



Ceramics and Glass Circle of Australia Inc

# PARASOLS & PAGODAS



*“The influence of Chinese and Japanese Porcelain on  
Eighteenth Century European Ceramics”*

NATIONAL GALLERY OF VICTORIA

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Japanese Porcelain on Eighteenth Century  
European Ceramics”*



**AN OLD CHINESE PROVERB STATES:**

*“If all you have left in the world is two loaves of  
bread, eat one to nourish your body, sell the other to  
buy a hyacinth to nourish your soul.”*

We hope you enjoy the hyacinths we here present.  
PATRICIA BEGG AND LORRAINE ROSENBERG

## "Parasols and Pagodas"

*"The influence of Chinese and Japanese porcelain on  
eighteenth century European ceramics"*

September 22 to November 2, 1994

National Gallery of Victoria

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Wine Cooler

France Vincennes 1753

National Gallery of Victoria

Felton Bequest, 1976; D05/1976

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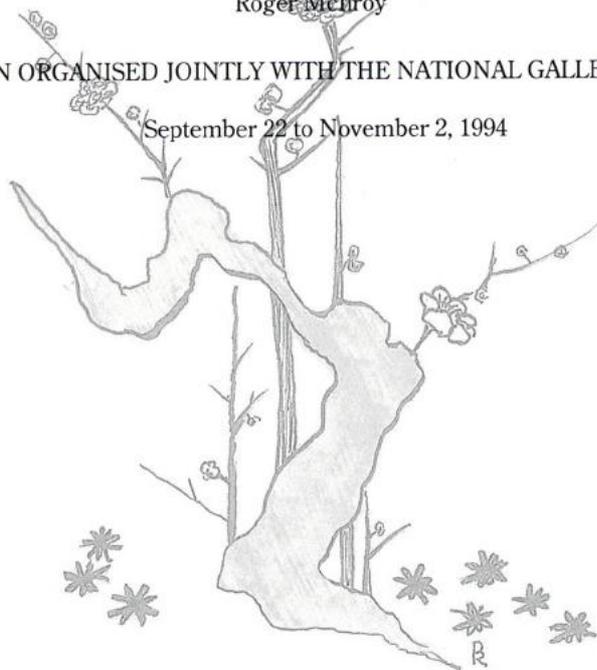
Patricia Begg and Lorraine Rosenberg

WITH CONTRIBUTIONS BY

Robin Barcla  
Robert Bradlow  
Margaret Cone  
Roger McIlroy

AN EXHIBITION ORGANISED JOINTLY WITH THE NATIONAL GALLERY OF VICTORIA

September 22 to November 2, 1994



Ceramic and Glass Circle of Australia  
Tenth Anniversary Exhibition in National Gallery of Victoria

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Dimensions are measured between extremities of each piece and do not allow for scalloping or other irregularities.

# Acknowledgments

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This exhibition and catalogue have been made possible by the enthusiastic support of Australian collectors of ceramics. The Ceramics and Glass Circle is deeply indebted to them for the opportunity and privilege to be able to use their pieces to present this insight into the influence of Chinese and Japanese porcelain on the production of European ceramics.

We wish to acknowledge the assistance of the staff of the National Gallery of Victoria and in particular the Director, Mr James Mollison; Curators, Ms Margaret Legge and Dr. Mi Anna Pang; Registrar, Mr. Gordon Morrison; and Mr. Garry Sommefeld of the Photography Department.

We are indebted to Christie's and in particular Mr. Roger McIlroy for the preparation and sponsorship of the catalogue, to Mr. Paul Rosenberg for the art work and to Mr. Chis Begg for the editorial work.

We would also like to thank Mr. Robert Bradlow, Mrs. Margaret Cone, Mr. Roger McIlroy and Mrs. Robin Barkla for the articles they have contributed to the catalogue.

The exhibition would not have been complete without the accompanying lecture series and for this we wish to thank our speakers: Mr. Anthony Lin, Mrs. Robin and Mr. Ross Barkla, Mr. Robert Bradlow, Mrs Margaret Cone, Mr. Roger McIlroy and Ms Margaret Legge.



*Patricia Begg and Lorraine Rosenberg*  
Curators, Tenth Anniversary Exhibition

# Foreword

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The National Gallery of Victoria has been delighted to work with the Ceramics and Glass Circle of Australia in presenting their Tenth Anniversary Exhibition. This is our first joint enterprise, and hopefully, it will create new links with the community of Decorative Arts collectors, which we hope will grow stronger into the future. The subject of the exhibition brings together two of the major areas of Decorative Arts collecting: Asian and European art. By assembling the show from private collections and the collection of the National Gallery of Victoria, the Circle has brought into a new perspective the relevance of the Gallery to the people of Victoria. What entertainment and information there is in the mingling and subtle interrelationships of these ceramics and styles; presented in a logical and educative way, delighting both the mind and the eye. The catalogue, thanks to the generous sponsorship of Christies Australia Pt. Ltd., breaks

new ground by illustrating every item on display, and coupled with the commentary, will surely earn a place in the libraries of ceramic enthusiasts and scholar for both reference and enjoyment.

The accompanying series of lectures, headed by Anthony Lin, will further stimulate interest in this absorbing topic. Anthony as Managing Director of Christie's Hong Kong is an expert in Chinese art and a specialist in ceramics.

As our new, expanded displays of Ceramics become fully operational, and all the ceramics previously in storage are available for public viewing, we look forward to welcoming members of the Ceramics and Glass Circle of Australia as visitors to further exhibitions of ceramics events, following the excellent precedent set by this outstanding exhibition.

*James Mollison AO*  
Director  
National Gallery of Victoria



# Message from the President of the Circle

*It is with considerable pride that the Ceramics and Glass Circle of Australia presents its Tenth Anniversary exhibition, "Parasols and Pagodas", an exciting concept that has involved many Circle members.*

The Ceramics and Glass Circle of Australia was formed at a meeting convened by Dr Robert Wilson, who was to become the Foundation President, on 13 June 1984 at Melbourne University. From this small group of enthusiasts a vibrant and committed membership has grown to the point that we can today mount an exhibition of this calibre derived mainly from the collections of our Members.

The Circle's aims were defined as to encourage the study of glass and ceramics, and to propagate knowledge and appreciation of the subjects both within the membership and to the public. In presenting this exhibition we feel we have fulfilled these expectations.

Activities within the Circle include an annual Seminar, held in a different city each year, where we enjoy the expertise and knowledge of our speakers. We have been fortunate in securing Keynote Speakers of International repute such as Margaret Legge at Hamilton, Terrance Lockett at Geelong, Robin and Ross Barkla at Shepparton, Margaret Cone at Adelaide and John Sandon at Ballarat. These in conjunction with members, Gallery Curators and local experts have provided scholarly and interesting lectures. This year in Melbourne we welcome Anthony Lin from Hong Kong whose undoubted expertise on his subject we look forward to with anticipation.

Associated with each Seminar we run an exhibition relating to the main theme. Among topics we have studied are 18th century English porcelain at Geelong, Meissen and Chelsea at Adelaide, the Rise and Fall of Neoclassicism at Ballarat. The many varied collections of Circle members have made these exhibitions an exciting part of our year.

This year we initiated a live-in Educational Weekend as a vehicle for closely examining a particular ceramic topic. Of course this year's topic was allied to this exhibition. Also during 1994 we have mounted what may develop into an annual exhibition touring some of the Regional Galleries of Victoria. "Henry Daniel, Decorator and Shape Maker" opened at Ballarat Fine Art Gallery and later at Geelong Art Gallery; the response has been most encouraging.

At the monthly lectures we have listened to erudite lecturers on such diverse topics as Ancient Greek and

Middle Eastern Ceramics, the ceramics of Thailand, contemporary Australian ceramics and glass, as well as European subjects.

We are indebted to Mr James Mollison, Director of the National Gallery of Victoria for his enthusiasm when approached concerning this exhibition. His help and support have facilitated what I believe to be one of the most important exhibitions on ceramics to have been mounted in Australia. Our thanks too for the co-operation of so many of the Gallery staff and for the help of the Gallery Society.

The influence of Oriental Ceramics from China and Japan on those of the West is not only a fascinating subject, but the inter-relationship has, as can be seen in this exhibition, produced truly beautiful examples of the ceramic maker's art.

The mounting of such an exhibition of ceramics is of major importance to members, Gallery and public as they will see, for the first time, through the generosity of Circle members and Galleries, a superb collection of major pieces giving instruction and enjoyment to so many people.

To Christies Australia a very special thank you for bringing Mr Lin to Australia as our Keynote Speaker, and to open "Parasols and Pagodas". They have also very generously provided sponsorship of the catalogue.

To our other speakers, Robin and Ross Barkla, Robert Bradlow, Margaret Cone, Margaret Legge and Roger McIlroy, we extend a special thank you for their time in both preparation and presentation. They are all Circle members and are most willing to share their knowledge.

The preparation of this exhibition, seminar and catalogue has been an enormous amount of work and thanks are indeed due to our Seminar and Education Committee, Patricia Begg (also our Vice-President), Lorraine Rosenberg and Chris Begg for their untiring and total commitment.

With each passing year the Circle is growing, attempting more and achieving more. To quote from Virgil, "Success nourished them, they seemed to be able and so they were able". So may it be with the Circle as it enters an exciting second decade.

*Dr. Eric Henry*

# Introduction

by Patricia Begg and Lorraine Rosenberg  
Curators - 10th Anniversary Exhibition

**P**arasols and Pagodas - when the idea for this exhibition was presented in embryonic form, it sounded such fun and quite straightforward! But as we began assembling our thoughts, although the "fun" remained, the "straightforward" became most complex!

One of the first decisions was to include as wide a range of ceramic materials as possible, to illustrate the all-encompassing impact of the Oriental on the eighteenth century ceramic industry as it gathered momentum. The key lies in the increasing prosperity in the West, the tales told by intrepid travellers returning from the Nile and Near East, and the dawn of the Age of Enlightenment with its lively curiosity about the inhabitants of other lands which precipitated Europe into an unprecedented love affair with the magic of Cathay, as China was then known. The silks, spices, wallpapers and furniture were the province of the wealthy; ceramics touched all social classes.

The Subtitle, "The influence of Chinese and Japanese porcelain on eighteenth century European ceramics" was our starting point. Our search took us from the palaces of kings to the tables of the country squire, through earthenwares, tin-glazes, stonewares, soft paste porcelain, true hard paste porcelains and creamwares.

We were overwhelmed by the response to our appeal for examples, as collectors around Australia freely gave us access to their prized collections. We are very conscious of the privilege and trust shown us by these collectors and their unstinting willingness to share their collections and knowledge. Choosing the hundred and forty-five items for the final exhibition from more than one thousand items offered was a daunting task. We were able to include at least one piece from each of the offered collections, and must beg forgiveness from those whose prized pieces were not included - it even happened to us! It soon became apparent that we would reluctantly have to eliminate some classes.

The composition and categories of the eight groups emerged as we carefully considered the plethora of items offered. At this point we had been offered a wonderful range of European pieces, but few Oriental. We then set out to locate the Japanese and Chinese prototypes, without which there could be no story.

This search, in spite of the popular opinion, was very difficult - the oriental prototypes are far more elusive than we had thought! As each of these Oriental categories appeared, the themes for the eight groups crystallised.

A Chelsea Buddha and Guanyin had already come to light - now to find their Chinese prototypes. A visit to the reserve collection of the National Gallery of Victoria resulted in the joyful location of both the Guanyin prototype and a laughing Buddha. Our Blanc de Chine story began to take shape!

A group of three Fujian wares delicately sprigged with prunus blossom led us to the interesting and rare French and English copies, along with a waster from the site of the Bow factory which clearly shows the crispness of the sprigging before glazing.

In this class we were delighted to be able to include a group of three very rare Derby Planché period Blanc de Chine figures, two from a private collection, standing beside the one belonging to the National Gallery of Victoria, the first time these have been exhibited together. In fact the five Planché chinoiserie figures we show are the largest group to have been exhibited anywhere in the world!

The Chinoiserie group begins with two more of the Derby Planché figures, decorated with on-glaze enamel whose appearance is in such contrast to the stark whiteness of the Blanc de Chine versions. In this class we show the full whimsy of the English and French fascination with the mysterious land of Cathay. Here we introduce the Parasol and the Pagoda, symbols of the Oriental mysticism.

A Kakiemon bottle was the key to a class of ware illustrating the earliest European porcelain decoration in colours on the soft paste of Chantilly, the true hard paste of Meissen and then the soft paste of Chelsea and Bow. These designs from the Kakiemon kilns were perhaps the most influential of all on the earliest European porcelain manufactories, allowing the beauty of the porcelain to glow through the softly enamelled designs usually meticulously copied from the Japanese.

We were led to the next class showing the more elaborate Japanese design enjoyed by the emerging Japanese merchant class who were replacing the warrior class as the financial and political power base from the early 17th century. These flamboyant designs vibrantly decorated with bright enamels with rich gilding arrived in early 18th century Europe at an opportune moment where they were embraced by the Baroque taste of Holland and Germany. For the flagging tin-glaze industry it was much needed boost; for the emerging porcelain industry at Meissen an exciting stimulus. Following the enthusiastic acceptance of the style into England in the mid-18th century its continued popularity has ensured the survival of the "Old Japan" patterns even today.

Having considered the elaborate on-glaze enamel decorations of Japan we now welcomed the opportunity to explore the type of Chinese on-glaze decoration known as *famille rose*. This colour palette developed around Purple of Cassius, brought by the Jesuits from Holland in the late 17th century to China where it was first used on enamelled metal wares (*cloisonné*), and from the beginning of the 18th century on porcelain.



Purple of Cassius was precipitated from gold chloride and tin chloride and ranged from a rich purple to a delicate pink, depending on firing temperature. The quite European tonal quality of Purple of

Cassius required a change in the *famille verte* palette then in current use in China, which was achieved by the addition of arsenic or tin as opacifying agents.

