

## **The Influence of Chinese Porcelain on Peruvian Ceramic Decoration from the 16th to the 19th Century**

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**Abstract:** Currently, interactions between China and Latin American countries are increasingly frequent. Comprehensive, mutually beneficial cooperation and in-depth cultural exchanges and mutual learning have been the main themes in recent years. In view of this, this paper focuses on the Peruvian region in Latin America, concentrating on the circulation of ceramic trade between China and Peru that began in the 16th century. By taking the ceramic decorations of both China and Peru as the primary subjects of study, it explores the influence of Chinese porcelain from the 16th to the 19th century on the themes, compositions, and colors of Peruvian ceramic decoration. **Keywords:** 16th–19th Centuries, Chinese Ceramics, Peruvian Ceramics, Spain, Manila Galleon Trade

### **1. INTRODUCTION**

#### **1.1 Establishment of the Trade Route Between China and Peru**

Spain is located in the southwestern part of Europe on the Iberian Peninsula, bordering the Atlantic Ocean to the west and neighboring North Africa to the south. Sailing west across the Atlantic Ocean leads to the Americas. Its long coastline and numerous natural harbors have made it subject to foreign invasions throughout history. The advantageous geographical position and the advanced navigation technologies introduced by foreign peoples laid the foundation for Spain's maritime endeavors. In 1492, Spain's eight-century-long Reconquista ended, ushering in a new era. To counter the expansionist threat of the Ottoman Empire, Queen Isabella I of Spain (Isabel la Católica) signed the Capitulations of Santa Fe with Christopher Columbus (Cristóbal Colón), aiming to find China in the East and, through a military alliance, confront the Ottoman Empire. The goal was to reclaim the Christian Holy City of Jerusalem and break Turkey's monopoly on the spice trade (Pomper, 2022). On August 3, 1492, Columbus set sail with his fleet, reaching the Americas. Subsequently, crossing the Indian Ocean, rounding the Cape of Good Hope, and sailing along the west coast of Africa, he returned to the port of Seville. This voyage first connected China, the Philippines, Peru, and Spain, initiating Spain's maritime era as the "Empire on which the sun never sets."

In 1542, after Spain established the Viceroyalty in Lima, the capital of Peru, it officially occupied Manila in the Philippines in 1571. Trade between China and Manila had existed since ancient times; for example, the "Records of Foreign Nations" (Zhufan Zhi) records that Chinese merchants from the Song Dynasty engaged in trade activities in the Philippines. Trade was usually conducted in the form of barter, with local people exchanging native products like beeswax, hemp cloth, and tortoiseshell for Chinese merchants' porcelain, iron cauldrons, silk, and other goods. Thanks to the century-long trade history between China and the Philippines and the geographical advantage of Manila being close to Yuegang, Spain naturally linked the trade routes between China, the Philippines, and Latin America. Chinese merchant ships departed from Yuegang in Zhangzhou, transited through Manila in the Philippines, and waited each June to catch the southwest monsoon to sail east along the North Pacific "Kuroshio" current, arriving at the port of Acapulco in Mexico in December of the same year. Around February of the following year, they departed for the return journey, utilizing the east wind to sail west across the South Pacific, passing through Guam to Manila, taking only three months for the entire journey (Menzel, 1976). This eastward Pacific route was also known as the Manila Galleon Trade. Due to a decree issued by the Spanish government, goods carried by the galleons were not allowed to be sold to other Spanish colonies outside Mexico. Therefore, Peruvian merchants purchased goods in Acapulco and transported them to Paita Port in northern Peru, and then mule caravans carried the goods inland for sale. Additionally, there was a maritime route where smuggling ships transported goods to Guayaquil Port in Ecuador, hiding Chinese goods on lumber ships bound for Callao in Peru and smuggling them inland. This smuggling route often involved colonial officials seeking huge profits (Finlay, 2010). It was not until 1820, when King Ferdinand VII of Spain (Fernando VII) issued a decree allowing private Philippine ships to carry Chinese goods to trade in Callao, Peru. However, by this time, the Manila Galleon Trade was coming to an end. In 1815, with the last galleon "Magallanes" (Magellan) departing Acapulco to return to the Philippines, the 250-year history of the Manila Galleon Trade came to a close. Since Spain's global voyages in the 16th century, Peru, as Spain's administrative, religious, and cultural center in South America, participated in trade with China. Merchant ships carried Chinese silk, porcelain, tea, and other goods on their outbound journey, and mainly transported Spanish silver dollars minted in Peru, copper, and cocoa on their return journey. Since then, a large number of Chinese porcelains were sold to Peru through the galleons,

