



Was Tang Ying a real historical figure, and what significant contributions did he make to China?

Tang Ying was the supervisor of porcelain during the Yongzheng and Qianlong reigns and was an outstanding ceramic artist in ancient China. Tang Ying belonged to the Han Army's White Banner, and in 1728, he was appointed as the supervisor of porcelain in Jingdezhen. However, Tang Ying was not just an administrator; he was also a practitioner of ceramic production techniques. He wholeheartedly devoted himself to the art of ceramics, filled with passion and unwavering pursuit. In order to deeply study the techniques of porcelain making, he even "shut himself in, refused social interactions," and dedicated three years of his time in close collaboration with craftsmen, becoming a master of ceramic art.

Due to his many concurrent responsibilities, Tang Ying's energy was divided, leading him to submit resignation letters to Emperor Qianlong twice, hoping to relinquish the enviable position of customs official and focus solely on kiln management. It was precisely because of his dedication that the imperial kilns during the Yongzheng and Qianlong reigns achieved remarkable success. The imperial kilns of the Qianlong period were even referred to as the "Tang Kilns," which was the greatest affirmation of Tang Ying. Tang Ying's wholehearted devotion to ceramic artistry brought tremendous progress to the entire industry. This story is truly admirable!

Tang Ying, as a ceramic artist, made significant contributions to the imperial kilns during the Yongzheng and Qianlong reigns. Here are some examples of his achievements:

Creation of the Tang Kiln style: The imperial kilns during the Qianlong period were known as the "Tang Kilns," which was the greatest recognition

of Tang Ying. His research and practice resulted in unique styles of ceramic works from the imperial kilns, highly appreciated by Emperor Qianlong and society at that time.

Technological innovations: Tang Ying conducted in-depth research on ceramic production techniques and continuously innovated through practical application. He introduced new technologies and processes, improving the quality and decorative effects of porcelain and making significant contributions to the development of the imperial kilns.

Artistic design and creation: As a ceramic artist, Tang Ying not only made technical breakthroughs but also focused on artistic design and creation. He participated in the formulation of styles and patterns for imperial kiln ceramics to meet Emperor Qianlong's preference for elegant and pure porcelain, promoting the artistic development of imperial kiln ceramics.

Influence and status: Tang Ying's expertise and talent earned him high recognition and respect within the imperial kiln factory. His position and influence allowed him to directly intervene in porcelain production, ensuring the quality and style of ceramics met Emperor Qianlong's requirements.

As the supervisor of porcelain during the Yongzheng and Qianlong periods, Tang Ying's dedication and achievements played a significant role in the development of imperial kiln ceramics. His talent and efforts made him an important figure in the field of ceramic artistry at that time, leaving behind a valuable cultural heritage for future generations.

During the Yongzheng and Qianlong periods of the Qing Dynasty, what Jingdezhen ceramics were collected by the British Museum, French Museum, and the Metropolitan Museum of Art in New York?

During the Yongzheng and Qianlong periods of the Qing Dynasty, Jingdezhen ceramics were renowned for their exquisite craftsmanship and unique artistic styles. Many precious Jingdezhen ceramic works are housed

in museums around the world. Here are some notable Jingdezhen ceramic pieces collected by the British Museum, French Museum, and the Metropolitan Museum of Art:

The British Museum:

Qianlong Emperor's 'Flower Vase of the Great Qing' (a Qianlong-period vase with floral motifs)

Yongzheng Emperor's 'Famille-Rose Vase with Twisted Branches, Birds, and Flowers' (a Yongzheng-period vase with famille-rose enamel and nature-inspired designs)

Qianlong Emperor's 'Blue and White Dragon Vase' (a Qianlong-period vase with blue and white dragon patterns)

French Museum:

Qianlong Emperor's 'Famille-Rose Cup with Figures and Narrative Scenes' (a Qianlong-period cup with famille-rose enamel depicting figures and narrative scenes)

Yongzheng Emperor's 'Cinnabar-Ground Flask with Peony Decoration' (a Yongzheng-period flask with cinnabar ground and peony motifs)

Qianlong Emperor's 'Famille-Rose Vase with Floral Motifs' (a Qianlong-period vase with famille-rose enamel and floral designs)

The Metropolitan Museum of Art (New York):

Qianlong Emperor's 'Cinnabar-Ground Bowl with Bird and Flower Motifs' (a Qianlong-period bowl with cinnabar ground and bird and flower patterns)

Qianlong Emperor's 'Blue and White Landscape Plate' (a Qianlong-period plate with blue and white landscape patterns)

Yongzheng Emperor's 'Cinnabar-Ground Teapot with Apricot Blossom Motif' (a Yongzheng-period teapot with cinnabar ground and apricot

blossom design)

These ceramic works represent the exquisite craftsmanship and unique styles of Jingdezhen ceramics during the Yongzheng and Qianlong periods of the Qing Dynasty. They are collected by museums, showcasing the splendid achievements of ancient Chinese ceramic artistry. Please note that museum collections may change over time, so it is advisable to consult the relevant museum catalogs for the latest information before visiting.