The new Rococo style in Europe also demanded softer tones; the new *famille rose* palette fulfilled these European expectations.

The floral designs of the *famille rose* style developed from the traditional blue and white designs of the earlier period. It is exciting to see side by side versions of blue and white and *famille rose* peonies and roses depicted in the same traditional manner but given a new character by the *famille rose* palette.

Blue and white decoration has never lost its appeal in Europe and remains the most collected ceramic decoration of all time. Floral decoration on Chinese blue and white porcelains arriving in Europe from 1550 had a profound effect on tin-glaze decoration. By the end of the 17th century the trickle had become a flood, with thousands of pieces arriving on each ship from China for the insatiable markets of Europe. It is not surprising that blue and white became the dominant decoration on the tin-glazes of Europe, and was both the stimulation for and the first colour to be used on the earliest European soft paste porcelains of the Medici (Florence) in the 16th century and Rouen (France) at the end of the 17th century.

The superb lambrequins of Rouen and St Cloud hint at an Islamic origin via China. These we present on a Chinese Kangxi ginger jar, alongside the St Cloud and Worcester copies. Simple borders have obvious origins in the Chinese cell border, becoming more complex with the absorption of the cruciform border taken to China by the Jesuits, finally culminating in the elaboration of the most complex of them all - the Fitzhugh border - so rich in symbolism to the Chinese, but to the English just a pretty frame for the main decoration.

Landscapes likewise progress with time from simple and elegant to the crowded Export wares made in response to the English demand for ever more decoration, and in turn recopied by the English on their own porcelains at Worcester and Caughley and the creamwares and earthenwares of Leeds and Staffordshire. These English wares followed the Chinese to find a ready market in the Americas and the Pacific region, but never achieved the prodigious quantities of the Oriental Exports.

People began to appear in the landscapes, perhaps in response to the fascination with all things Oriental, eventually forming a distinct group of coloured Export wares in which the people have become the dominant decorative motif. The English interest in all things Chinese led to some quite amusing scenes, viz the tea bowl and saucer with medical scenes, and even stranger English versions in which even gravity is defied as furniture and people are suspended in mid-air!

To complete the circle, consider the Worcester tea pot enamelled with a reclining figure always described as Buddha - is he related to the Chinese Blanc de Chine figure with which we started? In English hands his whole personality has changed, he has become just a happy laughing figure and has lost the dignity of the original. Perhaps after all, this is the story we have told, where the solemn significance of original symbolism has become subjugated to the whim of the picturesque. We can make no apologies for the European treatment of the Oriental, if indeed they are needed, we must accept the modifications in the spirit in which they were made - to bring the mystery of a wonderful exotic land into the homes and lives of King and Squire.

## The International Seaborne Trade of the 17th and 18th Century

by Robert Bradlow

Eastward European seaborne trade was made possible after 1498 when Vasco da Gama sailed around the Cape of Good Hope, opening up the sea routes to East and South East Asia. Up to this time European traders had obtained Eastern goods from Arab traders in Mamluk, Egypt, which had arrived overland from China. (1) The Portuguese were now in a position to cut out these middlemen and to create a direct link to the lucrative trade in exotic goods such as spices, silks and porcelain.

Porcelain production in China was centred at Jingdezhen (as it had since the Song Dynasty). From the latter part of the 16th Century, during the reign of Emperor Wanli, specific wares began to be mass produced for export. These were known as Kraak wares, which were named after the Portuguese trading vessels (carracks) on which cargoes were shipped. Two of these porcelain-laden vessels, the St Iago and Sta Catharina were captured by the Dutch and sold in Holland in 1602 and 1604.

In 1596 the Dutch were to become the main competitors to the Portuguese after Spain imposed an embargo on Dutch ships entering Portuguese ports. (2) The Dutch therefore decided to develop their own trade links with the East and founded the Dutch East India Company (Verenigde Oost-Indische Compagnie, [VOC]) in 1602.

In 1622 the VOC set up an entrepot and trading headquarters in Batavia on the island of Java, which soon succeeded Macau (established by the Portuguese in 1557) to become the most important trading hub in the East. A Chinese trading community soon settled there and brought goods from China on an annual basis, which included silks, satin, damask and other coarse textiles, copper, iron utensils and porcelain of fine and coarse quality. These goods would then be trans shipped to South East Asia and the finer quality wares back to Europe via the Middle East. (3) In 1624 the Dutch built a fortified trading post on the island of Formosa (Taiwan) after the Chinese refused to grant them permission to do so on the mainland. Silks and porcelains were ordered from here and delivered from China.

During the politically unstable period of the early Transitional Period (1620's to the 1640s), the kilns at Jingdezhen began to concentrate more on export production as Imperial orders declined. With the removal of the stylistic restrictions of the Imperial Court, the decorators were able to experiment more with their medium. This resulted in wares with freer pictorial designs, where the decoration would either fill the whole surface of an open form ie. a dish, or run continuously over a closed vessel, such as a vase. This style was to ultimately influence Kangxi Period (1662-1722) and later 18th Century decoration. The white wares of the Dehua kilns (known as blanc de chine) from southern Fujian province are believed to have been produced since the late Ming period and began to be exported to Europe from this time.

When production at Jingdezhen ceased due to the Manchu invasion, the Dutch turned to Japan for porcelain. The Portuguese, who had earlier brought Christianity to Japan, were expelled in 1639, when the Japanese brought in their sokoku ('closed country') policy. Many Japanese converts were either crucified or forced to recant their new faith. The Dutch were the only Europeans allowed to trade with the Japanese and were given a trading base on the fan-shaped Deshima island in Nagasaki harbour. It was from here in the early 1660's that the first large shipments of Japanese porcelain, from the kilns at Arita, were shipped to Batavia or direct to Europe. These composed of blue and white (some in Chinese Transitional style), Imari (named after the port where they were packed) and Kakiemon wares. It was the latter two wares that caused quite a sensation when they arrived in Europe, as little brightly coloured enamel wares had been seen from the East up until this time.

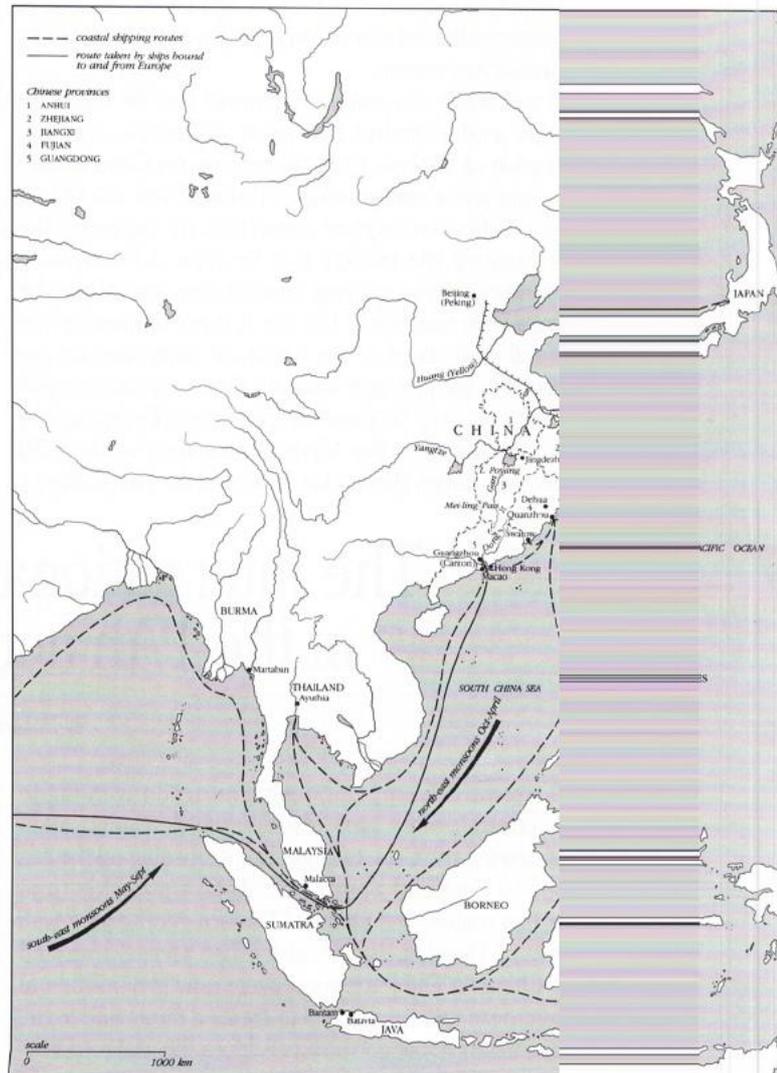
A great fashion for collecting Japanese porcelain soon developed in Europe. Notable collectors such as Augustus the Strong and Queen Mary had extensive collections. Designers such as Daniel Marot were commissioned to create designs for their display within

interior settings. No fine house was complete without rich display of these wares (4)

The Chinese were the only other merchants that were allowed to trade with the Japanese and it is believed they in fact shipped more porcelain annually than Dutch. This is quite plausible, as the Chinese ship these wares to Canton to be sold on to other European traders that called there annually. (5) The Chinese would have traded their silks for Japanese porcelain, as there was always a strong demand for this in Japan. documentary records of the Dutch trade are conclusive by any means and reference is only made to the official trade. (6) It is believed that a larger proportion was carried as private trade of the servants of the company.

In the mid 1680's, porcelain production resumed at Jingdezhen after Emperor Kangxi re-organised the kilns there. It is believed that the high quality *famille verte* and *famille noire* wares began to effect trade in Japanese wares, which were more expensive. The development of porcelain production at Meissen effected the trade in Japanese porcelain and by 1723 the Dutch had virtually stopped shipping it. (7)

It is important to mention that porcelain was only a small part of the overall trade with the East. Silks and spices had traditionally proved to be the most profitable



commodities and thus were the bulk of the trade. However from 1660, the most sought after (and thus valuable) commodity from China was tea. From the middle of the 18th Century seventy percent of a European ships cargo would have been tea. All other goods, although having intrinsic value (such as porcelain) were of secondary consideration. (8)

As Western trade with China developed and more nations took part (ie. Sweden, France and USA) the Chinese granted them permission to build their 'factories' at Canton. The Chinese were therefore able to control trade in one centre and keep the Europeans at arms length from their own people. Westerners had to reside in their own company buildings and had to return to Macau at the end of each trading season. Trade negotiations were also strictly controlled and could only be undertaken through specially appointed Co-Hong merchants.

In order to capitalise on the seasonal nature of trade at Canton, glazed porcelain blanks began to be shipped down to Canton from Jingdezhen to be decorated in enamels. This enabled orders to be completed as quickly as possible. The Europeans were now in a position to influence the decoration of wares to a greater degree than they had before. European designs from prints and paintings were thus copied onto porcelain by the local decorators. In addition to this, individual wares and complete dinner services bearing family coats of arms began to be ordered from Europe (especially England). These armorial wares have helped to provide a useful key in dating stylistic and technical developments in 18th Century Chinese porcelain. (9)

By the middle of the 18th Century, seaborne trade with the East had stabilised and large amounts of blue and white wares were produced at Jingdezhen for Western



domestic use. The reasons for the ongoing commercial success of these wares was because they were cheap, attractive and durable. A good representative example of these wares to come onto the

market recently, was the cargo of the Dutch ship the Geldermalsen, which hit a reef in the South China Sea early in 1752. From an examination of the sale catalogue, one can get a very good idea of the range of shapes and designs of the wares that were specifically tailored to the Western market. (10)

It was the rise in the popularity of the cheap and fine quality creamware or 'Queen's Ware' by Wedgwood in the 1760's and 1770's that finally brought an end to the large scale export of Chinese porcelain. (11) However, America was to continue to import Chinese wares in large numbers throughout the 19th Century.

#### Notes:

1. Ayers, Impey & Mallet, 1990, ch 1, Oliver Impey, 'The Trade in Japanese Porcelain', p. 15, (5).
2. Renauldi, p. 40, (49).
3. Kilburn & Sheaf, ch 1, p. 16, (32).
4. Ayers Impey & Mallet, ch 4: Oliver Impey, 'Porcelain For Palaces', p. 58/59, (5).
5. Ayers Impey & Mallet, ch 1: Oliver Impey, p. 20, (5).
6. Ayers Impey & Mallet, ch 1: Oliver Impey, p. 19, (5).  
Impey & Mallet, ch 1: Oliver Impey, p. 21, (5).
8. Kilburn and Sheaf, ch 2, p. 88, (32).
9. David S Howard, 'Towards More Accurate Dating of Chinese Export Porcelain 1690-1760, catalogue article, The International Ceramics Fair and Seminar Catalogue, (London, 1991).
10. See Christie's Amsterdam 'Nanking Cargo' sale catalogue, 1986.
11. Kilburn & Sheaf, ch 2 p. 99, (32) Jorg, 1982, (31).  
The International Ceramics Fair and Seminar catalogue, London, 1991, (74), Vainker, 1991, (62).

## Chinese Blue and White Porcelain, Export Art and Design

by Margaret Cone

China has long been famous as the country of porcelain, the most popular of which has been the under-glaze cobalt oxide blue decoration painted onto white porcelain. This was sought after all over the world and many pottery factories in other countries have endeavoured to make copies. Blue and white ware not only contain the artistic charm of painting, but was also inspired by the symbolism of flowers, fruits, animals, birds and figures in landscapes. These themes take the longest part of the decorative repertoire, especially for the export market.

The earliest Chinese high fired under-glaze cobalt blue decoration was made in the mid to late Tang Dynasty (9th - 10th Century), and was believed to have been

produced for the maritime export trade to the middle east. This early period of the use of cobalt led to the occurrence of three great waves of export from China. In the Yuan Dynasty (1271 - 1368), porcelain was shipped to Japan, Thailand, Philippines, Iran, Turkey and countries along the East African coast line. In the Ming Dynasty in the reign of the Emperors' Yongle (1403 - 1424), Xuande (1426 - 1435), and Jiajing (1522 - 1566) the trade in blue and white was mainly to countries in Asia and Africa. From the late Ming Emperor Wanli's reign (1573 - 1620) to the Qing Emperor Qianlong (1736 - 1795) export was spread more widely over Europe, Asia and Africa.