laying the foundation for ceramic cultural exchanges between China and Peru.

## 2. CHINESE CERAMICS CIRCULATED IN PERU FROM THE 16TH TO THE 19TH CENTURY

Chinese ceramics were sold to Peru via the Manila Galleon trade starting in the 16th century and were highly favored by the local Spanish colonists. This chapter summarizes the types, varieties, and decorative characteristics of Chinese ceramics circulated in Peru, based on shipwreck salvages, local archaeological excavations, and well-documented public and private collections.

### 2.1 Shipwreck Salvages

After China officially lifted its maritime prohibition in 1567, Chinese merchants flocked to the Philippines for trade. In 1572, after Chinese merchants and the Spanish colonial authorities in the Philippines agreed on commodity prices, Chinese porcelains and other goods were shipped to Mexico the following year. On July 1, 1573, two galleons set sail from Manila for the first time. During the Manila Galleon trade from 1565 to 1815, there were about 30 to 40 incidents of shipwrecks, piracy, fires, and other mishaps. Over 40 merchant ships sank in the Pacific Ocean, with thousands of people lost at sea, and property losses reaching 60 million pesos. Most of the shipwrecks are distributed along China's southeastern coast, the Philippines, and the west coast of North America, including Spanish merchant ships and private merchant ships from China's southeastern coast (Castillo & Fournier, 2019). The San Felipe was a late 16th-century shipwreck that sank off the coast of Southern California. The salvaged ceramics were produced in Jingdezhen and Zhangzhou kilns, including bowls, plates, cups, and jars, mainly blue-and-white and red-green overglaze porcelains. The San Diego was an early 17th-century Spanish shipwreck that sank near Fortune Island off the southwest tip of Luzon Island. Over 5,600 pieces of ceramics were found, including more than 500 pieces of blue-and-white porcelain from the Wanli period of the Ming Dynasty, originating from Jingdezhen and Zhangzhou kilns. The artifacts included bowls, dishes, bottles, jars, cups, and among these blue-and-white porcelains, Kraak ware appeared. The Beeswax Wreck was an early 18th-century shipwreck located in Nehalem Bay on the northwest coast of Oregon. The salvaged ceramics were produced in Jingdezhen and Dehua

kilns, mainly blue-and-white porcelain, accounting for about 73%, and some white porcelain, about 26%. Additionally, fragments of "Chinese Imari" style overglaze porcelain were also found. The ceramics recovered from these shipwrecks represent three stages of the Manila Galleon trade, mainly originating from Jingdezhen and Zhangzhou kilns. The late 16th to early 17th century was the initial stage of the galleon trade; the Chinese ceramics carried were probably for trial sales, fewer in quantity than in the mid-to-late periods, and mostly traditional Chinese blue-and-white porcelains. From the early 17th to the early 18th century was the mid-period of trade; the quantity of ceramics purchased increased, and typical Kraak ware with panel decorations was found, while the proportion of traditional Chinese-style porcelains decreased (Kelloway et al., 2018). After the mid-18th century was the late period of trade; in addition to blue-and-white porcelains, a small amount of Dehua white porcelain and "Chinese Imari" porcelain appeared among the salvaged items. The reason is that when Chinese ceramics first entered the Peruvian market, their price was equivalent to an equal amount of silver, and only the local Spanish colonists could afford them. With the peak exploitation of the Potosí silver mines in Peru, the Manila Galleon trade flourished, and Jingdezhen and Zhangzhou kilns created market-oriented custom-made porcelains. As for the distribution of Imari porcelains, it reflects that after the Qing Dynasty lifted the maritime prohibition, in order to quickly restore the export porcelain market, they imitated the decorative styles of Japanese "Imari" porcelains that were popular in Europe.

