiting diplomats. He once presented a molded gourd to Czar Peter the Great²⁷, the whereabouts of which are now unknown.

Since Ch'ien-lung prided himself in being a follower of tradition, it is probably safe to say that he also presented molded gourds as gifts to noblemen and high officials, but on a scale that did not compare to K'ang-hsi. This is what prompted the early Republican Li Fang to say, "Gourds marked with the Ch'ien-lung reign are very seldom seen. I am afraid that the name K'ang-hsi may have been mistaken for Ch'ien-lung."²⁸ Also, in the *Collected Poetry and Prose of the Ch'ien-lung Emperor* (*Ch'ing Kao Tsung Yü Chih Shih Wen Ch'üan Chi*), the number of poems in praise of jades, bronzes, ink stones, etc., far outnumber those of gourds. A close examination of those poems reveals that Ch'ien-lung's fondness for gourds may not have been as impassioned as his grandfather's.

Wang Shih-hsiang once said:

Ch'ing dynasty decorative arts, especially the palace decorative arts, all follow a single pattern: they are begun on a small scale with K'ang-hsi, by Ch'ien-lung they reach their pinnacle, and during the Chia-ch'ing and Tao-kuang (1821 — 1851) reigns they lose their momentum and go into decline . . . But gourds are the exception.

He believes that the molded gourds of the K'ang-hsi reign "were not only very mature with respect to the molding process, but were complete in terms of variety of styles and incorporated other artistic techniques such as lacquering and inlaying."²⁹

Ch'ien-lung, himself, once admitted:

There were molded gourds during the K'ang-hsi reign, which were encased in wooden frames to mature there. Our gardeners today imitate their predecessors, but they cannot compare with what has been!³⁰

It may be argued that Ch'ien-lung's reason for saying this was mere modesty or the desire to praise his grandfather, but still the fact remains that K'ang-hsi molded gourds that survive today are not only not inferior to those of Ch'ien-lung's time, but in some instances even surpass them. The reason behind this may bear a

close relationship to the amount of importance attached to gourd making by the individual emperors.

In regard to the methods of manufacture during the K'ang-hsi and Ch'ien-lung reigns, there are passages from Ch'ien-lung's poetry and from scholars of both the Ch'ing dynasty and the early Republican period that venture to explain the process:

1) As quoted earlier, Shen Ch'u of the early Ch'ing dynasty said:

Gourd wares first appeared during the K'ang-hsi reign. They come in shapes of virtually every kind of utensil, such as vases, dishes, cups, and bowls. There are relief renderings of flowers, birds, landscapes, and inscriptions, all marvelously clear and distinct, executed by nature. They are created by encasing a newly sprung gourd with a mold, and as the gourd grows, it slowly fills the mold and conforms to its shape. But, out of the thousands of gourds thus fitted, only one or two comes out, and even more rarely is one perfect.³¹

2) In his prose and poetry, Ch'ien-lung again explains the gourd molding process, for instance:

The newly sprung gourds are encased in molds, and at the time of ripening, each resembles the shape of a utensil. This method was begun in the time of K'ang-hsi.³²

Again:

There were molded gourds during the K'ang-hsi reign, which were encased in wooden frames to mature there. Our gardeners today imitate their predecessors, but they cannot compare with what has been!³³

In the fiftieth year of his reign, Ch'ien-lung explained further saying:

In regard to gourds being molded into the shapes of utensils, K'ang-hsi ordered the atelier supervisor to have the gourds fitted with molds when they were still small. As they matured, the gourds took on the shapes of various useful utensils, such as vases and bowls. This practice has been preserved to the present day in the imperial gardens, where splendid examples of gourd wares are often grown.³⁴

3) In his mid-Ch'ing dynasty *Contemporary Impressions from a Government Official*, Na-lan Ch'ang-an related the molding process in more detail:

When the new gourd has just sprouted, pieces of wood are engraved with designs and then fitted together to form molds of every kind of shape. The molds are then placed around the individual gourds and left there to guide the shape of the growing gourd. When the gourd is fully matured, the mold is removed, and the designs on the surface of the gourd

stand out in distinct detail. This is a case of man bettering nature, truly magnificent!³⁵

4) In another record of the Ch'ing dynasty, the *Tie Chieh Unofficial History* (*Tie Chieh Wai Shih*), there is an account of a eunuch in Beijing named Liang Chiu-Kung and his methods of making molded gourds:

When the gourd has not yet reached maturity, it is bound in a mold, the shape and size of which are easily manipulated. The largest pieces, able to hold an entire peck, can be used as fruit boxes, while the smallest are fashioned into earrings for women. There are other even stranger forms, but they will not be gone into here. The designs are complete with portrayals of landscapes, birds, and flowers, and are executed in hair-thin lines. In a blank spot on each gourd there is a small square seal that reads, "Manufactured by Liang Chiu-kung (*Liang Chiu Kung Chih*)." Others have imitated him, but none have surpassed him, and everyone refers to his products as Liang gourds.

While copying this passage, Li Fang added a note after the two words, "fruit boxes":

I have seen a box, which, excluding the cover, was made of gourd. The inside and outside were of the same color, and there was none of the original gourd fruit inside. There were no fissures or other evidence of assemblage, and the cover and body fit together snugly. It appeared to be completely natural, without any evidence of workmanship. The material was light yet strong, and although it was quite old, its surface was absent of cracks. It was an extremely peculiar object to behold.³⁶

5) During the early Republican period. Wu Shih-chien wrote one hundred *Poems from the Ch'ing Dynasty Palace*. One of the poems went like this:

Autumn yields gourds of deep green hue,
In molds both round and square they grew;
The mark is clear, and imperial piece,
Inscribed as on clay, out it protrudes.

To this, he made a note which says:

Within the walls of the imperial garden, there was a vast stretch of land on which innumerable gourds were grown. When the fruits first began to show, wood was cut to be made into molds. The molds were formed in the shapes of vases, basins, plates, etc., inscribed with characters and all sorts of designs, and then placed around individual gourds. As a gourd grew, it took on the shape of the mold that it was in, whether it was round or square, large or small. The result was most fantastic and peculiar, craftsmanship rivaling nature's own. The inscriptions bulge outward

like molded tile inscriptions. Pieces manufactured during the Ch'ien-lung reign are particularly simple and elegant, exquisite articles for the imperial study.³⁷

From the above passages, we can gain some idea of the manufacturing process of molded gourds during the K'ang-hsi and Ch'ien-lung reigns: first a mold formed of wood, then incised with characters and designs, such as landscapes, birds, and flowers. The mold was bound up and placed around a budding gourd. With maturation, the gourd grew into the shape of the mold, thus taking on the form of the desired utensil, such as a plate, bowl, vase, box, jar, etc.

The majority of designs and inscriptions on molded gourds from the Ch'ing palace appear in relief (some dates were painted on, see Appendix II), and there has yet to be an example of a design or inscription molded in intaglio. The reason for this lies in the fact that during the K'ang-hsi reign, molds were made of wood, and the designs and inscriptions that would later appear on the surface of the gourd were incised into the wood. As the gourd matured, it grew into the incisions, which in turn appeared on the gourd's surface as designs and inscriptions in relief. Ch'ien-lung followed the tradition set before him, hence relief still being the rule for designs and inscriptions on molded gourds of his time.

In the fifty-first year of his reign (1786), Ch'ien-lung wrote a poem in praise of a certain gourd box. Two of the lines are as follows:

Oh, hanging gourd, how could you be of aspect defined?
Encased in a clay mold you are refined.³⁸

Whenever a molded gourd was referred to before this, Ch'ien-lung had always pointed out that the material used in making the mold was wood. For instance, in the forty-sixth year of his reign (1781), he dedicated a piece of verse to a K'ang-hsi gourd vase in which he said, "A mold that was not clay."³⁹ Also, there is a Ch'ien-lung gourd vase in the National Palace Museum, the stand of which has another poem by Ch'ien-lung, one line of which is, "And the potter needn't ask of what the molds are made."⁴⁰ It is difficult to conclude from the evidence in these passages whether or not clay came to replace wood as the material for molding gourds.

Researchers from the Beijing Palace Museum have searched the Forbidden City for wooden gourd molds left over from the K'ang-hsi and Ch'ien-lung reigns. Nobody knows if the gourd molds could only be used once and then discarded or if they were just scattered and destroyed over the more than two hundred years since they were used. Whatever the case, they weren't as fortunate as the time when they uncovered a large batch of carved wooden candle molds from the palace; up to the present, they still have not found a single wooden gourd mold from these time periods, let alone one made of clay.