The porcelain capital of China is Jingdezhen in the southern province of Jiangxi and blue and white high

fired ware was made there from the very late Song Dynasty, reaching a period of maturity in the Mongol occupation of China during the Yuan Dynasty (1271 - 1368). Yuan blue and white ware was either decorated with Chinese cobalt oxide or imported cobalt oxide from Kashan in Persia. Chinese cobalt looks pale and soft but the blue of imported cobalt is bright and dense and the decoration more refined. In Ming times blue and white was made, not only for the export trade, but also for official use. The workmanship in the porcelain factories at that time was superb, with an even colour and regularity of design. In the Emperor Xuande's period, the porcelain had the reign mark of the Emperor painted on the base. From the late Ming and Qing Dynasties the colour became paler and the decoration more varied. In the 18th century commissioned copies of popular European paintings and designs, armorials and figures began to appear.

Symbolism was an important and tangible reassurance to the Chinese people of that time as life was hazardous then, longevity doubtful, fortunes made and lost, disease was prevalent, uprisings and wars endemic, so that blue and white porcelain painted with symbols not only reassured the artist potters who decorated it, but also those by whom it was used.

The variety of plants depicted was astounding. A botanical dictionary is helpful in identifying them. The most popular design was of the flowers of the four seasons, the lotus, peony, chrysanthemum and plum blossom. The LOTUS flower was the symbol of summer and Buddhist purity, because it grows upright it was painted with pointed petals and often had the shape of a seed pod at its heart. The PEONY flower was the symbol of Spring, wealth, honour, happiness, love and affection and an omen of good fortune. It was painted with soft, full curling petals. The CHRYSANTHEMUM was the symbol of Autumn and of longevity, and painted as a round bloom with a large number of regular petals. The PLUM or PRUNUS blossom symbolised Winter, longevity and rejuvenation. Plum blossom was always painted with five petals representing the FIVE GODS of GOOD LUCK. Associated with the Plum blossom which flowers before it sprouts leaves, are the evergreens in winter, the pine and bamboo which form the popular decorative motif of the "Three Friends in Winter", all standing for longevity. There are many more botanical decorations such as the camellia, poppy, iris, magnolia, orchid, lily and narcissus, but the rose was not a popular design; it symbolised youth, but not love, possibly because of its thorns.

The fruiting plants were also conspicuous. The PEACH symbolises long life and immortality, and has a very distinctive shape, a round fruit with a pointed top. The PERSIMMON symbolised joy and the POMEGRANATE with burst skin showing seeds inside promised fertility and the LINGZHI or sacred fungus was a symbol of immortality. DEER are often associated with this plant as they find the sacred fungus to eat and are themselves an emblem of long life. The GOD of LONGEVITY was depicted as an old man with high domed forehead and long white beard and was usually painted together with the deer, the fungus and the CRANE. Also painted on blue and

white porcelains are CLOUD COLLARS which represent fungus and CLOUD SCROLLS symbolising fertilising; WAVES stand for the elixir of life and strength, ROCKS represent durability and steadfastness. JEWEL grants every wish and the VASE is maintenance of peace.

The EIGHT IMMORTALS were depicted on late Ming porcelains. They were legendary beings of the Daoist said to have lived at various times and attained immortality through their studies of Nature's secrets. They were painted either together or as separate figures standing, seated, each one represented opposing conditions in life, ie. poverty, wealth, aristocracy, plebeianism, age, youth, masculinity and femininity.

The EIGHT BUDDIST SYMBOLS were also a popular antique design of a jar, conch shell, umbrella, cane, lotus, fish, wheel of the law and mystic knot.

Auspicious creatures were represented by the BAT which symbolised happiness and longevity, love of virtue and natural death. The BUTTERFLY stood for joy and the CRANE was one of the birds of the immortals; therefore symbolised longevity. DUCKS which mate for life represented conjugal felicity; as did the FISH which also stood for wealth and abundance. The MAGPIE was an omen of joy and the TIGER was the symbol of courage and bravery.

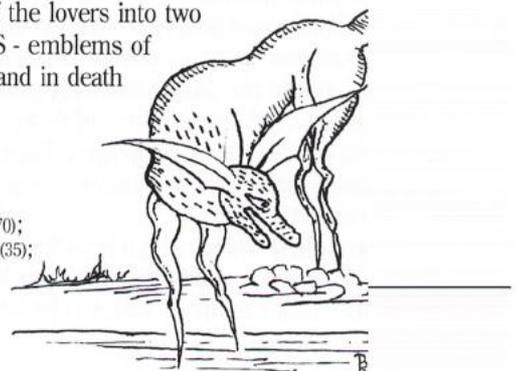
The Chinese decoration of the Four Great Mythical Animals, the DRAGON, the PHOENIX, the UNICORN Qilin and the TORTOISE are not usually depicted on export blue and white having been painted and reserved for official use.

Guanyin was the GODDESS of MERCY "she who hears prayers". She was a popular figure worshipped by those who desired offspring or protection at sea. Made at Southern Chinese kilns particularly the Blue and White moulded porcelain from Dehua in the province Fujian.

The WILLOW TREE was found in all areas of China and was the Buddhist symbol of meekness and a sign of Spring. The design of the well known Willow Pattern ware was originally obtained from Chinese sources and engraved in copper by the celebrated English potter Minton in 1780 for use in Thomas Turner's porcelain factory. The Willow Pattern Teahouse in Shanghai was said to have provided part of the scheme of decoration, which however may have been derived from the legend of the cow-herd and spinning maid, or more commonly it is thought that the story has been explained as portraying the secret love of young women for her Mandarin father's secret discovery, flight, pursuit of relentless parent and final transformation of the lovers into two TURTLE DOVES - emblems of constancy in life and in death undivided.

#### LITERATURE:

- Pusheng, 1992, (46);
- Macintosh, 1977, (37);
- Yeo & Martin, 1978, (70);
- Krahl & Ayers, 1986, (35);
- Clunes, 1987, (9);
- Williams, 1976, (69).



# The Influence of Japan on European Ceramics

by Roger McIlroy

Fashion has a great deal to do with the European ceramic factories taking up Kakiemon as a style of decoration. Its' use in Europe can be traced to the voyages of discovery and the subsequent fascination with the East that inspired the nobility of Europe to purchase porcelain and savour it in much the same way as they did gold, silver or jewels. The history of the Europeans relationship with the Orient had considerable influence on the style of decoration produced on the ceramic wares in Europe.

Prior to the end of the 15th Century, Europe's only contact with the Orient was via the "silk route" that was established by Marco Polo and had its end market place in Constantinople, the then hub of the Holy Roman Empire. The porcelains of China found their way to Persia and then onwards to Renaissance Italy where efforts were made to produce wares of a similar nature under the Medici rule in Florence. Such early attempts at ceramic manufacture in Europe however, were flawed as the necessary ingredient for porcelain manufacture was unknown and the best they could produce was a glass-like material that we refer to now as Medici porcelain. Typically, this Medici porcelain was decorated in underglaze blue reflecting the taste of Chinese Ming dynasty porcelain of the time. Colours on porcelain as used in China were still some way off.

It was the discovery by Vasco De Gama in 1497 of a sea-route via Cape Hope that suddenly made the Orient more accessible. This gave European traders the opportunity to import spices, silks and porcelain hitherto rarely possessed, in vast quantities to satisfy the wealthy consumers and curious collectors of Europe.

These East India companies of Holland, Germany, Portugal, England and Spain over the next three centuries developed trading partners and associations in the Orient that allowed them to trade endlessly to satisfy the tastes of the European nobility and wealthy classes. The drinking of tea created an insatiable demand in Europe; Columbus' later discovery of America would have the same effect with coffee and tobacco. The Chinese and Japanese influence with regard to ceramics can be traced both through discovery and fashion and also the history of the association of the trading companies and their oriental partners. Following the discovery of the sea-route in the late 15th century, vast quantities of Chinese blue and white porcelain were imported and even manufactured for the Europeans. These were landed and sold in vast auctions in Amsterdam on behalf of the Dutch East India Company. This porcelain as a cargo served a dual purpose: the first was to create a ballast for the cargoes returning with spices and teas from the Orient. Normally water was used as ballast, but of course with spices this was not practicable. Equally such spices were fairly loosely packed: compared to the modern compressed packaging of today, and therefore

their weight was minimal which caused a problem for any sea captain travelling the distance between the Orient and Europe. Of course the porcelain was also used as a trading item for the ship's captain and was sold with great success in the ports of Europe upon their return.

The influences that this Chinese blue and white porcelain had on local potteries can be perhaps best observed in the potteries of Delft in Holland who were quick to pick up on oriental design and repeat it on their own tin-glazed pottery wares. Whilst coloured porcelain had also been imported from Asia, it did not arrive in the quantities of blue and white until the 18th Century. When, in the middle of the 17th Century the Ming Dynasty collapsed in China, the internal disturbances of this country were such that the East India trading companies had to look for alternative ports of call as production declined so severely in China during this period. It was about this time that the Dutch East India company established a trading port in Japan in the Hizen province. They were quick to promote in Europe the Japanese porcelain of the area produced in Arita, Imari and Nabeshima. It was here at the end of the 17th Century that the wares of Sakaida Kakiemon were first noticed. The reason that porcelain was made here was because of the abundant supply of almost pure kaolin: the stone that makes real porcelain by its mixing with china clay. In addition, the area around Arita was abundant in local pine forests which were also needed to fuel the kilns to the temperatures required in order to make the two stones fuse.

This ware exported to Europe, was quite different to that which had been seen before. The Japanese were aware of the beauty of their white porcelain and the Kakiemon family used their uncluttered and asymmetrical designs to enhance the white surface rather than overpower it. The Kakiemon-style with its brilliant red, blue, green and yellow enamels along with its asymmetrical designs coincided with the development of the rococo styles in Europe and such asymmetry found a receptive audience eager for the novelty of this design. The Dutch East India Companies importation of quantities of Kakiemon wares into Holland were noted by their ruler, William of Orange. Factories in Delft repeated the decoration and the King acquired quantities of this coloured ware. Previously, his use of Dutch Delft blue and white in his palaces and by way of ceramic tile decoration in his bathrooms and dairies had influenced his fellow nobles. Now with his wife Queen Mary of England and his move to take up the role of King William III of England, he and his wife furnished their new home at Hampton Court with Kakiemon porcelain brought to Holland via the efforts of the Dutch East India Company.

Augustus the Strong, Elector of Saxony and King of Poland so liked the Kakiemon wares that he bought a castle in Dresden in 1717 to house his collection and he renamed it

the Japanese Palace. In Northern France at Chantilly Louis-Henri De Bourbon, Seventh Prince de Condé also collected wares from the Arita province and furnished his chateau with it. The establishment of his own porcelain manufactory saw by 1740 almost the sole production of wares in the Kakiemon taste. So it was that the patronage of the nobility of Europe dictated the taste of the time and therefore the fashion extended to all those of the wealthy classes.

Perhaps most noticeable and most thorough in the development of the Kakiemon style in Europe was that made at Meissen in Germany. Augustus the Strong was so excited by the porcelain product that he strived to copy the productions both in paste and decoration. So far, no-one in Europe had discovered the secret of porcelain manufacture: some soft paste or artificial porcelains had been seen but no true porcelain. The Elector employed an alchemist called Johann Freidrich Böttger in order that he should discover the secret of its manufacture. Augustus enjoyed the position of having perhaps the wealthiest state of the Roman Empire, and with most of the gold and silver mining. He was keen for his alchemist to discover the secret of making gold as well as porcelain. When in 1711 he stumbled upon kaolin as the missing ingredient and managed to produce some porcelain, it followed Oriental prototypes particularly in form and later in decoration. Böttger's unfortunate death in 1719 delayed the Meissen factory's production but shortly after 1720 the kilns of Meissen were up and running at first slavishly copying oriental designs and later developing them. Efforts to produce an underglaze blue decoration were never very successful at Meissen, but great success was achieved with the same colours as used in Japan of iron-red, bluish-green, yellow and light-blue. The use of gilding to further enhance the surface was added. Painted asymmetrical motifs of banded hedges, Indianische Blumen (flower sprays), quail and millet, flying squirrels and dragons made effective use of the white porcelain surface. Early technical difficulties in the firing of the kiln meant that shapes tended to be of square, hexagonal or octagonal sections or relatively small in size to avoid the suffering of damage and distortions in the kiln. This equally suited the copying of Kakiemon wares which tended to follow these shapes.

Whilst initially European decoration faithfully reproduced the Japanese original, this eventually gave way into developing decoration of a more European style. Initially this was European interpretations of the mystical orient but gradually this developed through the baroque period through to the rococo designs of Europe which more depicted European court life.

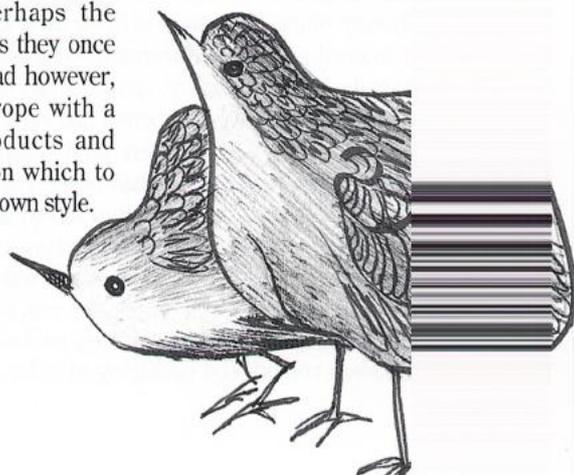
An interesting development of European copies of Kakiemon wares can be seen in the so-called 'hob-in-the-well' pattern. Europeans endeavouring to reproduce the design from the Japanese original failed to understand the Chinese legend upon which it was based. The painting represents the boyhood of Ssu Ma Kuang (1019-86), a Chinese sage of the Song Dynasty, whose playmate fell into a large fish bowl and was in danger of drowning. In order to save his companion, he smashed the bowl with a stone which let the water out. So impressed were the Chinese with the boys quick thinking, that the story became immortalised. The European porcelain decorator was, however, ignorant of the legend and depicted

the vase half buried in the ground, smashed at one side & Kuang pulling his companion through the top, which course he could have done without breaking the vase.