## 2.2 Collections and Excavations

Chinese ceramic shards excavated from Bolivia Street, Roosevelt Street, and Camana Street in Peru, as well as Chinese ceramics in public and private collections in Peru, mostly belong to Kraak-style porcelains circulated from the 16th to the 19th century. The main vessel types are plates, jars, pots, bottles, and bowls. They can be divided into traditional blue-and-white porcelains, Kraak ware, overglaze porcelains, and a small amount of "Chinese Imari" porcelains. In the late 16th century, decorative patterns mainly included ruyi motifs, floral patterns, and entwined floral designs, mostly traditional Chinese motifs. After the 17th century, deer patterns, crane patterns, rabbit patterns, pine, chrysanthemum, bamboo, plum blossoms, grasses, mountains, and rocks appeared (Krahe & Krahe, 2016). After the 18th century, the combination of patterns became more diverse, and the designs became more exquisite. A blue-and-white ewer is the earliest privately collected Chinese porcelain in Peru (Figure 1). The

ewer is 32.1 centimeters high, with a trumpet-shaped body, slender neck, flattened belly, ring foot, and the bottom is inscribed with the four-character mark "富贵佳器" ("Fu Gui Jia Qi" meaning "Fine Vessel of Wealth and Nobility"). This vessel type was popular in the mid-16th century and was mostly for export. Similar pieces are held in the Ardebil Shrine in Iran, the Musée Guimet in Paris, and the Topkapi Palace in Turkey. In addition, blue-and-white plates with Kraak ware style were also found (Figure 2). The central theme of the plate is painted with two deer, one standing and one lying down, surrounded by flowers, trees, rocks, and cloud patterns. The rim is decorated with eight panels, within which are patterns of bamboo branches, peonies, or peach branches. Such designs were popular in the late Ming Dynasty and mostly used for export. A similarly decorated plate is in the collection of the Princess ehof Museum in Leeuwarden, the Netherlands, differing only in the central theme pattern (Krahe, 2018).



**Figure 1:** Ming Dynasty, Wanli period, blue and white ewer with a sleeping qilin 32.1x19.1cm



**Figure 2:** Ming Dynasty Wanli Period Blue and White Porcelain Plate 8.3x38.7cm

As mentioned above, ceramics and silk were the popular commodities in the Manila Galleon Trade. During this period, the Chinese porcelains circulated in Peru matched the styles of those carried by the galleons, proving that Peru was deeply involved in Manila's trade activities. From the perspective of ceramic sales, the late Ming and early Qing dynasties were the peak periods of the Manila Galleon Trade. In terms of ceramic characteristics, the Chinese porcelains sold to Peru became increasingly exquisite and diverse in form, decoration, and style as they gained popularity (Pierson, 2013). Jingdezhen and Zhangzhou kilns competed in craftsmanship and artistry, complementing each other. Their superb techniques, diverse patterns, and unique decorative styles profoundly influenced the decorative art of Peruvian ceramics.

### 3. THE INFLUENCE OF CHINESE PORCELAIN ON PERUVIAN CERAMIC DECORATION

Peru is the birthplace of the Andean civilization in South America and has a history of pottery-making spanning thousands of years, with its own distinctive polychrome ceramic decoration style. After the Spanish colonists initiated the Manila Galleon Trade, Peruvian potters inherited Inca culture, and their ceramic decorations were deeply influenced by Chinese porcelain. Through absorption, integration, and innovation, they promoted the further development of local ceramic decoration.