They have, though, collected some miniature wooden gourd molds from the late Ch'ing dynasty. From observing these along with contemporaneous gourd-made cricket cages, it is evident that wood and clay molds were both used in the later years of the Ch'ing dynasty. There are four mold lines on pieces made from wooden primary molds, which means that the molds were assembled from four sections of

wood:

Wooden molds were made of four pieces of wood connected together, a horizontal cross-section of which looks like this: ⊕.

The center was hollowed out and the inner walls incised with designs or inscriptions. Cricket cages produced from clay molds have six mold lines, as the positive wood master mold was

made of seven sections of wood connected together lengthwise, with a central piece, or core, that tapered toward the bottom and was surrounded by the other six sections, the entirety forming a horizontal cross-section such as this: ⊕.

The seven sections were glued together, then using a lathe, the outside surface was carved into the desired shape. Afterwards, designs were carved in relief on this surface. When this process was completed, the wood was soaked in water, allowing the glue to dissolve and the separate pieces to come apart. The pieces were then reassembled and bound together with a thin copper band (or bamboo, hemp, etc.), thus forming the finished positive wood master mold. With the positive mold bound together, clay was applied over its entire surface. The clay was allowed to dry, after which the core section of the wooden mold, the one that tapers toward the bottom for just such a purpose, was removed. This removed, the other six sections fell out with ease. The clay was then fired, the finished product being one of many identical negative clay secondary molds.⁴¹ However, regardless of whether it was made of clay or wood, later molds were always comprised of lengthwise sections, the tiny fissures between which inevitably left lines running from the top to the bottom of the mature gourd.⁴²

The above is the later generation wooden mold. From the K'ang-hsi to the middle of the Ch'ien-lung reign, wooden molds were made up of several pieces of wood bound together and placed around the budding gourd; how many pieces is apparent from looking at the gourd piece itself and observing the number of mold lines (see part III). This gourd molding process bears some similarities to the ancient bronze molding process employed during the Shang (16th — 11th cent. B.C.) and Chou (11th cent. — 221 B.C.) dynasties. In bronze molding, the mold was also assembled from separate pieces bound together, and into this the molten bronze was poured; but the bronze molding process required an additional core mold, while the gourd did not.

A wooden primary gourd mold could only be used once, while a wooden master mold could be used to make innumerable clay secondary molds, thus saving much time previously spent in carving. Using clay in the molding process was a great technological advance in that it could produce several pieces that were identical in size and design. There are very few molded gourd wares stored in the National Palace Museum, and although two of them are extremely similar, they were not produced from clay molds (see III:C.4). It is not readily apparent whether or not the Beijing Palace Museum has any clay molded gourd wares dating from the Ch'ien-lung period.

After the Ch'ien-lung reign, the palace discontinued producing gourd wares

on a large scale. Beginning with the Tao-kuang reign, there was only the Small Garden (referred to by some as the Tz'u Ning Palace Garden) on the palace grounds in which gourds were still raised. But in the capital, there were some noblemen who also began cultivating gourds:

First there were aristocratic manors near a [Forbidden City] drum tower and near the western suburb of Haitien; then, a short time later, came Yung-liang of the royal lineage, who resided in Tz'u Hui Hall, within the Gate of Earthly Peace. Yung-liang's son, Mian-yi, who was an official for the Ministry of Finance in Shengching during the T'ung-chih and Kuang-hsü reigns, also raised gourds for a time in Shen-yang. Molded gourd wares from these manors all came to be identified under the same appellation, Official molds (*Kuan mo tzu*).⁴³

In addition to the manorial plantations, during the late Ch'ing there were some commoners in places such as Sanho and Hsüshui who began manufacturing molded gourds as well. The most famous one in Sanho county was of the surname Liu, and his gourds were known as Sanho Liu gourds. The farmers in Hsüshui also had a several year history of manufacturing molded gourds, and these were known as Ansu molds. The town of Tientsin also became famous by cultivating gourds. Molded gourds manufactured in these three regions were all in the form of insect cages (such as cricket cages), and except for the Ansu molds, they were undecorated. The Ansu molds were decorated in children, butterfly, goldfish, and flower & bird motifs, but, in general, they were not as detailed as their aristocratic counterparts, the Official molds.⁴⁴ As for the eunuch Liang Chiu-kung, as recorded in the *Tie Chieh Unofficial History*,⁴⁵ he may have either directly or indirectly supervised the manufacture of molded gourds while working in the palace during the Ch'ien-lung reign, then upon retirement, took up gourd cultivation as a full-time occupation, making it into a profitable business.

If clay gourd molds were developed during the late Ch'ien-lung reign, it is possible that Liang Chiu-kung employed them. If this is indeed true, then perhaps Wang Shih-hsiang's conclusion should be re-evaluated:

During the K'ang-hsi and Ch'ien-lung reigns, four-section wooden molds were most often used, and for utensils with unique shapes, special mold separation methods were employed. The process of using a positive wood master to make numerous clay molds was probably developed sometime around the Tao-kuang reign.⁴⁶

After the imperial palace lost interest in the art of gourd molding and aristocrats and common folk took up the craft, the pieces gradually decreased in size and diversity of type. During the K'ang-hsi and Ch'ien-lung reigns, molded gourds came in all sizes, and among the different types there were dishes, bowls, cups, cups with saucers, vases, boxes, jars, brush washers, musical instruments, snuff bottles, and display pieces, such as long-life peaches and cloud pattern *ju-i* scepters (see appendices I and II). In addition to these, Wang Shih-hsiang mentions having seen such things as a

phoenix pattern chalice, a censer with animal mask design, a chiming clock, and a bronze mirror, the back of which was inlaid with gourd,⁴⁷ but because these pieces are no longer extant, nor are there any drawings or detailed descriptions of them, they were not included in the appendices. According to our present data, no purely decorative molded gourd display pieces were manufactured during the K'ang-hsi period, while during the Ch'ien-lung reign, there was the development of pieces meant solely for appreciation, like the long-life peach. The Ch'ien-lung period also saw the manufacture of molded gourd snuff bottles, something the K'ang-hsi period never had. After the transference of this craft from the palace to the people, only smaller items such as snuff bottles, spittoons, small display pieces, and cricket cages were seen, and rarely did items meant for the scholar's study appear. For this reason, Wang Shih-hsiang postulated:

Gourds used during the K'ang-hsi and Ch'ien-lung reigns were large *pao* and *hu lu* gourds, while in the later Ch'ing, baton-shaped *hu lu* gourds, small broad-waist *hu lu* gourds, and small oblate spheroid-shaped *hu lu* gourds were used.⁴⁸

However, smaller gourds were, indeed, employed during the K'ang-hsi and Ch'ien-lung reigns, as attested by certain pieces mentioned below, such as the universal celebration jar (III:A.1) and the cranes and deer water container, both with marks of the K'ang-hsi reign. Another is the Ch'ien-lung god of longevity snuff bottle (III:B).