At Meissen the decorators Adam F. Lowenfinck, J.E. Stac C.F. Herold, J.G. Herold and P.E. Schindler and the gilt Sueter developed a style that combined both precise copy and fictional fantasy inspired by the Japanese ware. Important early baroque dinner services such as the S service made at Meissen for Count Brühl made effective use of indianische Blumen lightly scattered over the wonderfully moulded and definitely European inspired surface. The decoration designed by Stadler, Herold and Schindler went on to incorporate many more colours than used by the Japanese and to cover much more of the surface than the Japanese were inclined to. This love of chinoiserie overflowed from porcelain onto furniture into silver & through other mediums. These European interpretations of the Chinese and Japanese on the whole, depict European like figures in feature and dress pursuing regal habits understood in monarchal Europe.

With the discovery of porcelain manufacture in Europe & the importation in vast quantities from Asia of Oriental ceramics, the spread of manufacture and decoration was rapid. By 1750 not only was porcelain in the Kakiemon taste seen in France and Germany but the English factories Chelsea, Bow, Worcester and Derby had been producing copies and developing their own styles such as the Josiah Reynolds pattern, Queen Charlotte pattern and blue-square wares. In Italy at Doccia, Venice and Naples the Kakiemon style appears. Augustus the Strong's sister married Charles VI of the two Sicilies and it is not surprising to note that Meissen porcelain was part of the dowry: these gifts doubt had an effect upon the decorations produced at fledgling Capodimonte works. The only major European factory to miss the Kakiemon style was the Sèvres factory patronised by the Kings of France. This soft paste porcelain factory reached its peak in the 1760's some 20 years after Kakiemon designs of Meissen, Chantilly and Bow.

Interestingly the European efforts to produce their own porcelain was not purely based on artistic grounds. Here & a product in high demand in Europe, that through purchase in the Orient created a huge trade deficit. European ceramic production soon reduced the need to rely upon importation. Production by European factories gave patrons the opportunity to acquire commissioned works necessarily borrowed from oriental design. As science & availability develops, fashions change and by the late 18th century China and Japan were not perhaps the mystical places they once were. They had however, provided Europe with a range of products and decorations on which to establish their own style.



# Derby Chinoiserie Groups

by Robin Barkla

The finest English porcelain figure sculpture was produced between 1750 and 1760, when the initial technical difficulties had been partially overcome, but before the potters had had sufficient experience to lose respect for their material. The Derby paste is admirably handled, with great breadth and simplicity, in the five groups of Chinese figures produced around 1750 to 1754. Their exceptional modeller evidently left the manufactory soon after this, as no later Derby figure shows the élan or the three dimensional sense of depth and mass for which these early models are so remarkable. They have become known as a set of Senses, and are reminiscent of the Chinoiseries of François Boucher, in particular of six engravings based on Boucher's designs of Senses, announced in 1740 by Gabriel Huquier. These are somewhat similar, but are not the source.

The faces of these Derby figures show a Meissen influence when compared to faces in French Chinoiserie engravings, so the groups probably derive from Meissen, some of whose models were inspired by engravings after Boucher. Kaendler utilised such engravings, but his actual figures are unequivocally German. In the two examples of the Derby group known as "Sight", latterly known as "Hearing", numbers 9 and 29 in the exhibition, it is difficult to tell what the lady is doing with her hands, presumably because of subsequent repair, but from their alignment on the only known example in which her hands seem to be original and unaltered, she may have been holding a parasol over the man. The likely prototype is a Kaendler group of about 1735 in which the lady holds a parasol over the man in this way, and a bird is perched on the man's knee. The bird in the coloured Derby group appears to be contemporary to the figure group, as its colours are those on the rest of the group. There is also a Meissen group which may have had a strong influence on

the group described as "Touch", number 8 in the exhibition, or perhaps even been its inspiration, but no prototype has yet been identified for the other three groups.

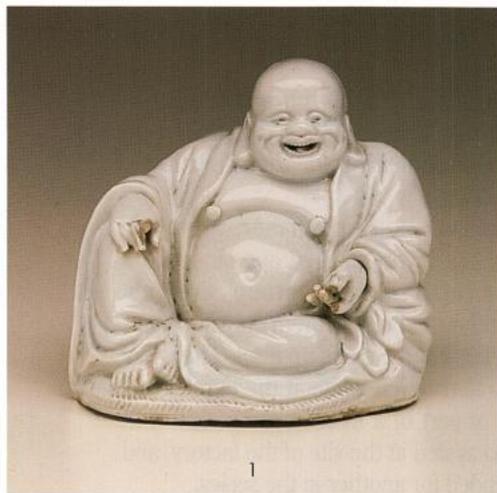
When the Derby groups are seen together, with their considerable difference in scale, they appear to be a series rather than a set. Two of the groups are only known in the white today, and one of them only in colour, so none of the surviving groups make up a set. They may well have been decorated or left white at the purchaser's request. The model of part of a man's head included in the exhibition was excavated at the site of the factory, and could have been intended for another in the series.

Glazed white figures were only popular for a brief period in the early 1750s, and the undecorated Derby groups are amongst the earliest products of the manufactory. They rely solely on form and texture to make an impact, and the layer of glaze adds life and a sensuous quality, even though some of the finer details are partially obscured. When the demands of fashion changed, most figures were decorated. The delicate flat washes of colour on the two groups exhibited are believed to be amongst the earliest attempts at decoration at the manufactory, at a time when some Derby figures were being more ambitiously ornamented at William Duesbury's decorating establishment in London.

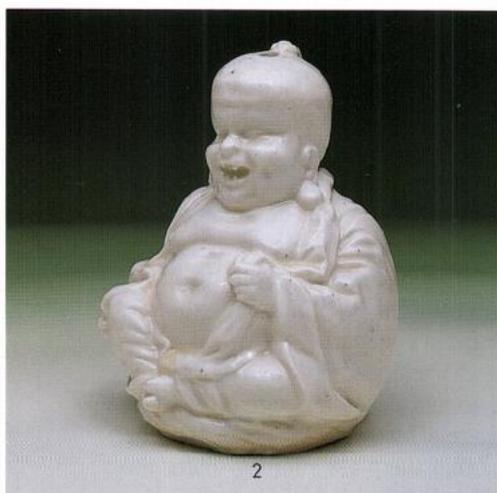
The groups show the characteristic dry edge of Derby at this period - an area around the lower edge of the base which is devoid of glaze. This occurred because of the attempts made to prevent the glaze running under the base during firing. The disfiguring black specks often found on early Derby can be seen as well. These occur either because dirt has collected in tiny holes in the glaze caused by trapped bubbles of air which have burst, or are actually black specks which adhered to the glaze in the kiln.



# Blanc-de-Chine



1



2



3

White porcelain, almost sculptural in quality, first appeared at Dehua in Fujian Province in the 17th century, the Qingbai wares of the Song Dynasty. The colour of the porcelain in the early period faint pink tone, through pure white in the 18th century to a slight blue tinge in the 19th century. Always highly valued, Blanc-de-Chine wares were not designed for export. The figures of Guanyin, the ceremonial libation cups and incense burners were made in West in limited numbers. Their impact on the emerging porcelain industry ensured that these were the first pieces of beautiful soft paste porcelain at Rouen and St Cloud and at Meissen. By the middle of the 18th century Chelsea was producing their high quality Blanc-de-Chine ware.

## 1 Laughing Buddha Mi Lei Fo

China Dehua, Fujian 18th century  
Height 13 cm.  
Unmarked  
Hard paste porcelain  
National Gallery of Victoria - Howard Spensley Bequest.

Well-known even to Westerners as the jolly laughing Buddha with his much associated with little children and home life, he is often found in the courtyards of Chinese houses.

He became known as Pagod in the West, particularly at Meissen.

## 2 Pagod

England Chelsea 1745 - 50  
Height 16 cm.  
Unmarked, (Triangle period).  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chelsea Pagod closely copied from the Chinese, as in No. 1. This is the quality of the early paste.

A similar piece is in the Rous Lench collection, (no 897).

## 3 Guanyin

China Dehua Fujian 1662 - 1722, Kangxi Period  
Height 18.5 cm.  
Unmarked  
Hard paste porcelain  
National Gallery of Victoria - Presented by H.W. Kent, 1964

A Chinese figure of Guanyin, the Goddess of Mercy, seated in robes of Buddhist coats and holding an ambrosia bottle. This is an early figure of the pink colour of the body.

## 4 Guanyin

England Chelsea 1745 - 49  
Height 10.5 cm  
Unmarked, (Triangle period).  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chelsea Guanyin closely copied from the Chinese as in No. 3. This is the same milky white paste as in No. 2.

LITERATURE: Legge, 1984, ex. no. 2. (36)

## 5 Whistle

China *Southern Fujian* Circa 1720  
Height 2.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Chinese figure of a seated monkey with a whistle, mimicking the Dutch merchants of Batavia. The highly kaolinic paste is white and carries a thick glaze varying from snow white to ivory.

"Singeries", a type of chinoiserie in which monkeys replace humans, first appeared in France in the late 17th century, and were used with brilliant effect by Christophe Huët (fl circa 1735) in the decoration of the Château of Chantilly.

LITERATURE: Gordon, 1978, p. 90, pl IX, (23); Godden, 1979, pl. 200, (22); Honour, 1961, (27); Scheurleer, 1966, pls. 326 & 329, (53).

## 6 Whistle

China *Southern Fujian* Circa 1700  
Height 3 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Chinese figure of a seated Dutchman with a whistle. Sometimes small animals were depicted, but mostly naïve European figures.

LITERATURE: Gordon, 1978, pl. XI, (23); Godden, 1979, pl. 200, (22); Scheurleer, 1966, pls. 326 & 329, (53).

## 7 Whistle

Japanese Circa 1730  
Height 3 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Japanese figure of a seated Dutchman with distinctly Japanese features. This is clearly a copy of the Chinese No. 6. These three whistles are still functional.

LITERATURE: Gordon, 1978, pl. XI, (23); Godden, 1979, pl. 200 (22); Scheurleer, 1966, pls. 326 & 329, (53).

## 8 Chinoiserie Figure Group: Touch

England *Derby, Planché period* Circa 1750  
Height 24 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

The bearded Chinese man wears a long tunic with deep cuffs, a cloak and a floriform hat, and raises his right hand, which perhaps held a cane with which to chastise the small Chinese boy kneeling to his left. All five examples known are undecorated.

Another example is in Victoria and Albert Museum, London (Schr.L284), and another in Cecil Higgins Museum, Bedford.

## 9 Chinoiserie Figure Group: Sight

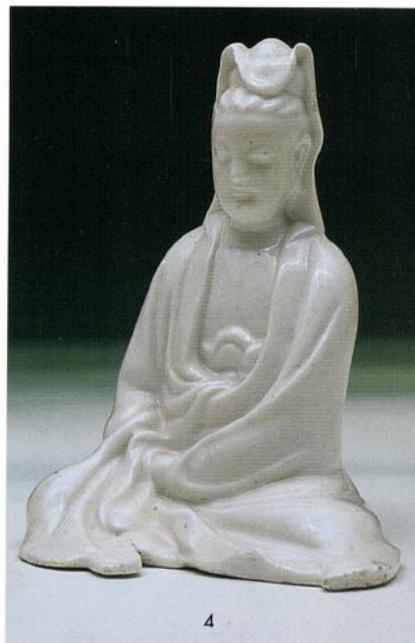
England *Derby, Planché period* Circa 1750  
Height 20.2 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

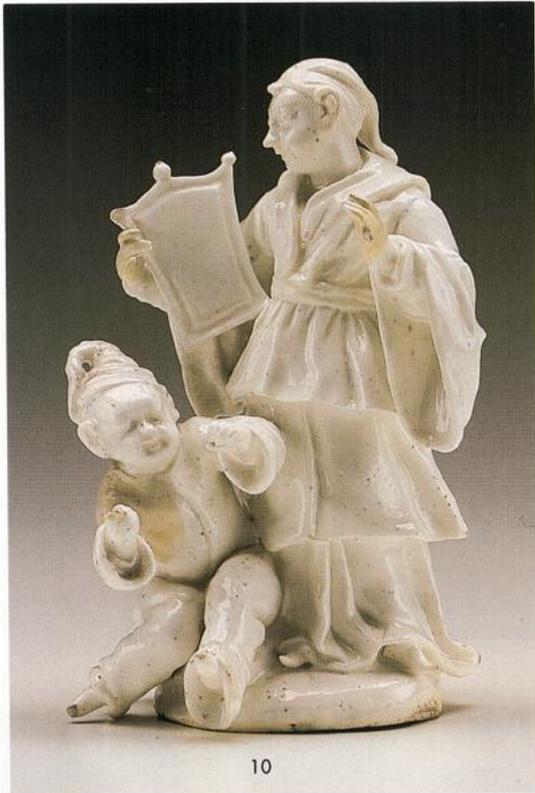
A Derby figure of a Chinese lady seated on rock work wears a long belted robe with deep cuffs, and a cap over her hair. A squeeze of her hair was found amongst the moulds now preserved at the museum of Copeland-Spode Pty. Ltd, Stoke on Trent. She holds a broken stem in her right hand and gestures to a bearded and moustached Chinese man seated below her to her left. He wears a long robe also with deep cuffs, and has his left hand raised. This example appears to be unique in that he holds a flask in his right hand. Exhibited: The 50th Anniversary of the English Ceramic Circle 1977 No. 148.