#### 3.1 Decorative Themes

Early decorative themes generally derived from humanity's worship of nature and totems. Before the 16th century, Peruvian polychrome pottery decorations mainly included animal patterns, plant patterns, human figures, and geometric patterns. Animal-themed motifs primarily featured toucans, monkeys, crabs, jaguars, llamas, and squirrels (Priyadarshini, 2018). Plant themes included sunflowers, corn, chili peppers, and pineapples. Human themes depicted warriors, fishermen, and monks. These motifs were drawn from the daily life scenes of ancient Peruvians, such as farming, fishing, hunting, warfare, and rituals, expressed realistically, abstractly, or in stylized forms. After the 16th century, new decorative themes like chrysanthemums, entwined flowers, pomegranates, cranes, and rabbits appeared in Peruvian ceramics. Since Chinese ceramics happened to be sold locally at that time, the author speculates that these new patterns were imitations of Chinese porcelain decorative themes, which can be

categorized into plant and animal patterns.

### 3.1.1 Plant Patterns

**Chrysanthemum Patterns:** The chrysanthemum is a unique ornamental plant in China, known for blooming in late autumn when other flowers have withered, highlighting its hardy character. Its meanings of purity, modesty, steadfastness, and carefree seclusion are deeply loved by literati and poets. Since the Yuan Dynasty, chrysanthemum patterns have often been used as ceramic decorations on bowls, jars, bottles, and plates. They are generally paired with flowers, animals, and human scenes, often serving as the main decoration, with entwined chrysanthemum patterns occasionally used as borders. In the Yuan Dynasty, chrysanthemum depictions were rough, capturing the essence with a few strokes. Starting from the Hongwu reign in the Ming Dynasty, more refined flat chrysanthemum patterns appeared, featuring oval flower shapes, double circles in the flower center filled with mesh patterns, and double layers of petals inside and out. Subsequent dynasties featured chrysanthemum patterns in various forms, mostly using outline and fill techniques. In Peru, chrysanthemum patterns are generally painted on porcelain plates in two forms: flat chrysanthemum patterns and chrysanthemum petal patterns, supplemented with entwined patterns as the main decoration. The flower centers are painted with mesh patterns, and the outer petals are outlined with rough drawing techniques, similar to the blue-and-white chrysanthemum patterns of the Ming Wanli period (Bankes, 1995).

**Entwined Branch Patterns:** Also known as "entwined flowers," these patterns use plant vines as the framework, with branches encircling flowers, extending and interlacing upwards, downwards, left, and right, forming wave-like two-way or four-way continuous designs. As one of the traditional decorative motifs in ancient China, its formation and development underwent evolution, originating from honeysuckle and scroll grass patterns. During the Wei, Jin, and Southern and Northern Dynasties, Buddhism flourished, and the honeysuckle pattern, representing Buddhist culture, became widely popular, laying the foundation for the development of the entwined branch pattern. In the Song Dynasty, fresh and elegant plant and flower motifs replaced previous animal and geometric decorative methods, allowing the entwined branch pattern to develop accordingly. The blue-and-white porcelain of the Yuan Dynasty was an excellent medium for this pattern, making it a main decorative motif (Braun, 1986). The Ming and Qing Dynasties were the most prosperous periods for its development, often adorning bowls, plates, jars, bottles,

boxes, and other vessels. Combined with peonies, chrysanthemums, and lotus flowers, the designs featured entwined stems and vines, continuous flowers and leaves, or embracing blossoms in varied postures (Nogami, 2017). These motifs conveyed meanings of endless life, auspiciousness, and longevity, greatly catering to the aesthetic needs of the time. With the expansion of trade, the entwined branch pattern, as a main decorative motif of Ming and Qing Chinese porcelain, was introduced to Peru. It was extensively used on locally produced plates, bottles, jars, and other vessels, often as auxiliary decorations paired with floral leaves, pomegranates, birds, deer, and cranes.