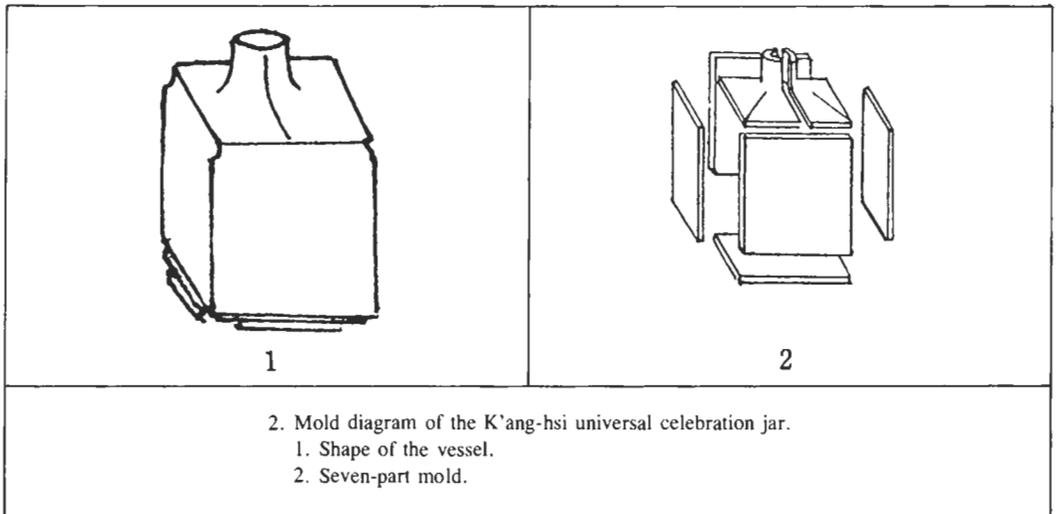
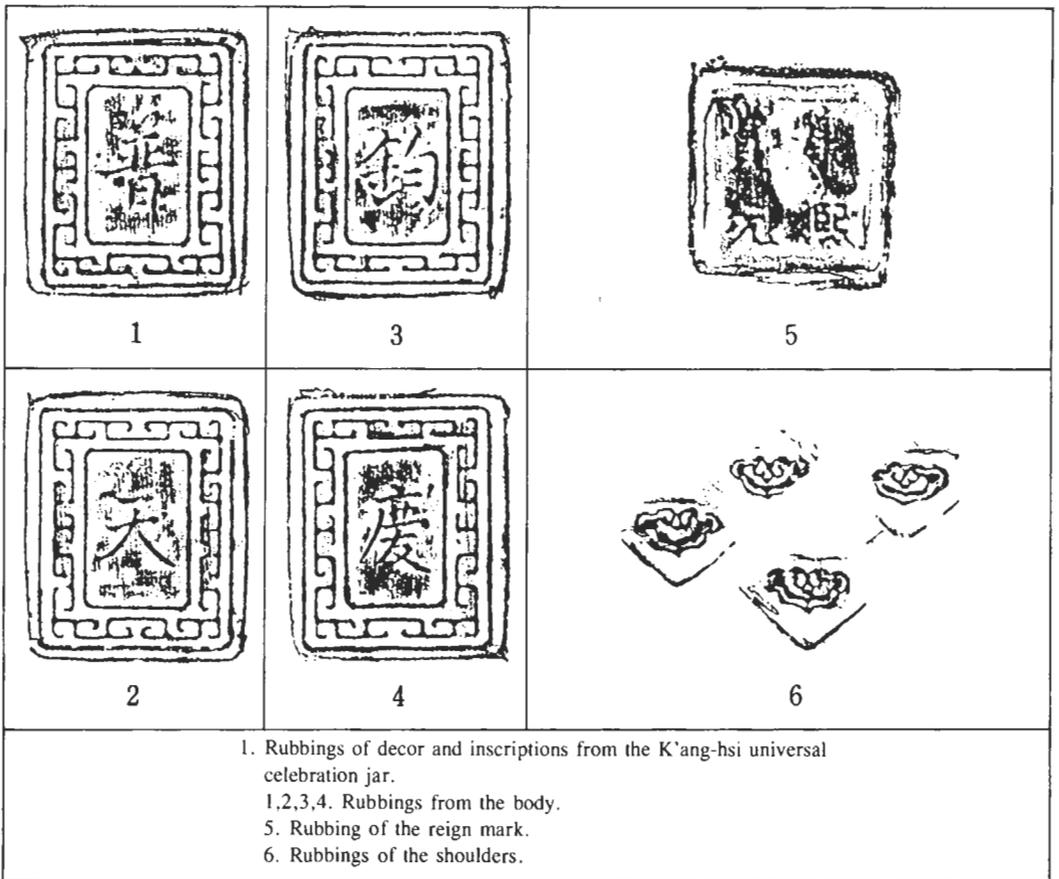
III Molded Gourd Wares in the National Palace Museum

The number of gourd wares in the National Palace Museum is not large (with only twelve recorded to date), and of those, half possess reign marks, and half do not. These reign marks are from one of two reigns, the K'ang-hsi or the Ch'ien-lung, with no examples from any later reigns. Of those with reign marks, five are from the K'ang-hsi reign, and only one is from the Ch'ien-lung reign. These twelve articles will be treated individually below where they are grouped according to reign mark.

A. Molded Gourd Wares with the K'ang-hsi Reign Mark

1. Universal Celebration Jar *k'un202.16*

This jar is rectangular in shape, with a short neck, four level shoulders, a rectangular body, and a short square foot. The edges along the body and foot are all slightly sunken inward. Each of the shoulders is embellished with a *ju-i* cloud pattern, and on each of the jar's sides is a single standard script character framed by a geometric cloud pattern. Moving from left to right, the characters are *p'u*,



t'ien, *chün*, and *ch'ing* (together meaning universal celebration) (fig. 1:1,2,3,4). On the base there is a small frame, inside of which are two rows of standard script characters: *K'ang Hsi Shang Wan*. Lying right in the center of these characters is the navel of the gourd, which in the rubbing (fig. 1:5) appears as a white space in the center, rendering the characters *K'ang* and *Hsi* incomplete. The characters and decor on this jar appear in relief and are both distinct and well proportioned, making this a very successful piece. The inside walls of the vessel are finished in black lacquer, which is uneven due to its thin coat. The inlay originally set into the rim of the mouth has been lost. The overall height of the jar is 7.4 cm; it is 5.4 to 5.6 cm from side to side; the base is 3.5 cm across; the inner diameter of the mouth is 1.9 cm; and the outer diameter of the mouth is 2.3 cm.

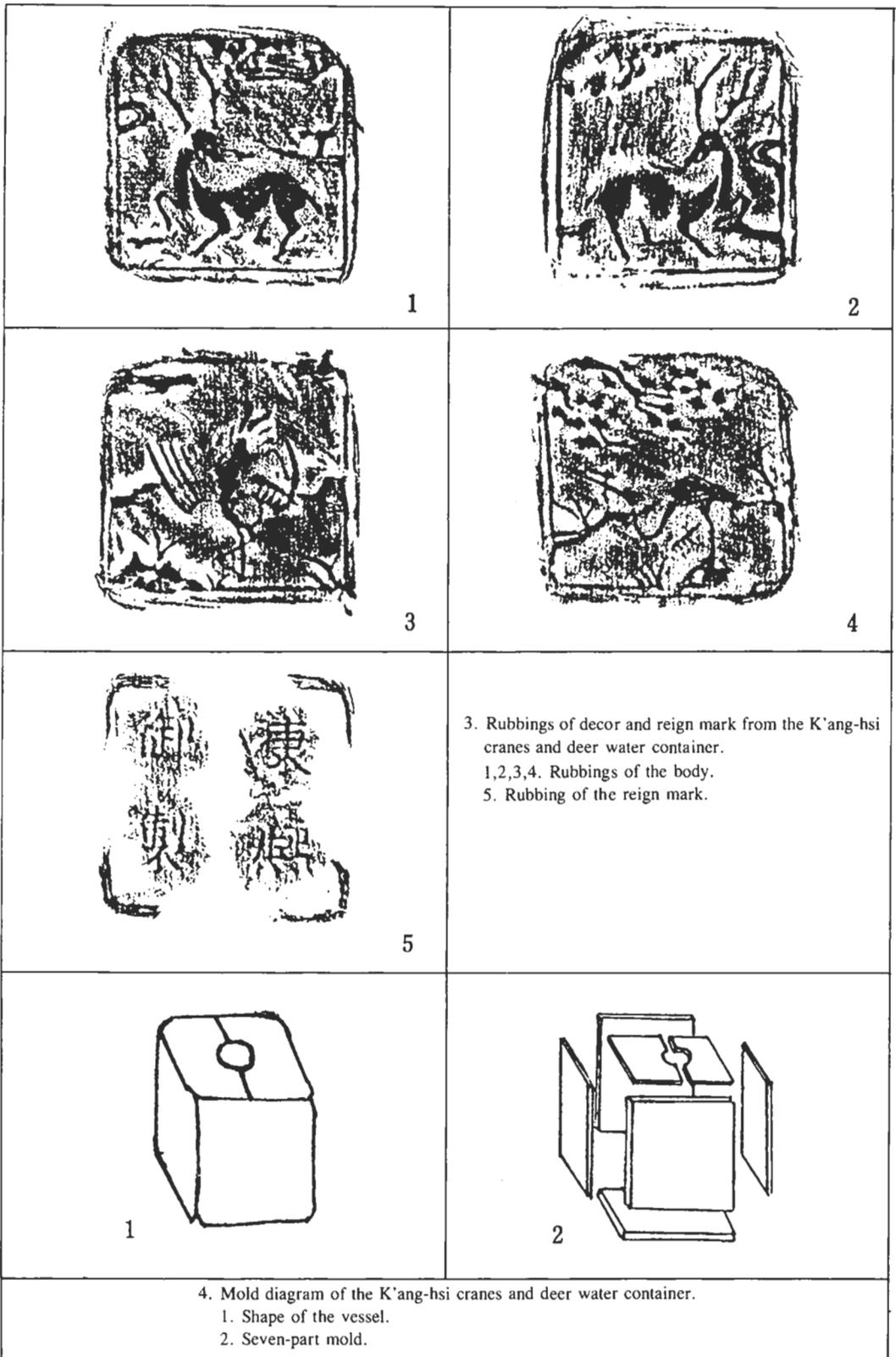
The structure of the original mold for this piece can be deduced from the very distinct mold lines along the neck and shoulders and impression along the vertical edges. From their number and placement, they indicate that it was a wooden mold consisting of seven separate sections — two coming together at the top middle forming the neck and shoulders, one for each side, and one for the base (fig. 2). Because the mouth of the mold faced upward, the navel of the gourd grew into the reign mark. The gourd used was of a smaller variety, and all of the markings were incised on the inner walls of the wooden mold.