Six undecorated examples are known.

One is in the British Museum (IL4) and another in Colonial Williamsburg (1962.14).

LITERATURE: Bradley, 1978, pl. 6, (6).





10

## 10 Chinoiserie Figure Group

England *Derby, Planché* period 1750 - 55

Height 21.2 cm.

Unmarked

Soft paste porcelain

National Gallery of Victoria - Felton Bequest, 1938; 3811/E

A Derby figure group of a Chinese lady wearing layered garments, towards a mirror supported on her right arm, and a seated child wearing long trousers. The group was purchased from the collection of Wall. The lady was then described as holding a mirror and the group has been although at times it has been thought to represent Hearing

## 11 Tea Bowl & Saucer

England *Bow* 1748 - 50

Bowl, height 5 cm, diameter 7.5 cm; Dish, diameter 11.5 cm

Scratch "R" in dish and scratch "T" in bowl

Soft-paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

A Bow tea bowl and saucer with shaped rim, the exterior sprigged with prunus blossoms. The tight glaze has a slightly bluish tone and footrim. The clear greyish translucency with blue specks is unique wares made between 1748 and 1750, and is due to the inclusion of white Chinese porcelain, ground and added to the paste.

The shard shown is of a similar shape and date. It was excavated from sight by Dr. David Redstone in 1969.

LITERATURE: Klaber & Klaber 1978, (33); Schreiber Collection, no. 1 Cushion, 1982, refers to the incised "R", (11).



15

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## 12 Chocolate Cup

England *Bow* Circa 1755  
Height 6.75 cm, diameter 7.5 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Bow two-handled chocolate cup with sprigged prunus blossom, inspired by a Chinese libation cup.

This Bow form is also referred to as a caudle cup, from the concoction of warm gruel for invalids, made from wine or ale with eggs, bread or oatmeal, sugar and spices.

The shard shown shows the sprigging similar to the Chocolate Cup and was excavated from the Bow factory sight by Dr. David Redstone in 1969.

LITERATURE: Gabszewicz & Freeman, 1982, (19).

## 13 Coffee Cup and Trembleuse Saucer

France *St Cloud* 1720 - 30  
Cup height 7.5 cm, diameter 7 cm; Trembleuse diameter 13 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A St Cloud coffee cup and trembleuse saucer sprigged with prunus blossom in the Chinese manner. The handle, apparently unrecorded at St Cloud, appears on Meissen Böttger red stoneware circa 1715.

The trembleuse saucer was to prevent spillage of the contents in a unsteady hand, and was usually used under a coffee cup, but also under bouillon, chocolate or tea cup.

LITERATURE: Savage, 1969, (52); Jedding, 1979, pl. 12, (30);

Garbisch Collection sale catalogue nos. 169 & 170

## 14 Tea Pot & Stand

France *St Cloud* Circa 1740  
Tea Pot height 10 cm, length 15.3 cm; Stand height 3.4 cm, length 12.4 cm.  
Unmarked  
Soft paste porcelain  
National Gallery of Victoria - Felton Bequest, 1980; D390/1980

A St Cloud gourd-shaped teapot and stand with a handle formed as the recurving stalk of the gourd, the body sprigged with prunus blossom; on a deep, boat-shaped stand.

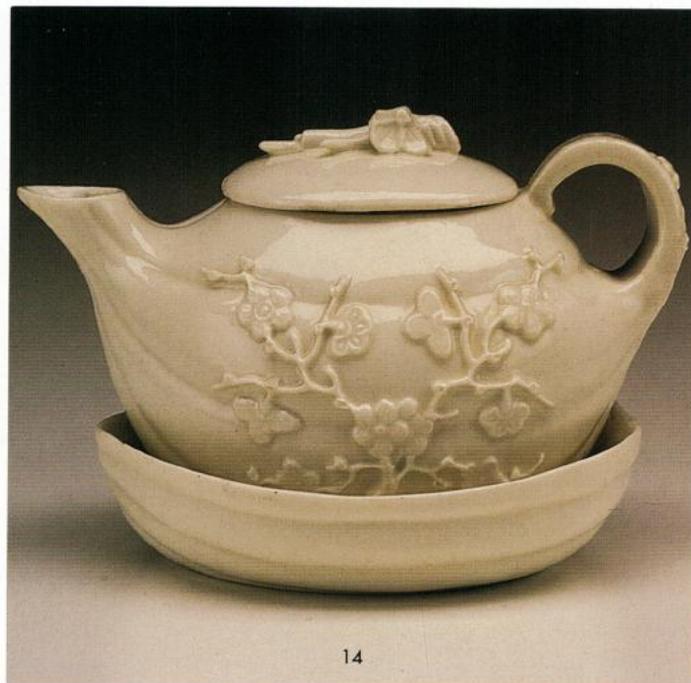
The shape was also made at Chantilly and Meissen.

## 15 Covered Bowl

England *Bow* 1752  
Height 18 cm, diameter 13 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Bow covered bowl of European shape with acorn knob, sprigged with prunus blossom in the Chinese manner.

The lead glaze shows typical crazing of this period, and yellowish tone, in complete contrast to No. 11. LITERATURE: Gabszewicz & Freeman, 1982, pl. 21 & 39, (19).



## 16 Coffee Pot

England *Chelsea* 1745 - 49  
Height 23.2 cm  
Incised triangle  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chelsea coffee pot of European rococo silver shape, moulded and sprigged with flowering tea plant (*Camellia*). This coffee pot shows a magic mixture of European design and Chinese decoration. A similar piece is in the Victoria and Albert Museum, London.

LITERATURE: Legge, 1984, shows a coloured version of a similar piece, (36); Mackenna, 1969, pl. 9, (38).

## 17 Tea Pot

Japan Circa 1720  
Height 8.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Japanese tea pot moulded as a quince, but in white porcelain rather than the more usual red stoneware.

Meissen examples of this form exist. The spout is an early replacement in silver.



**18 Cosmetic Pot**

France *St Cloud* Circa 1730  
 Height 5.5 cm; diameter 4.5 cm.  
 Unmarked Soft past porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A small St Cloud pot with sprigged prunus blossom in the typically beautiful translucent soft paste.  
 The characteristic oiliness and rich almond colour of the lead glaze are also seen in Nos. 13 and 14.

**19 Libation Cup**

China *Private kiln, Dehua, Fujian Province* 1630 - 50  
 Height 5 cm  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chinese libation cup of eight-lobed form, deeply flared from a small base on a narrow footrim. Decorated with two curving branches with prunus flower heads. This piece shows the glossy milky appearance of the earliest of the Dehua wares with a jade-like glaze and the palest suggestion of a rosy tinge.  
 The libation cups were for ceremonial and religious observance.

**20 Libation Cup**

China *Private kiln, Dehua, Fujian Province*. Early 18th Century (Qing Dynasty)  
 Height 5 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A small Chinese bowl mounted on a low stemmed base. The porcelain is a 'clinical' white and relatively finely potted with a grey-blue glassy glaze. Decoration is on one side with a continuous stem of flowering prunus.  
 This form was evidently produced from the early Qing period until about 1930 with relatively minor, albeit significant, variations of potting, fabric and decoration.

**21 Egg Cup**

England *Bow* Circa 1752  
 Height 6 cm.

Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Bow egg cup on a spreading base, sprigged with prunus blossom in the typically beautiful translucent soft paste.  
 LITERATURE: Schreiber Collection Catalogue, no. 164.

**22 Knife**

England *Chelsea* Circa 1755  
 Handle length 12 cm; blade length 17 cm.  
 Unmarked, Red Anchor Period.  
 Soft-paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chelsea knife handle sprigged and moulded with tea plant and prunus blossom in the typically beautiful translucent soft paste.  
 LITERATURE: Stevenson, 1990, pl. 4, (59).

**23 Knife**

England *Chelsea* Circa 1755  
 Handle length 14 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chelsea knife handle sprigged and moulded with prunus blossom in the typically beautiful translucent soft paste.  
 LITERATURE: Stevenson, 1989, pl. 184.i, (59).

**24 Knife**

England *Bow* Circa 1755  
 Handle length 9.5 cm.  
 Unmarked Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Bow pistol-shaped knife handle sprigged and moulded with prunus blossom in the typically beautiful translucent soft paste.  
 LITERATURE: Gabszewicz & Freeman, 1982, pl. 88, (19); Stevenson,

# Chinoiserie

The magic and mythology of the East, reinterpreted but not necessarily understood by the West, allowed a new freedom in design and decoration. Each country superimposed its own distinctive ethos, and the end result was a cacophony of European ideas dressed up in Chinese costume, but in reality belonging truly to neither.

## 25 & 26 Arbour with Chinese Musician

England *Chelsea* Circa 1765 - 69  
Height 40 cm.  
Gold Anchor  
Soft paste porcelain  
Lent by a Members of the Ceramics and Glass Circle.

Two Chelsea figures of Chinese musicians playing European instruments, each seated in a European trellised arbour encrusted with flowers. The two figures photographed are from different sets, showing the variations created by the extensive and individual hand modelling involved.

Trellised gardens of the period are still to be found in Europe, especially in Brussels. The French trellised arbours featured in François Boucher's prints were the source for the Meissen groups of the 1760s. The English Ambassador to the Court of Saxony sent current Meissen models to Chelsea for copying, thus ensuring that Chelsea remained at the vanguard of style.

LITERATURE: Legge, 1984, ex. no. 148, (36); Harris, 1974, (25).

## 27 Tea Caddy

Germany *Meissen* Circa 1730  
Height 10.1 cm, diameter 7.5 cm.  
Gilder's numeral "35" under cover  
Hard paste porcelain  
National Gallery of Victoria - Felton Bequest, 1939; 4556/D3

A Meissen baluster-shaped hexagonal tea caddy with cover, imaginatively painted with exotic Mandarins, in fantasy landscapes featuring banners, parasols and pagodas.

This intricate and whimsical painting is a fine example of the quality of painting at Meissen under the inspiration of Johann Gregorius Höroldt in the 1730s.

LITERATURE: : Syz, Miller II & Ruckert, no. 38, (61).

## 28 Chinoiserie Figure Group: Taste

England *Derby, Planché period* Circa 1754  
Height 21.4 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Derby group of a Chinese man with a long pointed beard and large moustaches, standing holding a bottle in his left hand, about to taste from a cup in his right hand. He wears a cap, and a long cloak over a jacket and trousers. Two more bottles are at his feet. The Chinese boy wears a similar cap, jacket and trousers, and clammers over an overturned basket of bottles, holding a tasting cup in his right hand.

Conceived as a more compact group, the figures separated in the kiln, and a resultant large fire crack was filled before glazing and decoration. This separation has occurred on at least two of the other three examples known, one of which is mounted in Louis XV ormolu and tole-peinte. All are decorated, and the other examples use much stronger colours which date the decoration after 1754.

Exhibited in exhibition "Artistic Beauty of the Centuries", May 1966, New York City. An example is in Victoria and Albert Museum, London (C103.1938), and another in Metropolitan Museum of Art, New York.

## 29 Chinoiserie Figure Group: Sight

England *Derby, Planché period* Circa 1752  
Height 18.6 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A similar Derby group to No. 9, but instead of the lady holding a piece of stem in her





30



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right hand, a bird perches on that hand - the only known example of the flask, the man holds in his right hand a short scroll. The addition of colour places the group in striking contrast to No. 9. Four other decorated examples are known - in Victoria and Albert Metropolitan Museum of Art, New York, British Museum, London, Clandon Park, Surrey.

### 30 Two Handled Chocolate Cup & Saucer

England *Worcester* Circa 1770  
Cup height 7 cm, diameter 9.7 cm; Saucer diameter 14.7 cm  
Square seal mark in under-glaze blue on both pieces.  
Soft paste porcelain  
National Gallery of Victoria - Colin Templeton Bequest, 1980

The Worcester cup and saucer, with elaborate silver shaped panels reserved on the blue-scale ground and edged with exceptional Rococo framework, where one might expect to find flowers, vases, and Chinese musicians. They are perhaps painted by John Donalds (1750-1800). The interior band of gilding is in the baroque Laub-und-Bandelwerk (strap work) used at Meissen from 1723 and at Vienna.  
LITERATURE: Hackenbroch, 1957, pl. 117, no. 298, (24); Sandon, 1993, (51).

### 31 Tea Pot

England *Chelsea* 1758 - 65  
Height 12.6 cm, length 19.3 cm.  
Gold Anchor  
Soft paste porcelain  
National Gallery of Victoria - Anonymous Bequest, 1980

A Chelsea tea pot of rococo silver shape, with a blue ground close to Sevres, richly gilded with musicians in arbours. The aspect illustrates an Oriental musician playing the triangle. The reverse shows a delightful Chinese figure in gold silhouette were used on Meissen porcelain by Hausmaler in the 1720s.  
LITERATURE: Syz, Miller II & Ruckert, 1979, (61); Walcha, 1973, (61).

### 32 Wine Cooler

France *Vincennes* 1753  
Height 19.3 cm, diameter 20.2 cm.  
Year mark "A" for 1753 in under-glaze blue  
Soft paste porcelain  
National Gallery of Victoria - Felton Bequest, 1976; D05

The Vincennes seau à bautille has richly gilt foliate handles in the form of a landscape displaying both the parasol and the pagoda. The decoration is in the manner of François Boucher, court painter to Louis XV, who supplied designs for the King's porcelain factory. His pupil Jean-Baptiste LeRoux influenced the spread of rococo taste to England.  
LITERATURE: Eriksen & de Bellaigue, 1987, p. 265, pl. 80, (16).