**Pomegranate Patterns:** Pomegranate flowers are as red as fire, and the fruits resemble red balls that crack open when ripe, revealing numerous seeds inside. In traditional Chinese culture, they are considered auspicious fruits symbolizing many offspring, happiness, and longevity. The pomegranate pattern is a common decorative motif on Ming and Qing porcelains, mostly seen on mid to late Ming blue-and-white pieces. There are mainly two forms of decoration: for example, the Ming Xuande blue-and-white pomegranate jar features clusters of pomegranates with bursting fruits, symbolizing "a hundred seeds from the opened pomegranate." The blue-and-white phoenix and pomegranate plate depicts two birds playing on a broken pomegranate branch, symbolizing promotion and advancement. After the pomegranate pattern was introduced to Peru, it was widely used in decorating plates, jars, and other vessels. In addition to referencing Chinese porcelain, it evolved to include sunflower patterns supplemented by entwined pomegranate designs (Loffler, 2018; Rinaldi, 1990). Sunflowers are native to Peru, and because their heads always face the sun, they are also called "sun flowers." According to legend, the sun god created and guided the Incas to settle and establish their capital in Peru; the word "Inca" in the indigenous language means "children of the sun." Therefore, the sunflower is honored as the national flower of Peru. The sun god represents reproduction and life, so sunflowers also symbolize abundance. When combined with the pomegranate pattern, they represent many offspring and a bountiful harvest.

### 3.1.2 Animal Patterns

**Crane Patterns:** The crane is a common theme in Peruvian ceramic decoration, generally painted on plates with various postures such as lowering the head to drink water, raising the head and spreading wings, or looking back ready to fly. These are often combined with entwined flower patterns, cloud patterns, and water motifs. In Chinese culture, the crane is

considered an immortal bird; ancient people believed that cranes could live for a thousand years, symbolizing longevity. The combination of crane and cloud patterns implies wishes for longevity and a longing for a pure, unrestrained life. The use of crane patterns on ceramics first appeared in China's Tang and Song dynasties—for example, the Song Dynasty Yaozhou kiln celadon bowl depicting two cranes spreading their wings. The application of crane patterns on Ming and Qing blue-and-white porcelain reached its peak, becoming a popular decorative element. Crane patterns can be roughly divided into three categories: standing cranes, flying cranes, and group cranes. Standing crane patterns have postures such as raising the head, looking back, or lowering the head. Flying crane patterns are graceful with various forms, such as ascending flight, diving glide, or spreading wings ready to fly. Group crane patterns are generally combined with cloud patterns, pine trees, deer, and longevity peaches, featuring rich compositions and auspicious meanings. In the late 17th century, a batch of Chinese blue-and-white porcelains with crane patterns was excavated in Peru, showing that the use and stylistic features of crane patterns originated from Chinese porcelain.

**Rabbit Patterns:** The rabbit is one of the twelve zodiac animals in China, appearing in ancient myths such as "Chang'e Flying to the Moon" and "Jade Rabbit Grinding Medicine." The use of rabbit patterns on ceramics can be traced back to China's primitive society, and in subsequent dynasties, they continued to develop in shape, color, and composition. Since the Hongwu reign of the Ming Dynasty, rabbit patterns appeared more frequently, often combined with motifs like auspicious clouds, osmanthus flowers, and pavilions, expressing wishes for a happy life and abundant blessings. A blue-and-white rabbit-patterned covered box salvaged from the Nanao No. 1 shipwreck features rabbits on the lid and flowers with auspicious clouds on the body. The use of rabbit patterns in Peruvian ceramics is relatively rare, appearing only in tile decorations.

**Deer Patterns:** In ancient Chinese legends, the deer is a mythical beast symbolizing longevity. The "Shu Yi Ji" records that a thousand-year-old deer becomes a blue deer, after another five hundred years it turns into a white deer, and after another five hundred years it becomes a black deer. Therefore, the deer pattern is commonly used as a motif in Chinese auspicious designs. The use of deer patterns increased in mid to late Ming Dynasty blue-and-white porcelains and was widely used in the Qing Dynasty. A Ming Wanli blue-and-white porcelain plate (Figure 2) depicts a small deer strolling in green mountains, lowering its head to drink water, with a graceful and vivid posture. Deer patterns are often combined with