2. Cranes and Deer Water Container *k'un202.15*

This vessel is also rectangular in shape, and on each corner of its level base there is an L-shaped ridge acting as a foot. The top is level, and in the center there is a small round mouth, the edge of which is inlaid with tortoiseshell. The inside of the vessel is finished with black lacquer. On each of the four sides is a square panel, respectively depicting: 1) a crane frolicking on a hillside with wings outspread and a *ling-chih* fungus in its beak (fig. 3:3); 2) a deer with its head turned back, in repose under a tree (fig. 3:1); 3) another crane frolicking under a pine tree with a *ling-chih* fungus in its beak (fig. 3:4) and 4) a two *ling-chih* fungus decor beside a deer in repose between a hill and decorative rocks, with its head turned back and a *ling-chih* fungus in its mouth (fig. 3:2). The characters *K'ang Hsi Yü Wan* appear on the base inside the four ridges. The navel appears right in the middle as in the last piece, but this time did not affect the characters.

From the distinct mold lines around the mouth and down the center of the top, it is apparent that two wooden mold pieces were combined to form the top. A semi-circle was cut out of each piece, leaving a mouth in the top, and this time dispensing with the neck. The foot and each of the four sides were formed with one section of wood each. These seven sections of the mold were combined and bound together with a rope. With the mouth facing up and the base facing down, the mold was fitted around the budding gourd, which matured inside (fig. 4).

This gourd water container is 5.5 cm in height, with the mouth measuring 2.5 cm in diameter and each side 5.2 — 5.3 cm across. Considering that the piece is not very big, it is probably safe to say that it was made from a small variety gourd. The characters on this piece came out very clear, and the designs are raised well above the surface, but perhaps because they were not done in single raised lines, the details did not come out very distinct.



3. Brush Holder With Embossed Poem (color plate 1) *t'ien*1275

This gourd vessel is rectangular also, but is considerably larger than the previous two. It is 14 cm in overall height, and its sides measure 10.6 — 10.9 cm across. The sides are straight, the inside is spacious, and the base is slightly concave. There is tortoiseshell glued around the inside of the top edge and it extends 2.4 cm down along the interior. The entire inside, including the tortoiseshell portion, is finished with black lacquer. The margins of each of the four sides are outlined with a depressed border, and each is embellished with Chinese characters — seven characters (divided into two rows of four and three) on each of three sides and eight (three large and five small) on the fourth. The characters are arranged from top to bottom, right to left and read as follows:

In prehistory, knots were made in ropes,/ Then documents took their place./
Lording over the latitudes of the earth,/ As complex as the various arts./
Not realized daily use,/ A contribution to thousands of generations.
By Cheng Kung-sui. (fig. 5:1,2,3,4)

This passage was actually written by Kuo Pu of the Chin dynasty (265 — 420 A.D.) in his “Ode In Praise Of The Brush,” and not by the slightly later Cheng Kung-sui.⁴⁹ We see from the inscription that this gourd was designed to be a brush holder from the outset.

The foot is square, and on the base in a frame are two rows of standard script characters: *K'ang Hsi Shang Wan*. The navel is just to the left of the center of these characters, but because of the larger size of the piece, this uneven placement did not affect their appearance. Having been executed in single raised lines, all of the decor came out clear and well defined, although not as well defined as those on the universal celebration jar. The reign mark on this piece came out especially poorly, unable to be rendered visible through an ink rubbing.

This brush holder was once a gift given by the K'ang-hsi Emperor to his grandson, the Ch'ien-lung Emperor. It was used daily by Ch'ien-lung before his ascension to the throne, but was then forgotten about for over twenty years. Ch'ien-lung happened upon it again in the Summer of the twenty-third year of his reign (1758). He said, “seeing it again was like running into an old friend.” and proceeded to write a poem in commemoration:

Withered leaves and sweet slices, the gourd is but a side dish,
If formed into a vessel, a pot or jar it becomes; Who would have thought
to have it hold brushes, to make it a scholar's tool,
Suddenly, the tenderness of Sheng Zu (K'ang-hsi) comes to mind (original
note: this piece was a gift from his grandfather).

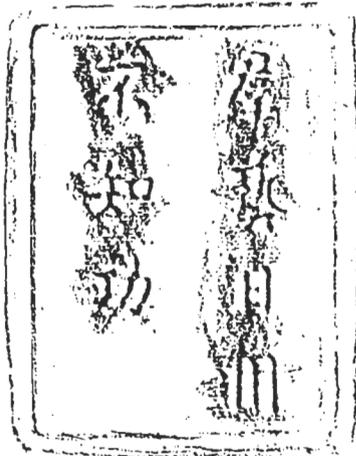
Clever of the craftsmen to make such a thing (original note: As soon as
the small gourd appears, it is encased in a wooden mold, and as it matures,
it takes on the form of a utensil. This method was invented during the
K'ang-hsi reign, and this piece is faultless in its natural beauty.),
Inscriptions embellishing the sides (original note: an inscription appears



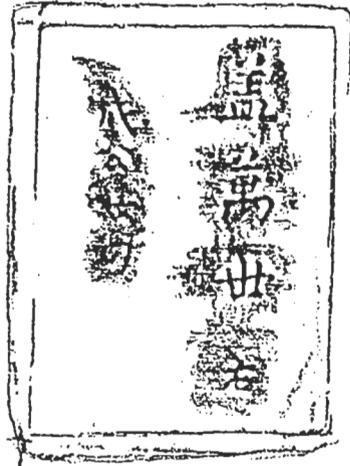
1



2

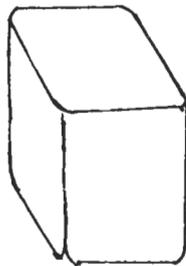


3

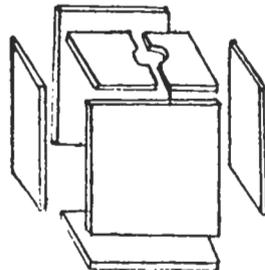


4

5. Rubbings of the inscription on the brush holder with embossed poem.
1,2,3,4 Rubbings of the body.



1



2

6. Mold diagram of the brush washer with embossed poem.
1. Shape of the vessel.
2. Seven-part mold.

in relief on the surface of the brush holder quoting the phrases, "Lording over the latitudes of the earth,/ As complex as the various arts," by Ch'eng Kung-sun);

Complexities are difficult when lacking the correct principles,
And the latitudes yield not to this lord.

Suddenly, these twenty years are like a dream,
But those ten years it accompanied me from dawn to dusk remain
unforgettable;

I'm just like the rest in neglecting the gourd,
Ashamed for not marveling more.⁵⁰

After more than twenty years on the throne, the Ch'ien-lung Emperor was greatly moved upon seeing this gourd brush holder again, and not only did he commemorate it with a poem, he also had a case made for it. The case, made of red sandalwood, was decorated with inscribed meander patterns around the top of the lid and *ju-i* cloud patterns around the base. The preceding poem was inscribed on the top surface of the lid, but with two substitutions of characters. The poem was recorded as being carved in the summer of the twenty-third year of the Ch'ien-lung reign. Also inscribed on the lid are congratulatory poetry passages by such high officials as Chieh Fu, Kuan Pao, Chiang P'u, Liu T'ung-hsün, Chi Huang, Tung Pang-ta, Liu Lun, and Ch'iu Yüe-hsiu. After its rediscovery, this brush holder was probably put on display in the Ch'ien Ch'ing Palace, where it likely remained until the last years of the Ch'ing dynasty (this is postulated according to the piece's index number).