### 33 Plate

England *Chelsea* 1750 - 52  
Diameter 22.5 cm.  
Unmarked, Raised Anchor Period  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chelsea silver-shape plate painted in bright enamels with the dragon pattern reinterpreted in a whimsical European manner.  
LITERATURE: Legge, 1984, ex. no. 44, (36); Mackenna, 1969, (1987, pl. 60, (1)).

### 34 Covered Vase

England *Worcester* Circa 1770  
Height 34.6 cm, diameter 14.6 cm.  
Gold dot on base  
Soft paste porcelain  
National Gallery of Victoria - Colin Templeton Bequest

A Worcester covered jar showing a wonderful combination of Japanese shape, Chinese diapered borders and whimsical exotic birds, peacocks and pheasants as seen by English eyes. This piece epitomises Worcester's mastery of chinoiserie.  
LITERATURE: Sandon, 1993, (51).

# Kakiemon

The Sakaida family of Korean potters working in Arita County in Japan from the early 17th century were given the name Kakiemon, meaning persimmon, thus honouring their development of the distinctive red enamel. Although at first imitating the Chinese wares of the late Ming period, a distinctive style soon crystallised. The wares are characterised by THE NIGOSHIDE (milk-white) body, with either under-glaze cobalt and/or iron red colours, or the more predominant on-glaze typical palette of iron red, turquoise, green, brown and sometimes lavender. The entire effect was a delicate asymmetric design mainly derived from nature - the well-loved and familiar grasses, pines, bamboos, prunus and chrysanthemums, among whom were animals, birds and people - laid gently around and on the small and delicate shapes, always exposing the beauty of the milk-white body. The end of internal wars signalled the reduction of power of the warrior class, allowing the taste of the emerging middle class to influence the art and subsequently ceramics of the new Japan.

## 35 Saucer

England Chelsea Circa 1752  
Diameter 11.5 cm.  
Raised Anchor Soft-paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

Chelsea octagonal saucer painted in on-glaze enamels closely copying the Kakiemon style. Around the outer part of the dish is an extended landscape with pine, bamboo and prunus (The "Three Friends") flanked by a standing and flying crane and a "Flaming Tortoise" amongst rocks. In the centre is a coiled dragon.

Chelsea made three sizes in these octagonal cups and saucers

LITERATURE: Ayers, Impy and Mallet, 1981, (5).

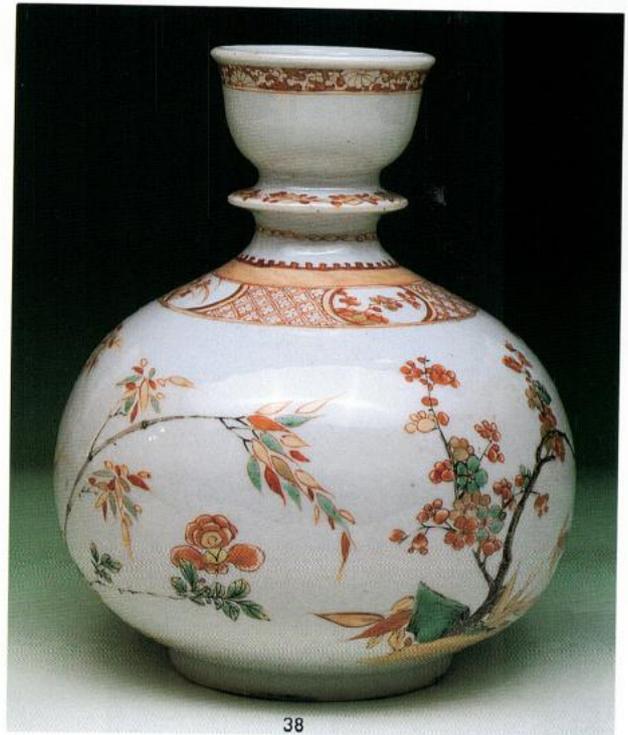
## 36 & Tea Cup, Coffee Cup & Saucer

37

England Bow 1758 - 65  
Tea Cup height 4 cm; Coffee Cup height 5.5 cm; Saucer diameter 11.5 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A reunited Bow tea cup, coffee cup and saucer, the tea cup with crabstock handle. Painted in enamels in the traditional Kakiemon palette with the "Two Quail" pattern within a scrolling foliage border in red and gold.

LITERATURE: Ayers, Impy and Mallet, 1990, (5).



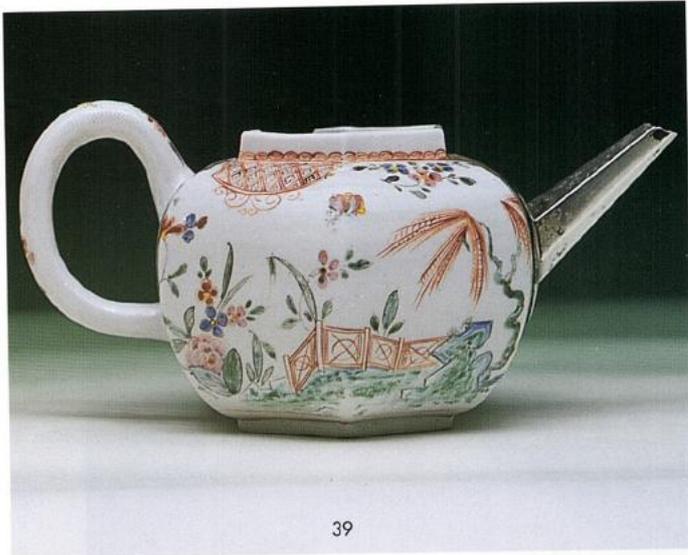
## 38 Bottle

Japan Kakiemon - Arita End of 17th Century  
Height 18.5 cm, diameter 17 cm.  
Unmarked  
Porcelain of the Kakiemon type  
Lent by a Member of the Ceramics and Glass Circle.

A Japanese Kakiemon saki bottle with a top in the shape of a saki cup painted with on-glaze enamels in persimmon red, green and brown, showing the traditional Japanese relationships between pine tree, flowers and grasses.

This piece is the prototype for European Kakiemon style, both the shape and decoration being copied at Meissen, Bow, Chelsea, Worcester and other factories.





39

### 39 Tea Pot

England *"A" Mark Class* Circa 1750  
 Height 8 cm, diameter 12.5 cm.  
 Scratched "A" mark  
 Hybrid hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A hexagonal globular tea pot with a loop handle, belonging to the Scr class, painted in the Kakiemon style closely following No. 38, with a flowers and trees growing behind rocks, an insect above the handle shoulder, alternate panels of black and iron red diaper pattern and flow Little is known about the origin of wares bearing the scratched "A"; su Vauxhall, Birmingham, Scotland, several West Country factories as ye even Italy! The silver spout is an early replacement.  
 LITERATURE: Mallet, 1971, (40); Christies' Sale Catalogue, London, N

### 40 Ginger Jar

England *Bow* Circa 1749  
 Height 17.5 cm.  
 Scratched cross on base  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Bow ginger jar of inverted baluster form painted in on-glaze enamel tradition on one side with a phoenix in flight, butterfly and sprays, th painted with tree peonies and bamboo rising from banded hedges, di panels of buildings in the European manner. The piece is delicate monochrome and pale green.  
 The jar would originally have possessed a domed cover.  
 LITERATURE: Gabszewicz & Freeman, 1982, (19).



40

### 41 Saucer

Germany *Meissen* 1724  
 Diameter 12.5 cm.  
 Crossed swords on-glaze in pale blue  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A thinly potted Meissen example of the "Banded Hedge" pattern, Japanese patterns used at Meissen in on-glaze enamels. Very rarely were painted on-glaze in the same pale blue as the decoration, at period circa 1724, usually in conjunction with the incised Johanneum -Z 43).  
 The Johanneum mark was applied to pieces of the Royal Palace Colle the 1720s.  
 LITERATURE: Nagatake, 1981, (44); Syz, Miller II & Ruckert, 1979, n

### 42 Octagonal Dish

England *Chelsea* 1752  
 Diameter 14 cm.  
 3 stilt marks, (Raised anchor period)  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

Octagonal Chelsea dish decorated in on-glaze enamels of reds and showing banded hedges, flowers, flowering trees and a mythical Ho- LITERATURE: Adams, 1987, p. 61, no. 48 shows a tea pot of the sam



41

42

43



**43 Octagonal Plate**

France *Chantilly* 1730 - 51  
 Diameter 13.5 cm.  
 Hunting horn in red  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chantilly octagonal plate painted in on-glaze enamels in the Kakiemon style with banded hedge and squirrel, inside a brown edge. The glaze used at Chantilly at this early period is conspicuously different due to the inclusion of tin oxide to disguise a discoloured body.  
 LITERATURE: Ayers, Impey and Mallet, 1990, (5); Savage, 1969, pl. 19(b) for the pattern, (52).

**44 Lobed Bowl**

England *Bow* 1750 - 55  
 Height 7. cm, length 14.5 cm width 7 cm.  
 Hunting horn in red  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A lobed Bow bowl following a Chantilly original in shape and decoration, and marked with the Chantilly hunting horn. Brightly enamelled in the Kakiemon style, with sparse gilding. The decoration extending up onto the rim suggests that this piece was made without a cover, although the Chantilly originals, and later Bow bowls of this shape, have matching covers.  
 LITERATURE: Savage, 1969, for the Chantilly original, (52).

**45 Plate**

England *Worcester* 1765-70  
 Diameter 22.8 cm.  
 Unmarked  
 Soft paste porcelain  
 Ballarat Fine Art Gallery - Ballarat Courier Collection, 1961; 1961.9

A Worcester plate of English shape enamelled with the first version of the so-called "Sir Joshua Reynolds" pattern with the colourful Ho-Ho bird perched on a rock. This is one of the few direct copies of Kakiemon on Worcester porcelain, most of the others being copied from Meissen, Chelsea or Bow.  
 LITERATURE: Sandon, 1993, p. 213, (51).

**46 Dish**

Japan *Kakiemon - Arita* 1725-30, Early Edo  
 Diameter 9 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Japanese dish enamelled with on-glaze blues and iron reds with a rock, prunus and bird design. The prototype for many European ceramic designs in the 18th century, particularly at Chantilly, see No. 47.  
 LITERATURE: Nagatake, 1981, (44).

**47 Tea Pot**

France *Chantilly* 1725-35  
 Height 10.3 cm, length 17.4 cm.  
 Hunting horn in red on-glaze  
 Soft paste porcelain  
 National Gallery of Victoria - Arthur Allen Bequest, 1968; 1859/D5

A Chantilly gourd-shaped teapot vibrantly painted in Kakiemon palette with bamboo and prunus closely following the Japanese. The glaze contains tin oxide as in No. 43. Naturalistic forms were popular in China and Japan, but no Oriental prototype is known for this shape.  
 LITERATURE: Savage, 1969, pl. 17b, (52).





48

#### 48 Tea Bowl & Saucer

England *Chelsea* Circa 1750 - 52  
 Tea Bowl height 4.5 cm; Saucer diameter 11 cm.  
 Unmarked, Raised Anchor Period  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chelsea tea bowl and saucer enamelled with the "Lady and Pavilion" copy of the Kakiemon, which was also copied at Bow where it was "Lady Pattern". See No. 49.

LITERATURE: Legge, 1984, no. 45 show similar pieces, (36); Adams,

#### 49 Tea Bowl & Saucer

England *Bow* Circa 1755  
 Bowl height 5.3 cm, diameter 7.8 cm; Saucer diameter 14  
 Unmarked  
 Soft paste porcelain  
 National Gallery of Victoria - Anonymous Bequest, 1980; I

A Bow decagonal tea bowl and saucer painted with the "Lady Pattern" which was also copied at Chelsea. See also No. 48

LITERATURE: Gabszewicz & Freeman, 1982, no. 60, (19); Adams & I



49

#### 50 Tea Bowl & Saucer

Germany *Meissen* 1720 - 25  
 Bowl height 4.6 cm, diameter 7.6 cm; Saucer diameter 12.  
 Cross swords in under-glaze blue  
 Hard paste porcelain  
 National Gallery of Victoria - Felton Bequest, 1939; 4576/1

A Meissen tea bowl and saucer in Böttger porcelain, with acant designed by Johann Jacob Irmingier, the Saxon Court silversmith. Decorated in Holland in 1725 to 1735 in a distinctive Dutch palette Kakiemon palette and design. Holland was a centre for the decoration China, Japan, Saxony and later England. The attenuated and idi suggests a Meissen prototype for the decoration of this exam Japanese.

LITERATURE: Ayers, Impey and Mallet, 1990, pl. 266, (5); Watney, 15



50

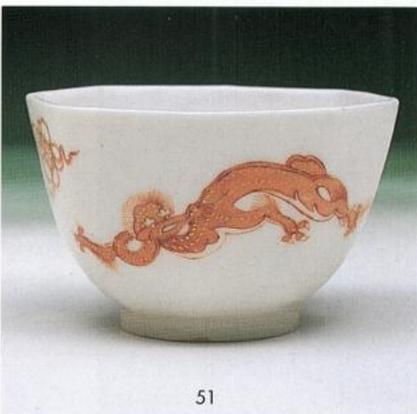
#### 51 Octagonal Tea Bowl

England *Chelsea* 1750 - 52  
 Height 5.5 cm, diameter 8.5 cm.  
 A raised anchor  
 Soft-paste, translucent glaze  
 Lent by a Member of the Ceramics and Glass Circle.

A Chelsea octagonal tea bowl showing the luminous waxen quality Raised Anchor period. Painted in iron red and gold with the "Red" copied from the Meissen version of the Kakiemon.

Shono (1973) suggests that this design was developed specially in Ja for the European market. It was first used at Meissen in 1728 for Elector, and was reserved for the exclusive use of the Court until 1 prototype is in the Hans Syz Collection.