other motifs to express different auspicious meanings. For example, two deer playing symbolize "smooth journeys"; combined with pine and crane, they symbolize "prolonged years of longevity"; combined with bats, they symbolize "double blessings of fortune and wealth." Numerous deer patterns can be seen on Chinese ceramics salvaged from shipwrecks—for instance, a series of blue-and-white deer-patterned plates with various postures found in the Wanli shipwreck and a batch of Kraak-style deer-patterned porcelain plates recovered from the San Diego shipwreck. Peruvian ceramic plates often feature deer patterns with various postures, such as standing deer, lying deer, and running deer, usually placed at the center of the image and combined with entwined flowers and landscapes. It should be noted that before the 16th century, deer patterns had already appeared on pottery decorations during the Moche culture period in Peru. These were depicted in standing poses, drawn crudely with stiff shapes and bulky bodies, serving as auxiliary motifs. In terms of brushwork, form, and accompanying patterns, they differ significantly from the deer patterns after the 16th century. However, it cannot be entirely denied that their later evolution may have originated locally.

Table 1(a): Decorative Patterns of Peruvian Ceramics










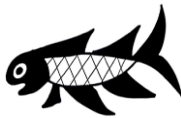



Decorative Patterns	Indigenous Peruvian Patterns	Peru Adds New Decorative Patterns
Botanical Pattern	 Grass and Trees	 Chrysanthemum Flower
	 Ear of Wheat	 Intertwined Branches, Flowers, And Leaves
	 Chili Pepper Tank	 Pomegranate Flower
	 Bromeliad (A Type of Bromeliad that Accumulates Water in its Leaf Rosettes)	

Table 1(b): Decorative Patterns of Peruvian Ceramics

Decorative Patterns	Indigenous Peruvian Patterns	Peru Adds New Decorative Patterns
Animal Patterns	Toucan Bird	Deer
		
	Fish	Crane
		
	Alpaca	Rabbit
		

### 3.2 Decorative Composition


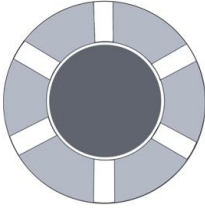
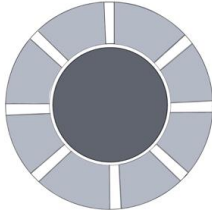
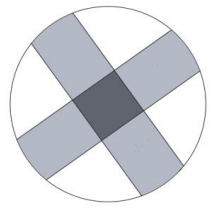
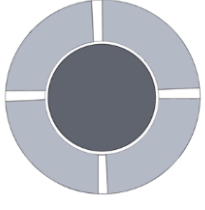
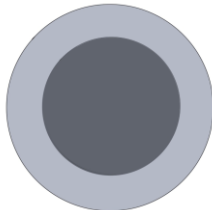

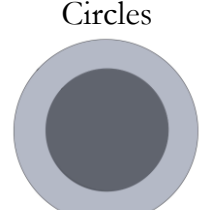
Before the 16th century, the decorative styles of Peruvian ceramic plates included geometric symmetry, central symmetry, and scattered repetition. Geometric symmetry involves the symmetrical arrangement of geometric shapes as a decorative method, resulting in a clear and concise visual effect. Central nested symmetry takes the center of the plate as the focal point, nesting geometric symmetries to create a layered visual effect. Scattered repetition is achieved by distributing identical pattern motifs, presenting a dynamic visual rhythm. After the 16th century, the decorative methods of Peruvian porcelain plates showed evident changes, tending towards concentric circle decorative compositions. The main features include:

- Concentric circle openwork symmetrical four panels
- Concentric circle symmetrical six panels
- Concentric circle one-way continuous patterns

In these compositions, auxiliary openwork patterns surround the main motif in concentric circles, highlighting the central design while maintaining overall symmetry and balance. Continuous patterns arranged around the central motif enhance the continuity of the image and form a contrast with the centerpiece. This compositional method originates from Chinese Kraak porcelain, which was popular in Peru from the 16th to the 19th century, mainly featuring concentric circle eight panels and concentric circle two-way continuous decorative compositions. After adopting Chinese porcelain decoration methods, Peruvian potters intentionally modified them by integrating local decorative habits. This approach not only reflects the progress of Peruvian potters in decorative techniques but

also showcases their willingness to actively accept and innovate through exchanges with Chinese porcelain.