A yellow piece of paper was placed inside this brush holder, and on it was written in black ink a poem by Ch'ien-lung and its preface, both identical with those in Ch'ien-lung's poetry and prose collection. This gives credence to the proposition that the K'ang-hsi Emperor was in the habit of giving away molded gourd wares as gifts to officials, members of the imperial family, and the aristocracy.

This gourd brush holder was also formed from a seven piece wooden mold encased around a budding gourd. After maturation and release from the mold, the top of the gourd was cut away, leaving a square opening. Tortoiseshell was then inlaid around the rim of this opening and the interior was painted with black lacquer (fig. 6).

K'ang-hsi, himself, once copied the famous *Preface to the Orchid Pavilion Poetry Collection (Lan T'ing Chi Hsü)* for a gourd mold. Interestingly enough, the characters appearing on the universal celebration brush holder are very similar to the ones on the brush washer with embossed poem. Could these also have been penned by K'ang-hsi?

4. Covered Jar (color plate 2) k'un215.44

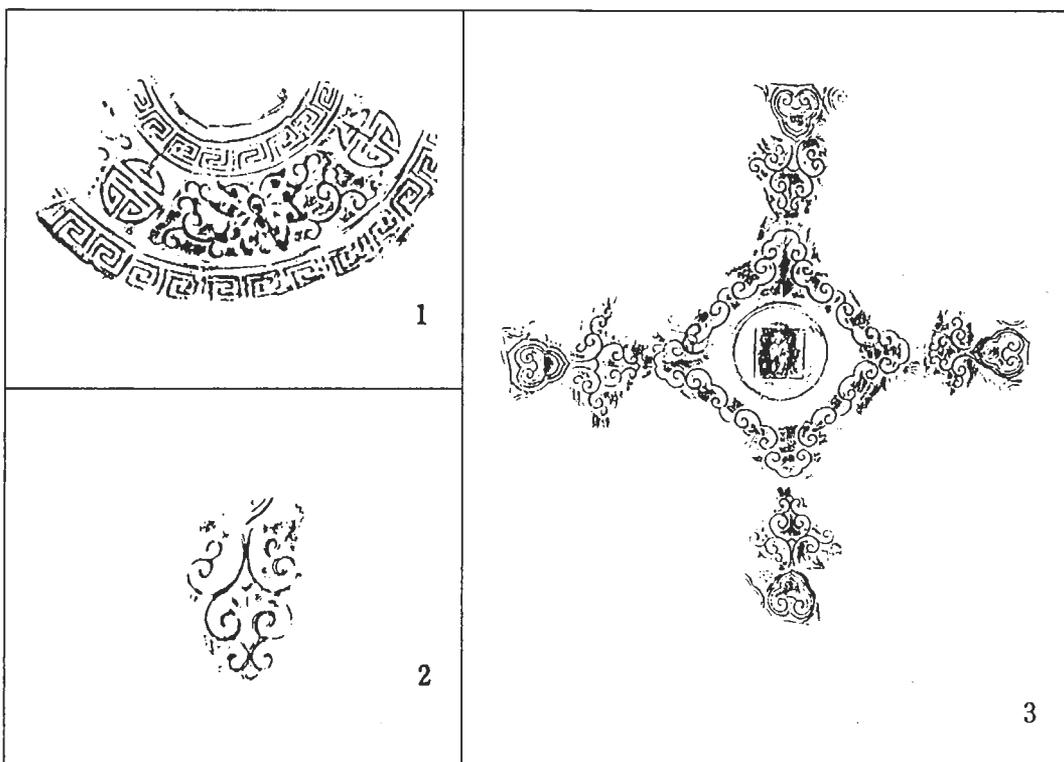
This covered jar is shaped like a *po* bowl, with a short neck and a fitted lid. The rim of the mouth is inlaid with tortoiseshell, and the interior of the jar is painted with glossy black lacquer. The base is concave, and on its surface is a frame in which there are two rows of standard script characters: *K'ang Hsi Shang Wan*. The navel again appears in the center but inclined a bit toward the character *Shang*.

The overall height of the jar, including the lid, is 13 cm, with the lid measuring 6 cm in height and the body 8.3 cm. The outer diameter of the opening of the lid is 10.1 cm, and its inner diameter is 9.2 cm. The mouth of the jar measures 11.1 cm in outer diameter and 10.2 cm in inner diameter, with the lid fitting unevenly on top. The body of the jar is 16.2 cm in diameter. In addition to the navel on the base of the jar, the lid also has a navel, though not accurately centered.

The decorations on the vessel all came out exquisitely. The knob on the top of the lid is undecorated, but below it the lid is decorated all around in two rows of meander pattern. Between the two rows are panels each depicting a single passionflower blossom, with each panel separated by an annular *shou* (longevity) character. The body is decorated near the foot by an encircling row of cloud decor, which extends upwards in four vertical lines proportionately spaced around the body (fig. 7:3). Each line evolves first into a larger cloud decor (fig. 7:2) and then into a *ju-i* cloud design, which in turn encircles the upper part of the body. Above this row, there are two bow-string designs around the neck of the vessel.

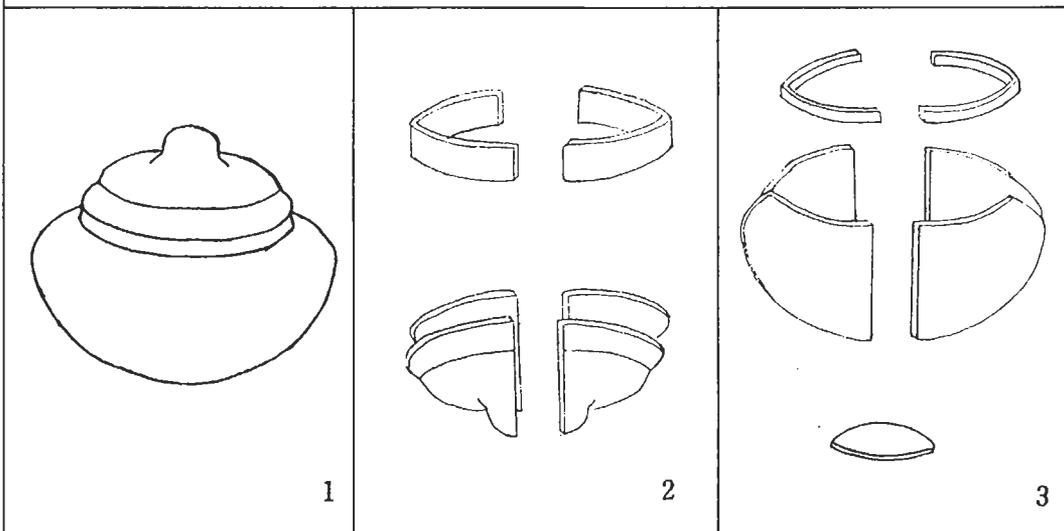
Mold lines are easily seen from rubbings of the vessel. There are four lines running down the body parallel to and running through the middle of each of the rows of cloud decor, revealing that the body was made from four separate mold pieces. The concave base was made from one mold piece, and it appears that the neck was formed from two pieces fitted together. We can see that the lid and body were formed from two different gourds by the appearance of a second navel on the lid. From the mold lines on the lid, we can see that the edge fitting into the mouth of the vessel was formed from two mold pieces, and the upper portion, including the knob, was formed from four separate pieces which came together in the center of each of the annular *shou* characters (fig. 7:1). All together then, the body was formed by seven mold pieces and the lid by six, with the two molds placed around two separate gourds (fig. 8). Despite so many different mold pieces, the designs coming together where the mold sections meet are quite uniform, showing us that the craftsmen of the time paid great attention to accuracy and detail.