LITERATURE: Spero, 1988, (57); Ayers, Impey and Mallet, 1990, (5); Syz, Miller II & Ruckert, nos. 65 and 66, (61); Sterba, 1991, (58); Shon



51

#### 52 Quatrefoil Saucer

China *Jingdezhen* 1740 - 50 (Qianlong)  
 Diameter 11.5 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chinese quatrefoil saucer, the shape derives from Meissen of circ decoration copies the Meissen version of the Kakiemon original. complex derivation indicating the problems of attribution associated w LITERATURE: Syz, Miller II & Ruckert, 1979, no. 83, (61); Nagatake,

**53 Knife & Fork**

England *Bow* 1752  
Handles 10 cm long.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Bow knife and fork with pistol grip handles moulded with acanthus scrolls, leaves and floral swags. Painted in on-glaze enamels with indianische Blumen.  
Indianische Blumen "Indian Flowers" describes the Oriental flowers copied from Kakiemon originals at Meissen in the 1720s under Johann Gregorius Höroldt.



**54 Tea Bowl & Saucer**

England *Chelsea* 1750 - 52  
Bowl height 5.7 cm, diameter 8.5 cm; Saucer diameter 14 cm.  
Raised Anchor on bowl  
Soft paste porcelain National Gallery of Victoria - Colin Templeton Bequest, 1942; 246/D4

A Chelsea octagonal tea bowl and saucer with the same body as No. 51, enamelled in the Kakiemon palette with flowering aster plants in a vertical pattern after the Japanese original.

LITERATURE: Ayers, Impey and Mallet, 1990, no. 128, (5).



**55 Tea Bowl & Saucer**

England *Worcester* 1765 - 70  
Bowl height 5 cm, diameter 8 cm; Dish diameter 12 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Worcester tea bowl and saucer with polychrome enamelling in the Kakiemon style with the "Jabberwocky" pattern in the studio of James Giles. The pattern takes its name from Lewis Carroll's fantasy tale, the large winged dragon amid large red and gilded flowers. Loosely based on a Kakiemon original, the Jabberwocky pattern at Worcester was probably copied from Meissen.

The same pattern appears on a chocolate cup and dish in the National Gallery of Victoria collection.

LITERATURE: Sandon, 1993, p. 208, (51); Coke, 1983, pls. 50A & B, (10).



**56 Plate**

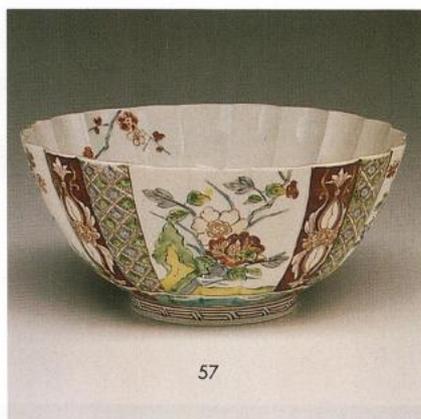
Germany *Meissen* Circa 1735 - 40  
Diameter 23 cm.  
Crossed swords in underglaze blue  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Meissen soup plate moulded with "Sulkowsky" pattern, painted in a Kakiemon palette with indianische Blumen and a mythical beast, variously called a flying dog, winged dragon or Korean lion. This pattern was created by Adam Fredrick von Löwenfinck.

The basket weave moulded border was first used in 1735 for a service for Count Sulkowsky, Augustus' Prime Minister, and was probably designed by Johann Frederick Eberlein.

LITERATURE: Syz, Miller II & Ruckert, 1979, no. 75, (61); Walcha, 1973, (63).

# Brocades



57

The broad term "Imari", used from the 1650s to describe into Europe by the Dutch from the port of Imari in Japan and white, Kakiemon, and the developing coloured wares we prefer to call "Brocaded" is but one facet of the to Japanese porcelains, made at the Arita kilns, have great decorative taste from their arrival in Europe, through Brocaded style arose from the Japanese love of asymmetry, Chinese Kraak panelled wares, and the elaborate taste merchant class in Japan.

The colour palette comprises a strong under-glaze blue verging on-glaze iron red, green and occasionally yellow, enhanced by tracing of gold.

The design is heavily influenced by Japanese brocades, patterns, stylised flowers and elements of the Kakiemon. The result was busy, but clearly pleasing to Western taste meticulously copied.

## 57 Bowl

Japan *Kakiemon - Arita*  
Early 18th century  
Height 9.3 cm, diameter 20.1 cm.  
Unmarked  
Hard paste porcelain  
National Gallery of Victoria - Presented by Windsor Antiquary

A fluted bowl with alternating vertical bands of diapering, stylised flowers, and a strong iron red band sitting beside the diapered band shows the traditional brocaded style which in time became known as Imari after the port it was exported.



58

59

## 58 Bowl

England *Derby* Circa 1775  
Height 6.5 cm, diameter 19.5 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Derby brocaded pattern bowl with a scalloped edge, the interior is enamelled with panels of iron-red reserving circles of chrysanthemum and panels of Kakiemon type flowers and prunus. This is Derby pattern number 3, a copy of a Worcester pattern which was from the Japanese.

LITERATURE: Sandon, 1969, pl. 62, (50).

## 59 Junket Bowl

England *Worcester* 1765 - 68  
Height 4 cm, diameter 24 cm.  
Gold Crescent  
Soft-paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Worcester brocaded junket bowl painted in on-glaze enamel with chrysanthemum known as a "mon" and radiating panels of alternating dragons in a Kakiemon flower garden. This is overlaid with irregular lines simulating silk. The bright on-glaze enamel palette and the busy design reflects the brocade-like quality of early Arita wares adopting aspects of the Japanese design.

LITERATURE: Sandon, 1993, (51); Mackenna, 1973, (39); The Paragon Catalogue, 1966.



60

## 60 Tea Bowl & Saucer

Austria *Du Paquier Factory, Vienna* Circa 1725  
Bowl height 4.6 cm, diameter 8 cm; Saucer diameter 12.6 cm.  
Unmarked  
Hard paste porcelain  
National Gallery of Victoria - Felton Bequest, 1939, 4467/D3

A Du Paquier tea bowl and saucer enamelled in a palette combining strong red with soft blue-green in the "Banded Hedge" pattern, within a strong red border which is a mixture of Chinese elements and Laub-und-Bandelwerk motifs. The exotic birds are a local addition to the Oriental design.

## 61 Bowl

Japan 1690 - 1710  
Height 10.5 cm, diameter 26.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A large Japanese bowl with a brocaded pattern. The decoration is in under-glaze blue, with panels of diapering similar to Nos. 57, 58 and 59, in on-glaze iron red and pale green with gold. It is clearly the prototype for No. 62. The emergence of under-glaze blue as an integral element of the design, coupled with the strong on-glaze enamels and gilding, distinguishes the brocaded patterns of Arita which became known as Imari (after the port of Export). The "dumbbell" rivets used to repair the bowl are typical of early 18th century repairs.

## 62 Dish

England *Chelsea* 1752 - 58  
Diameter 20.1 cm.  
Anchor in Blue under-glaze  
Soft paste porcelain  
National Gallery of Victoria - Felton Bequest, 1939, 4501A/D3

The Chelsea dish is a copy of the Japanese Arita bowl (No. 61), the reverse even bearing the double circle mark. This is one of four Chelsea patterns bearing the anchor in blue. Two of the four are decorated in under-glaze blue only, and the other two include under-glaze blue as part of the decoration, as in the present example.  
LITERATURE: Adams, 1987, pl. 77 and p. 91, (1).

## 63 Dragon Plate

China *Jingdezhen Jiangxi* 1662-1722  
Height 4.3 cm, diameter 20.1 cm.  
Hard paste porcelain  
National Gallery of Victoria - Presented by H.W. Kent, 1938, 3752/D3

Saucer dish painted with lively dragon in on-glaze iron red among under-glaze blue waves. This piece was not intended for export, but rather for Imperial use.

## 64 Tea Pot

China *Jingdezhen* 1690 - 1700, Kangxi Period  
Height 15.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A tea pot of eight-lobed melon form with rising spout, loop handle and domed cover with knob. The decoration is in *famille verte* with upright panels outlined in under-glaze blue and enamelled in iron red and green in the Kakiemon style with various flowering plants; flower scroll borders encircle the shoulder and lid, and knobbed classic scrolls decorate the spout and handle.

*Famille verte*, literally Green Family, describes the Chinese colour palette which includes under-glaze blue, iron red and soft green, but not rose pink.  
LITERATURE: Ayers, Oliver Impey and Mallet, 1990 illustrates a similar teapot owned by H.M. The Queen. no. 252, (6); de Bourlay, 1984, p. 225, pl. 14, (14).







69

70

71

**68 Bowl**

England *Vauxhall* 1764  
 Height 7.5 cm, diameter 14 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Vauxhall slop bowl with the "Man Crossing the Bridge" pattern painted in Vauxhall's characteristic inky under-glaze blue, with on-glaze iron red and gold. This colour combination was very popular in Chinese and Japanese export wares, and was used at all the major English factories.  
 LITERATURE: Watney, 1989, pl. 208c, (67).

**69 Cup & Saucer**

England *Worcester* 1768-75  
 Cup height 5 cm, diameter 8 cm; saucer diameter 13 cm.  
 Simulated oriental fretted square mark  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester tea cup and saucer of the "Old Japan Fan" pattern decorated with half chrysanthemums and medallions in under-glaze blue, on-glaze iron red, green and yellow. The gold has been laid in delicate diaper patterns across the chrysanthemums and medallions.  
 This pattern originates in Arita at the end of the 17th century; the Worcester version probably comes from Meissen.  
 LITERATURE: Ayers, Impy and Mallet, 1990, (5); Sandon, 1993, (51); Sandon, 1969, (50); Klein, 1984, (34); Howard & Ayers, 1980, (28).

**70 Tea Pot**

England *Worcester* 1760  
 Height 16 cm.  
 Underglaze blue crescent "C"  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester melon-shaped teapot painted in strong under-glaze blue with on-glaze iron red and turquoise enamels and gold. This brocaded pattern is copied from the Japanese.  
 Similar piece in the Victoria and Albert Museum, London reserve collection.  
 LITERATURE: Sandon 1993, p. 84, (51).

**71 Bowl**

Japan *Arita Kilns* 1770-1810  
 Height 7.5 cm, diameter 11.5 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

Heavily potted dodecagonal bowl painted with a brocade pattern in under-glaze blue with on-glaze red and green enamels. The decoration of the panels includes the lozenge-shaped symbol for "cash", the flowers of the four seasons, and bird on rock with a peony. The degree of wear of the gilding is typical on hard paste porcelain.

# Famille Rose



**F**amille rose is an enamel palette comprising a rich *Cassius*, several greens, iron red, yellow, and blue (or under-glaze), softened by the addition of white. Pur-  
precipitated from gold chloride and opacified with tin, developed by Andreas Cassius of Leyden, Holland, prior-  
widely used in Holland and Germany for the on-glaze decor-  
wares, and went to China with the Jesuits almost immediat-  
the catalyst for a new palette in which all the colours were o-  
or arsenic to give the delightful subtle palette we know as fan-  
The established blue and white floral painting style was si-  
the on-glaze decoration in the new famille rose palette.  
By the 1750s the famille rose style had become comm-  
somewhat debased for export, and the emerging English po-  
began to copy it with enthusiasm, but by the 1770s it was s-  
German *Deutsch blumen* style. Surprisingly, it was s-  
European porcelains.

## 72 Plate

China Circa 1760, Qianlong Period  
Diameter 23 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

Chinese Export plate enamelled in the *famille rose* palette with bamboo in the centre, and a border of three groups of flowers. The border, symbolising longevity, came to China with the early Jesuits. This is a prototype for numerous English designs.  
LITERATURE: Gordon, 1978, (23).



## 73 Tea or Punch Pot

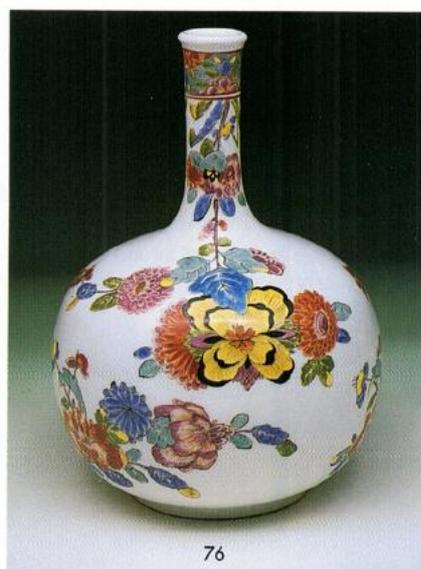
England *Bow* 1756 - 58  
Height 18 cm, diameter 18 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A very large Bow pot of Chinese globular shape with plain loop handle and European rose and leaf knob. Painted in brilliant *famille rose* enamel and an exotic butterfly. The combination of the *famille rose* style and knob is a significant link between the mainstream Oriental decorative period of Bow and the emerging European decoration after about 1750. This pot is closely linked in size and floral knob to the "Frederick the Great" circa 1756 in the Schreiber Collection (No. 110), and Quail pattern and leaf knob of circa 1758 in the Freeman Collection. No other examples appear to be recorded.

## 74 Bowl

England *Staffordshire* 1765 - 70  
Height 6 cm, diameter 17 cm.  
Unmarked  
Salt Glazed Stone ware  
Lent by a Member of the Ceramics and Glass Circle.

A Staffordshire salt-glazed slop bowl decorated with on-glaze enamel palette. The flowers are outlined in manganese and filled with enamel blue, green and yellow. This sophisticated decoration was seldom used in wares.  
LITERATURE: Walton, 1976, p. 49, no. 148, (64); Mountford, 1971, pl.



75 Dish

China *Jingdezhen, Jiangxi* 1723 - 1735, Yongzheng Period  
Height 3.4 cm, diameter 16.2 cm.  
Unmarked  
Hard paste porcelain  
National Gallery of Victoria - Presented by H.W. Kent, 1938; 3761A/D3

A small Chinese dish shaped and moulded as a chrysanthemum in the fine "silver white" porcelain unique to this period. Delicately enamelled in the *famille rose* palette with five chrysanthemum blooms arranged among flowering branches with curling leaves.