Table 2: Decorative Compositions of Chinese and Peruvian Ceramic Plates

Time Zone (Ceramics)	Pre-16th Century Peruvian Ceramics	Post-16th Century Peruvian Ceramics	Chinese Ceramics from the 16th to the 19th Century
Geometric Symmetry Dark Gray (Main Pattern) Light Gray (Border Pattern)			
	Geometric Symmetry	Six Concentric Circles	Eight Concentric Circles
			
	Central Symmetry	Four Concentric Circles	Two Concentric Circles are Continuous
			
	Scatter Repeat	One Concentric Circle is Continuous	

### 3.3 Decorative Colors

Before the 16th century, during the Inca Empire period in Peru, pottery-making techniques were relatively traditional, with decorative colors mainly in red, yellow, brown, and black (Figure 3). During the Spanish Viceroyalty period, a batch of majolica pottery shards was discovered at archaeological sites on the northern coast of Peru (Figure 4) (Carter & Helmer, 2015; Mancini, 2011). These shards, featuring blue glaze on a white background, showed significant differences from the decorative colors of local ceramics and instead resembled Chinese blue-and-white porcelain (Gänger, 2014; Kuwayama, 1997). The development of majolica pottery can be traced back to the 9th century in the Middle East, originally produced as an imitation of Chinese Tang Dynasty white porcelain and Persian tin-glazed pottery. In the 10th century, it was introduced to the Maghreb region in northwest Africa and later brought to southern Spain by medieval Islamic migrants

moving to the Iberian Peninsula. Subsequently, tin-glazed pottery was brought to Peru by the Spaniards, with the main colors being blue, white, green, and brown. The earliest production of majolica pottery in Peru can be traced back to the mid-16th century. Historical records indicate that pottery workshops in Lima purchased tin, lead, and other glaze materials—which were not locally available—from Seville in Spain; these materials happen to be the raw materials for making majolica pottery. After Spain established the Viceroyalty in Peru, it initially imported the necessary ceramics locally. By the end of the 16th century, ceramic production in Seville had decreased, and exports dropped sharply. Coupled with the limited procurement of Chinese porcelain, this forced local Peruvian potters to independently produce tin-glazed pottery (Rudolph, 1961). The replenishment of glaze materials and market demand prompted Peruvian potters to intentionally imitate the blue-and-white color scheme of Chinese blue-and-white porcelain, enriching the decorative colors of local ceramics (Jackson, 2008).



**Figure 3:** Inca Empire Peru Lambari Oliveira Museum 10 centimeters



**Figure 4:** Mocupe Viejo Church

From the 16th to the 19th century, Chinese porcelain influenced the decorative themes, compositions, and colors of Peruvian ceramics. Firstly, in terms of themes, Peruvian potters imitated Chinese ceramic motifs such as chrysanthemum patterns, entwined floral designs, pomegranate patterns, crane patterns, and rabbit patterns, thereby expanding their range of decorative themes. Secondly, regarding composition, Peruvian potters borrowed from the concentric circle panel layouts of Chinese Kraak porcelain, broadening their approaches to ceramic decorative composition. Finally, in terms of color, Peruvian potters followed Chinese porcelain-making techniques, imitating the blue-and-white color scheme of Chinese blue-and-white porcelain, thus enriching the colors used in their ceramic decorations.

#### 4. CONCLUSION

In the 16th century, Spaniards reached Manila in the Philippines via the Pacific Ocean; the Ming Dynasty lifted its maritime prohibition; and the exploitation of the Potosí silver mines began, leading to flourishing maritime trade. Over two centuries, the Manila Galleon Trade allowed the beauty of Chinese porcelain to blossom in the distant lands of South America. Peruvian potters fused ancient and modern techniques, evolving from imitation to innovation in their adoption of Chinese ceramic decorations. The Jingdezhen and Zhangzhou kilns actively created export porcelains tailored to market demands, showcasing the early interaction and mutual learning between China and Peru in the field of ceramic art.

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