This vessel's passionflower blossoms separated by annular *shou* character decor is very similar to that on a gourd covered box stored in the Beijing Palace Museum. It is known as the sugarcane section box and also has a fitted lid. It is 11.5 cm in height, and the diameter of the mouth is 15 cm. The level top of the box along with its sides and the sides of the body are all decorated with passionflower blossoms separated by annular *shou* characters. On the box's round base are the four words *K'ang Hsi Shang Wan* encircled by a row of interlaced vine decor. The interior is finished with black lacquer. From viewing a photograph of this piece, it appears that the top of the lid was formed from one mold section and the sides of the lid with four sections. The bottom of the box seems to have been formed by three separate sections, the portion in the middle with the reign mark formed by one and the surrounding portion formed by two semicircular sections put together. The sides of the box were probably also formed by four separate mold pieces. As the opening of the box cannot be seen from the photograph, it can only be guessed that the fitted edge of the cover may have been formed in the same way as that on the covered jar, with two sections joined together. Wang Shih-hsiang points out that there are navels on both the lid and body of this covered box, meaning that



7. Rubbings of decor and reign mark on the K'ang-hsi covered jar.

1. One panel of decor from the lid.
2. An example of the larger vertical cloud decor from the body.
3. Cloud decor encircling the base and extending in vertical lines up the body, *ju-i* cloud decor, and reign mark in the center.



8. Mold diagram of the K'ang-hsi covered jar.

1. Shape of vessel.
2. Six-part mold for the lid.
3. Seven-part mold for the body.

“each is made of a different gourd.”⁵² Interestingly enough, though, the mold sections that formed the lid came together in the middle of the annular *shou* characters, while those that formed the body came together in the middle of the passionflower designs, making the positions of the mold lines on the cover and body inconsistent.

5. Vase with Passionflower Motif t'ien398

This passionflower vase has a straight neck, oblique shoulders, a round belly, and a ring foot. The mouth of the vase is inlaid with tortoiseshell, and the interior is finished with black lacquer. It is 22.8 cm in height, while the inner diameter of the mouth is 3.5 cm and the outer diameter of the mouth 5.0 cm. The belly measures 12 cm in diameter, the foot 6.0 cm, and the distance from the top of the neck to the bottom of the belly is 20 cm.

The well-defined decor on this vessel came out superbly. There is a band of meander pattern around the neck just below the rim of the mouth (fig. 9:1), then continuing downward, the neck is undecorated until just above the belly, where there is a band of knotted silk decor (fig. 9:2). Below this, there is a single line of bowstring decor followed by four sets of floral decor, then another line of bowstring decor (fig. 9:3). The main ornamentation on this vessel is the four sets of passionflower decor appearing on the belly (fig. 9:4). Nearing the foot, there is a band of *ju-i* cloud decor, then one more line of bowstring decor (fig. 9:5). The foot is approximately 0.7 cm thick, and in its confines, in a band encircling the *K'ang Hsi Shang Wan* reign mark, Ch'ien-lung had a poem incised. The words were painted in green and can be rendered into English as follows:

There are designs, but they are not carved,
It was molded, but not from clay;
Anything can be shaped and formed,
Illustrating man's artistic prowess.

Respectfully executed in forty-seventh year of the Ch'ien-lung reign
(1782).

In addition, two more characters were carved and painted in red: *ku hsiang*. The reign mark is framed, and the navel inclines toward the word *Shang* (fig. 9:5).

Because of the vase's oblique rotundity at certain points and rubbings being performed in a wrap-around manner, when the rubbings are spread out flat, only the upper neck's meander pattern and the belly's passionflower motif rubbings can be laid down in straight lines, while the other decor rubbings take on a semi-circular shape. The mold lines on this vessel can be seen quite clearly on rubbings as well as on the vessel itself. From these we can see that there were four sections comprising the mold that formed the body and one piece for the foot, for a total of five mold sections (fig. 10).

This gourd vase was displayed in the Forbidden City's Ch'ien Ch'ing Palace, and the poem incised on the base also appears in *Collected Poetry and Prose of the Ch'ing Ch'ien-lung Emperor*⁵³ Held in the hand, this vase is heavier than it looks, weighing 245 grams. This weight seems to be concentrated in the belly of the vessel, and it may be that before being lacquered on the inside, a substance



1



2



3



4

9. Rubbings of decor and reign mark from the K'ang-hsi passionflower vase.

1. Decor around the rim.
2. Decor around the bottom of the neck.
3. Decor around the top of the belly.
4. Decor around the belly.

such as sand was attached inside to lower the vessel's center of gravity, thus rendering it less susceptible to being tipped over.

A similarly detailed gourd garlic-top vase is stored in the Beijing Palace Museum. The body of the piece is separated into six panels and the decor appears in single line relief. The lower part of the neck is decorated with a band of *ju-i* cloud decor which continues downward in vertical lines of stacked cloud decor, and the belly is decorated with passionflower decor. The vessel is 23.5 cm in height, the mouth is 4 cm in diameter, and the K'ang-hsi reign mark appears on the base.⁵⁴ Working from published color photographs of the vase, it appears that it was formed from a mold consisting of nine sections in all — two for the mouth, six for the body, and one for the foot. Speaking in terms of ornamentation, such as stacked cloud decor or *ju-i* cloud decor, the garlic-top vase shows close similarities to the National Palace Museum's covered jar and passionflower vase, except that the passionflower design on the garlic-top vase is more complex, with blossoms facing both up and down. Regardless of their difference, these three molded gourds of the K'ang-hsi reign have many points in common. A certain passionflower design covered jar of the Ch'ien-lung reign, as presented by Wang Shih-hsiang in his *On Gourd Wares*, however, is quite another story.⁵⁵

NOTES

Information on Chinese books, such as publisher, page number, author, etc., are given entirely in Chinese, with all other information translated into English.

1. 浙江省文管會、浙江省博物館，河姆渡發現原始社會重要遺址(文物，一九七六年六月)，頁十。
 2. 李時珍，本草綱目，文淵閣四庫全書(台北，商務景印)第七七三冊，卷二十八，頁五七八。
 3. 周祈，名義考(台北，學生，民國六十年五月景印萬曆十二年重刊本)，卷九，物部，頁二七一至二七二。
 4. 清高宗御製詩文全集(台北，故宮，民國六十五年七月景印)(九)，御製詩五集，卷十六、十七、二十五、四十四、四十五、七十九、八十二、八十五等皆有詠壺盧器的詩。
 5. Ibid. (一)，樂善堂全集，卷十五，頁十一至十二。
 6. Ibid. (四)，御製詩二集，卷七十九，頁十四至十五。
 7. Ibid. (八)，御製詩四集，卷八十五，頁七一“敬題 康熙年間壺盧瓶”條，與卷八十七，頁六至七，“詠壺盧筆筒”條。
 8. Ibid. (二)，御製詩初集，卷四十四，頁六。
 9. Ibid. (九)，御製詩五集，卷十七，頁二九至三〇。
 10. 商承祚，長沙古物聞見記(台北，文海，民國六年景印民國二十八年金陵大學刊本)，卷上，頁一一八至九。
 11. Ibid.
 12. Imperial Handicraft Society, Catalogue of Chinese Handicrafts (Japanese), 帝國工藝會編，支那工藝圖鑑(昭和八年七月，東京，帝國工藝會)，第四輯，圖版九九及解說。
 13. 王世襄，談匏器，載於故宮博物院月刊(北平，故宮，一九七九年第一期)，頁八六至九一。
 14. 謝肇淛，五雜俎，筆記小說大觀(台北，新興)，八編，第七冊，卷十，頁三九七五。
- The quote in full is:

I was attending a production at the market, where I saw a number of gourds. Some of them were rectangular in shape, and some had poems embossed on the surface. They were probably fitted between planks and matured there: extraordinary beyond mention.

15. 沈初，西清筆記，筆記小說大觀，正編，第六冊，卷二，頁三九三。

16. 清高宗御詩文全集(二)，御製詩初集，卷四十四，頁，“詠壺廬器”條。

A footnote to the poem reads: “Gourd wares came about during the K’ang-hsi period.” A passage from the same source, (八)，御製詩四集，卷八十七，頁六， reads: “These wares must be attributed to K’ang-hsi, as they did not exist in ancient times.” Although it is not true that gourd wares did not exist in ancient times, the manufacture of molded gourds in the Ch’ing palace did begin with K’ang-hsi. Another passage from the same source, (九)，御製詩五集，卷十七，頁二十九，“詠壺廬瓶” reads: “Molded gourds began during the K’ang-hsi reign.”

17. 章唐容，清宮述聞(台北，文海)，卷三，頁二四。

18. 禮親王昭槤，嘯亭雜錄，筆記小說大觀，二十七編，第七冊，頁六〇五。

19. 清高宗御製詩文全集(九)，御製詩五集，卷十六，頁七至八。

20. 于敏中等修，國朝宮史(台北，文海，民國五十五年)，頁五一七。

21. 同註十三，頁八七。

22. 同註二十 In 清高宗“御製豐澤園記”，Ch’ien-lung writes:

The western palaces were all poorly kept relics of the Yüan and Ming dynasties, so during the K’ang-hsi period, Feng-tze Garden was built.

23. 同註十九，卷二十五，頁七。 There is a note to the poem “Ode on a Gourd Box 詠壺廬盒子” which reads:

◆ Gourd wares have been in existence ever since the K’ang-hsi Emperor ordered the supervisor of the ateliers to have them made. They were manufactured in accordance with the order, and every one was a perfect piece. And every time I write an ode, I am expressing the continuance of this tradition.

24. 同註八. In his “Ode on Gourd Wares,” Ch’ien-lung writes:

Teaming on vines and steamed with grains,
How would a potter think to use it?
Jade exists naturally,
Is it different for the gourd?
The binding methods have been passed down.
Round objects don’t have corners or edges:
I adore these simple pieces,
Made from wood tied together.

25. 同註十三，頁八六至九一。

26. 同註十九。

27. 同註二五。

28. 李放，中國藝術家徵略(台北，廣文景印)，卷二，頁二十二。

29. 同註二五。

30. 同註七。

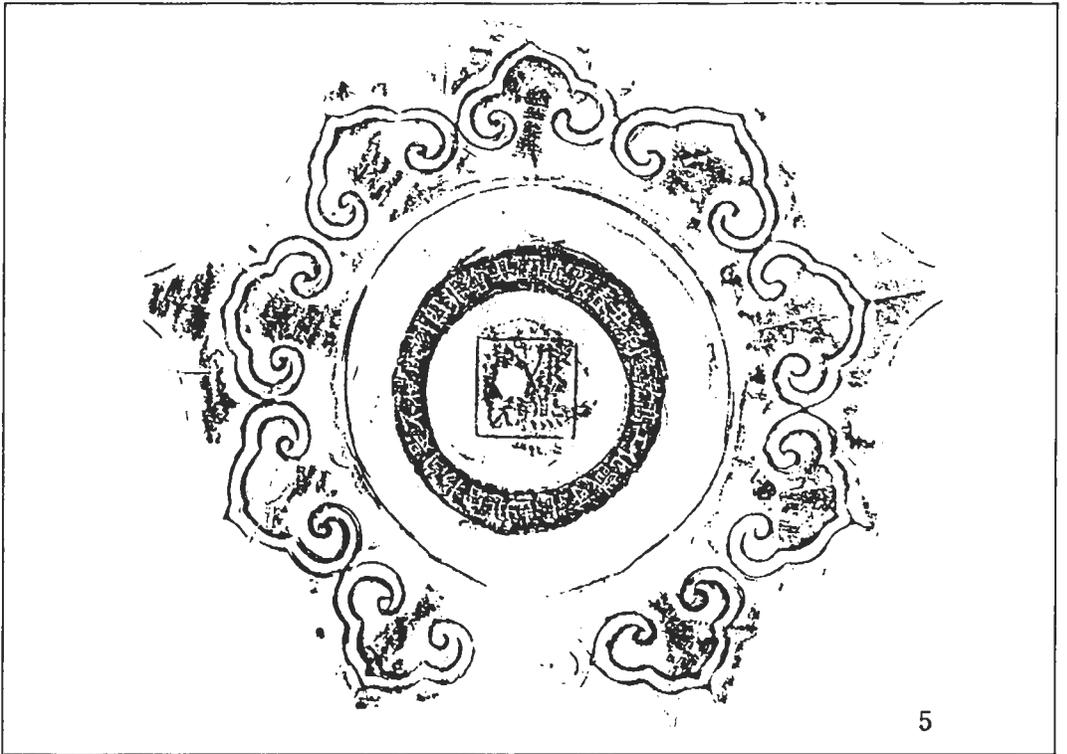
31. 同註十五。

32. 同註六。

33. 同註七。

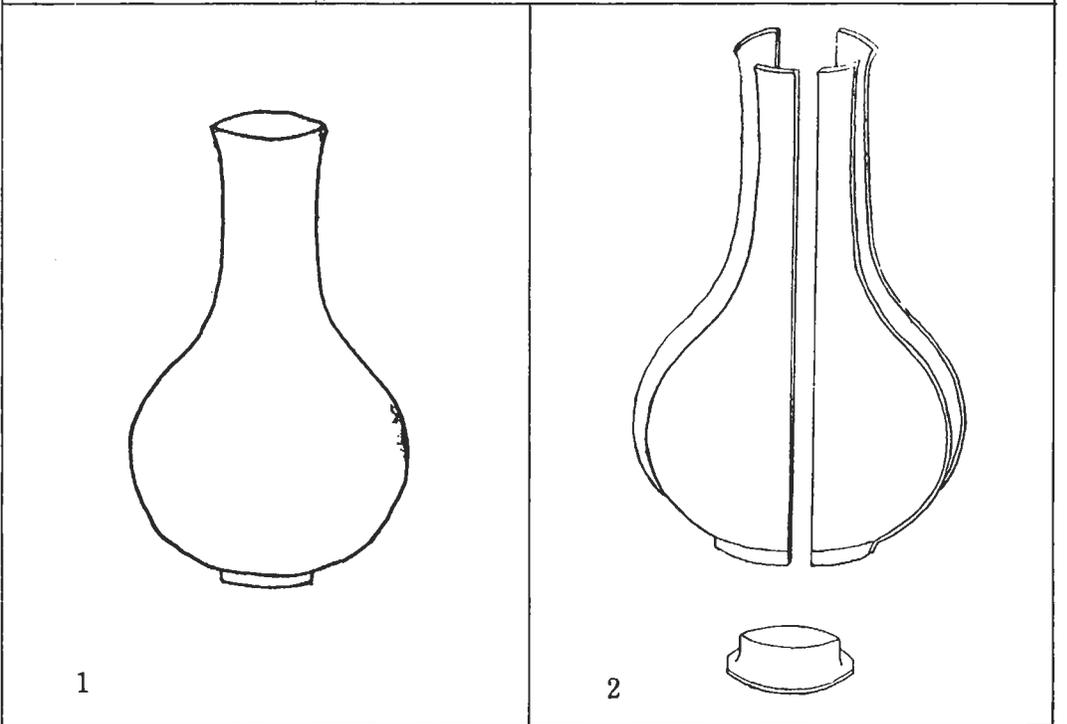
34. 同前書(九)，御製詩五集，卷十七，頁二九至三十。

35. 納蘭常安，(台北，廣文景印)，卷八，頁五一—至五一二，“鼻煙壺”條。
36. 同註二八，頁二十一，轉引自“蝶階外史”。徐珂，清稗類鈔(台北，商務)，工藝類，頁七四，也抄錄了此段記載，但無李放的按語，“胡盧”二字作“葫蘆”，“刻劃”作“刻鏤”。
37. 轉引自李放，中國藝術家徵略，卷二，頁二十二。Actually, Li Fang just mentions this author as being a certain man from Chientang. It was Wang Shih-hsiang who identified him as Wu Shih-chien 九鍾主人吳士鑿 and the book as *Poems from the Ch'ing Palace* 清宮詞。徐珂在“清稗類鈔”，工藝類，頁七三也抄錄了吳士鑿的詩注，但起首多，“禁城”二字，“結實之時”作“結實之初”。
38. 同註二三。
39. 清高宗御製詩文全集(八)，御製詩四集，卷七十九，頁七。
40. This gourd retains its natural shape. It has a ring foot, a short neck, oblique shoulders, a bulbous belly, and is undecorated. The foot is made from a thin section of gourd and is glued to the base. Carved onto the base and painted in blue are the standard script characters Ch'ien Lung Yü Wan 乾隆御玩 (Ch'ien-lung Imperial Bibelot). The stand is made of sandalwood, and two sets of two characters appear on its base inscribed in seal script characters: “古香 *ku hsiang*” and “太璞 *t'ai p'u*.” A wooden box was also made for this vase. The poem on the base of the stand appears in Ch'ien-lung's collected poetry and prose 清高宗御製詩文全集(九)(同註九)，列於壬寅(乾隆四十七)年詩文中。The entire text of the poem reads as follows:
 It was once cooked with the goose and grain,
 But now it's been made into a utensil;
 Who's to say a model is not a model,
 And why can't a chalice be a chalice?
 Scholars paint according to appearance,
 And the potter needn't ask of what the molds are made;
 Just add a bronze interior tube to hold water,
 And arrange the flowers right inside.
41. 同註十三。
 Soloman, Barry J., “The Cricket Story,” (*Arts of Asia*, November-December, 1984), p. 81. In the Soloman article, there is a photograph of two wooden master molds for cricket cases.
42. Wang Shih-hsiang, *On Gourd Wares*. See the peony, rocks, and mountains gourd snuff bottle in the bottom right hand corner of figure eight. 中國鼻煙壺之研究(台北，國立歷史博物館，一九八三)，頁九一，參見圖版二二六，“範模葫蘆鼻煙壺”。Also see figure 100 in the *Catalogue of Chinese Handicrafts* 支那工藝圖鑑. In it, there are photographs of three gourd cricket cases: 1) Elephant and figures gourd cricket case, 2) Drason and phoenix gourd cricket case, and 3) Double dragon gourd cricket case. Of the gourds mentioned above, whether they be snuff bottles or cricket cases, the mold lines all run in straight lines from mouth to base. An exception may be a Tao-kuang gourd spittoon seen in Wang Shih-hsiang's *On Gourd Wares* (on the right in figure 7). It is difficult to be sure, though, from the picture.
43. 同註十三。
44. *Ibid.*
45. 同註三六。



5

9:5. Decor near the foot, Ch'ien-lung inscription, and Ch'ien-lung reign mark.



1

2

10. Mold diagram of the K'ang-hsi passionflower vase.
 1. Shape of the vessel.
 2. Five-part mold.

46. 同註十三，頁九十。
47. 同前註。Wang also mentioned some gourd musical instruments stored at the Beijing Palace Museum. He describes in some detail a violin and a two-string violin and also provides photographs. They are probably products of the K'ang-hsi period, but because there are no reign marks, they are not included in this article's appendix.
48. 同前註，頁八十九。
49. 古今圖書集成(台北，鼎文景印)，字學典(二)，第八十冊，卷一四七。
50. 同註六。
51. 同註七，清高宗的按語。
52. 同註十三，頁八七。
The Beijing Palace Museum published a color photograph of this piece (including the reign mark) in 北京故宮博物院展(日本，一九八三)，頁一〇八。
53. 同註三九。
54. 故宮博物院編，故宮博物院藏工藝品選(北平，文物出版社，一九七四)，圖版九四。
55. 同註十三，see Wang, figure 13, "Passionflower gourd covered jar; height: 10.5 cm."

List of Romanized Chinese Words

All Chinese words in this article are romanized according to the Wade-Giles system of romanization. They are listed below with their corresponding Chinese characters.

Ansu	安肅模
Chang T'ang-jung	章唐容
Chang Yi	張儀
Changsha	長沙
Chekiang	浙江
Cheng Kung-sui	成功綏
Chi Hsiang	季襄
Chi Huang	嵇璜
Chi Jo-hsin	嵇若昕
Chia-ch'ing	嘉慶
Chiang P'u	蔣溥
Chieh Fu	介福
Chieh Hsiu	結秀
Chientang notes	錢塘
Chi Ch'ung Tsao	集瓊藻
Chin	晉
Chin	金
Ching Shan	景山
Chou	周
Chou Nan-ch'üan	周南泉
Chou Pei-shan	周北山
Chung Kuo Yi Shu Chia Wei Lue	中國藝術家微略
Ch'ang Ch'un	暢春
Ch'eng Kung-sui	成公綏
Ch'ien Ch'ing	乾清
Ch'ien-lung	乾隆
Ch'ien-lung Nien Chih	乾隆年製
Ch'ien-lung Shang Wan	乾隆賞玩
Ch'ien-lung Yü Wan	乾隆御玩
Ch'ing	清
Ch'iu Yüe-hsiu	裘曰修
Ch'u	楚
Ch'ung An	崇安
Feng Ch'en Yüan	奉宸院
Feng Tze	豐澤
Haitien	海淀
Hsi Ch'ing Pi Chi	西清筆記

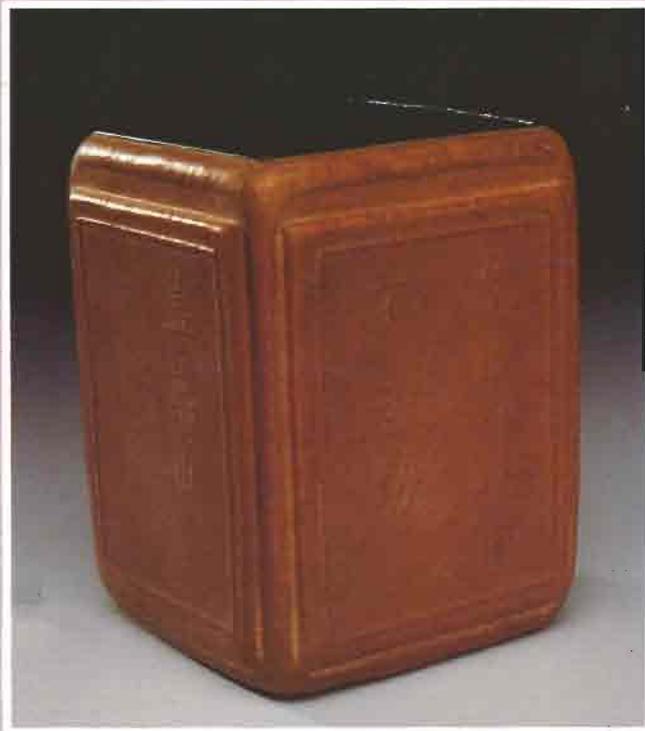
Hsieh Chao-che	謝肇淛
Hsishan	西善
Hsiyüan	西苑
Hsüshui	徐水
Hu lu	壺盧
Hu lu	葫蘆
Hung-chou	弘晝
Jenyao	仁曜
Jung Ch'i-ch'i	榮啓期
Ju-i	如意
Ke Tso Ch'eng Huo Chi Ch'ing Tang	各作成活計清檔
Ku hsiang	古香
Kuan mo tzu	官模子
Kuan Pao	觀保
Kuang-hsü	光緒
Kuo Pu	郭璞
Kuei Ku-tse	鬼谷子
K'ang-hsi	康熙
K'ang Hsi Shang Wan	康熙賞玩
K'ang Hsi Yü Chih	康熙御製
K'ang Hsi Yü Wan	康熙御玩
K'un	昆
Lan T'ing Chi Hsü	蘭亭集序
Li Fang	李放
Li Shih-chen	李時珍
Liang Chiu-kung	梁九公
Liang Chiu-kung Chih	梁九公製
Liao	遼
Ling-chih	靈芝
Liu	劉
Liu Lun	劉綸
Liu T'ung-hsün	劉統勳
Lü	呂
Mao Ch'in	懋勤
Mi Tian Chu Lin	秘殿珠林
Mian-yi	綿宜
Ming	明
Ming Yi K'ao	名義考
Na-lan Ch'ang-an	納蘭長安
Nanhai	南海
Nanking	南京

Pa pu cheng	八不正
Pao Chi	寶笈
Pen Ts'ao Kang Mu	本草綱目
Po	鉢
P'ao	匏
P'u lu	蒲蘆
P'u t'ien chün ch'ing	普天鈞慶
Sanho	三河
Shang	商
Shang Ch'eng-tso	商丞祚
Shen Ch'u	沈初
Shen Ssu-liang	沈思良
Sheng	笙
Sheng Tsu	聖祖
Shengching	盛京
Shih Fo-ssu	石佛寺
Shou	壽
Su Ch'in	蘇秦
Sung-hua	松花
Tang	唐
Tao-kuang	道光
Tie Chieh Wai Shih	蝶塔外史
Tientsin	天津
Ts'ung	琮
Tung Pang-ta	董邦達
Tz'u Hsi	慈禧
Tz'u Hui	慈慧
Tz'u Ning	慈寧
T'i yüan chu jen	體元主人
T'ien	天
T'ung-chih	同治
Wan chi yü hsia	萬幾餘暇
Wang Shih-hsiang	王世襄
Wang T'ai-p'u	王太朴
Wu Chün	吾郡
Wu Shih-chien	吾士鑒
Yang Hsin	養心
Ying T'ai	瀛臺
Yung-cheng	雍正
Yung-liang	永良
Yüeh	越
Yüyao	餘姚

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1.1 K'ang-hsi brush washer with embossed poem.



1.2 Base with reign mark.

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