A similar pair are in the T. Y. Chao Collection.

LITERATURE: Christies Sale Catalogue Hong Kong, May 1994, lot no. 670.

76 Bottle Vase

Germany *Meissen* 1730 - 33  
Height 22 cm.  
AR (Augustus Rex) monogram in under-glaze blue and former's mark of four dots impressed  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Meissen globular vase with long neck, vigorously enamelled in Meissen's version of the Oriental style with indianische Blumen flowers in clear bright colours quite alien to the Japanese original: the purple, blue, iron red, sea green, grass green, yellow, and black enamels which were developed early at Meissen. Morley-Fletcher attributes the painting to Adam Frederick von Löwenfinck. The brilliant white body is characteristic of these wares, an excellent foil for the vibrant colours.

The "AR" monogram of Augustus Rex, in under-glaze blue, was used at a very early date as a sign of the king's ownership, probably before the adoption of the swords mark. In 1734 an order was given that under no circumstances was the mark to be used except with the consent of His Majesty

The four dots impressed were the mark of Gründ Senior, head of the Blue Anterior Room at the Meissen works. These marks were discontinued in 1739 on Kändler's orders.

LITERATURE: Morley-Fletcher, 1984, (p 38), (41); Syz, Miller II & Ruckert, (no 111), (61); Walcha, 1973, (pl 55), (63).

77 Plate

China 1750 - 60, Qianlong Period  
Diameter 20.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chinese Export plate made for the Dutch market, showing an interesting mix of Chinese flowers including the rose and a detailed dahlia-like bloom, and European flowers including the tulip.

LITERATURE: Gordon, 1978, (23).

78 Sparrow Beak Jug

England *Worcester* Circa 1770  
Height 10 cm.  
Unmarked  
Soft Paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Worcester sparrow beak jug painted in on-glaze enamels and gold with a large spray of flowers in the *famille rose* palette and Chinese style. Rissik Marshall Collection has a bowl in same pattern.

79 Creamer

England *Bow* 1760 - 65  
Height 3.5 cm, length 11.5 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Bow creamer with ribbed shape from contemporary silver shapes, enamelled in the *famille verte* palette with Kakiemon flowers on the front; the interior and reverse with European flowers in the *famille rose* palette. This group obviously shows a transition occurring from slavishly copying the Oriental to introducing the more familiar themes of home.

80 Tea Pot

England *Worcester* 1755 - 65  
Height 9 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.





A small globular Worcester tea pot, painted in soft on-glaze enamel of flowers strongly influenced in both shape and decoration by the Chinese, showing the emerging English style. Possibly decorated at the Jamestown factory. LITERATURE: Daničl, 1994, (13).

### 81 Tea Bowl & Saucer

China Circa 1770, Qianlong Period  
 Bowl height 4.5 cm, diameter 7.2 cm; Dish diameter 12 cm  
 Unmarked  
 Hard Paste Porcelain  
 Ballarat Fine Art Gallery - Alice M. Richards Bequest, 19

Chinese Export tea bowl and saucer decorated in *famille rose* enamel with flowers within a cruciform border which is similar to No. 72. This form of decoration using baskets of flowers became very popular in England.

### 82 Milk Jug

England Factory X 1796-1805  
 Height 12 cm.  
 Pattern number "112" in dark red  
 Hybrid hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Factory "X" helmet-shaped milk jug with spiral moulding on the neck painted with a basket of flowers. Both the flowers and the basket versions soon lost their obvious Chinese origins and became very English. Factory "X" is one of the three unknown factories discussed in the manufacturing porcelain in the New Hall style. LITERATURE: Holgate, 1981, ch. 5, (26); Godden, 1979, (22).

### 83 Meat Plate

England Derby 1785 - 90  
 Length 46 cm, width 30 cm.  
 Derby red mark. Crown and crossed batons  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A large Derby meat plate painted in *famille rose* palette meticulously in the original, possibly a replacement for a Chinese service.





86

87

#### 84 Tea Bowl

China 1770 - 75, Qianlong Period  
Height 5 cm, diameter 8.2 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chinese tea bowl painted in enamels with sprays of flowers and diapered fields, identical to No. 85.  
LITERATURE: Godden, 1979, pl. 7, (22).

#### 85 Tea Bowl

England 1770 - 75  
Height 5.2 cm, diameter 8.5 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

An English tea bowl painted in on-glaze enamels with sprays of flowers and diapered fields, copying No. 84 and almost indistinguishable from it.  
LITERATURE: Godden, 1979, p. 110, (22).

#### 86 Tea Bowl & Saucer

England Worcester Circa 170  
Bowl height 4 cm, diameter 8 cm; Saucer diameter 13 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Worcester tea bowl and saucer painted in on-glaze enamels with a stylised bouquet in a gilt surround with scattered sprays and deep pink diaper border. This pattern is known as "Compagnie Des Indes" and refers to Worcester copies of Chinese Export floral patterns.  
LITERATURE: Sandon, 1993, (61).

#### 87 Tea Pot

England Lowestoft Circa 1785  
Height 13 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Lowestoft tea pot of globular shape enamelled in *famille rose* colours with oriental flowers and a border comprising swags of stylised flowers pendant from diapered panels. The Curtis family of artists are traditionally associated with this type of decoration, which imitates Chinese export wares.  
LITERATURE: Lowestoft Norfolk Museum Service, 1985, pl. 87 & pl. 329, (75); Godden, 1979, pl. 88 illustrates the Chinese prototype, (22).

# Blue and White



The popularity of Blue and White has continued unabated from the time the first wares reached Europe in commercial quantities on the Tea Clippers in the 1600s. In the first group of wares we show the importance of floral design in the Chinese culture and how it was transposed to the European wares of the 17th and 18th centuries purely on its decorative merits, without any understanding of the underlying significance. To the Chinese the different flowers had special meanings; to the Europeans they were merely exotic and pretty flowers.

In the second group we show the scenic designs and their adaptation onto European everyday domestic ware. This group also shows the increasing complexity of the border designs, from the simple lambrequin of the St Cloud cup and saucer (No. 111) to the full blown Fitzhugh border on the Bow plate (No. 125) which just anticipates the Willow Pattern. In China these wares were always hand painted, but in Europe the economies of transfer printing permitted a wider availability towards the end of the 18th century.

## 88 Tea Bowl & Saucer

England Philip Christian, Liverpool Circa 1765  
Tea Bowl height 4.5 cm, diameter 7.3 cm; Saucer diameter 12.8 cm.  
Unmarked  
Soft past porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Liverpool tea bowl and saucer with under-glaze blue "Liver Bird" pattern within a fine Chinese trellis border.

A similar set, dated 1766 in under-glaze blue, was exhibited in "Made in Liverpool" by the Northern Ceramic Society 1993, no. 118.

LITERATURE: Brown & Lockett, 1993, pl. 118, (8).

## 89 Tea Bowl

England Liverpool or Bristol 1750 - 65  
Height 4 cm, diameter 8.4 cm.  
Unmarked  
Earthenware  
Lent by a Member of the Ceramics and Glass Circle.

An English tin-glazed earthenware tea bowl painted in in-glaze blue willow and bamboo.

Tea wares in earthenwares were not popular, and are seldom to be found. LITERATURE: Ray, p. 214, no. 167 - "the asymmetrical design is characteristic of Chinese porcelain, but also of Japanese porcelain. Similar flower sprays on Liverpool porcelain of about 1760", (47).

## 90 Tea Bowl & Saucer

England 1740 - 54  
Tea Bowl height 4.5 cm, diameter 8.3 cm; Saucer diameter 12.8 cm.  
Unmarked  
Salt-glazed Stoneware, "Scratch Blue"  
Lent by a Member of the Ceramics and Glass Circle.

An English tea bowl and saucer in salt-glazed stoneware with incised stylised Chinese flowers highlighted with powdered cobalt prior to firing.

LITERATURE: Godden, 1974, p. 86, (21); Mountford, 1971, pl. 159, (4).

**91 Tea Bowl**

China 1720 - 40  
Height 3.5 cm, diameter 5.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

Very small Chinese tea bowl, the interior painted in under-glaze blue with peony and small prunus flowers, the exterior with capuchin glaze. The brown ferruginous glaze contains iron oxide and varies in colour from a yellowish brown known as Nanking Yellow to a deep brown known as capuchin after a Capuchin Friars cassock.  
LITERATURE: Scheurleer, 1966, p.175, (53).

**92 Plate**

Holland *De Klanis (The Clans)* Circa 1725  
Diameter 19 cm.  
De K with a shaft  
Tin glazed earthenware  
Lent by a Member of the Ceramics and Glass Circle.

Dutch tin-glazed lotus edge plate painted in-glaze in blue with central of flowers and grasses, surrounded by four similar panels in shaped reserves separated by lambrequins. The reverse is of Kraak porcelain Border VIII type, confirming the Chinese origin of the design.  
LITERATURE: Rinauldi, 1989, (49).

**93 Tea Caddy**

Holland 1700 - 10  
Height 15.5 cm.  
"A" over "3" over "Z"  
Tin-glazed earthenware  
Lent by a Member of the Ceramics and Glass Circle.

Small Dutch ribbed octagonal lidded jar of Oriental shape, painted in-glaze with blue panels of flowering branches within reserves of stylised flowers in the Kraak manner.  
LITERATURE: Morely-Fletcher & McIlroy, 1984, p. 212, no. 8020 - DUTCH, (42); Rinauldi, 1989, pl. 61 for shading and shapes of segments, (49);

**94 Plate**

Japan *Arita* 1690 - 1720  
Diameter 18 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Japanese dish painted in under-glaze blue with prunus, grass and pine, clouds and water, symbolising early spring and longevity. This is one of a set of five sashimi plates. The Arita kilns made blue and white porcelain for the export market (Kraak porcelain for the Dutch East India Company), alongside the traditional strictly home market wares. The asymmetrical composition, the white edge, strong brushstrokes alongside delicately washed areas, and strong outlining of the design link strongly with the Nabeshima kilns, whose wares were reserved for the Warlords exclusive use.  
LITERATURE: Nagatake, 1981, (44); Klein, 1984, (34).



**95 Tea Bowl**

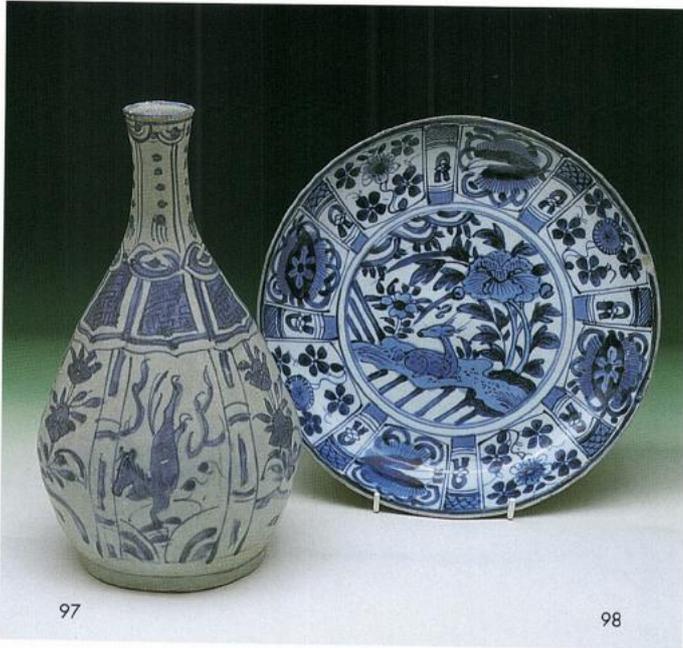
Germany *Meissen* 1730  
Height 4.5 cm, diameter 7.5 cm.  
Crossed swords and dash in under-glaze blue  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Meissen tea bowl painted in under - glaze blue with a rock, a flowering tree and a flying bird. This is known as the "Rock and Bird" pattern and was derived from Kraak porcelain designs. Perhaps first used on Dutch tin-glazed wares, it was adopted by many European factories.  
LITERATURE: Syz, Miller II & Ruckert, 1979, nos. 156 to 163, (61).

**96 Tea Bowl & Saucer**

China Circa 1750  
Tea Bowl height 4 cm, diameter 7.5 cm; Saucer diameter 12 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chinese tea bowl and saucer painted in under-glaze blue with bamboo, peony and rock within trellised border; the reverse of each with a rich capuchin glaze. The pieces are from the Nanking Cargo, raised by Michael Hatcher, a British salvage expert, in 1983 from the South China Seas. The ship was "Geldermalsen", a VOC Trader plying from Canton to Europe, which sank in 1750. The Nanking Cargo comprised over one hundred thousand examples of general domestic tea ware, table wares, mugs, salts, sauce boats and spittoons, all staple import wares for Europe.  
LITERATURE: Sheaf, 1986, p. 9, (54).



**97 Bottle Vase**

China *Jingdezhen* 1640 - 45  
 Height 26.5 cm  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A pear-shaped bottle from the Hatcher Cargo, simply painted in under-glaze blue in a characteristic Kraak design with six panels of floral symbols and the delightful upside down flying horse. The wide rim is painted with Buddhist beads and the lingzhi fungus. The lower body is painted with a lotus petal design which is also typical of the period. LITERATURE: Sheaf, 1986, p. 9, (54); Rinauldi, 1989, pl. 215, (49).

**98 Plate**

Japan *Arita kilns* 1680 - 1700  
 Diameter 25 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

Japanese plate painted in under-glaze blue with an adapted "One of a kind" motif within a border of panels of flower sprays, two of the eight Prayers a textile motif. Following the fall of the Ming Dynasty in 1644 and the ensuing Dutch traders turned to the Arita kilns of Japan to fulfil the European demand. They followed the Chinese Kraak wares. LITERATURE: Rinauldi, 1989, pl. 59, (49).

**99 Bowl**

China 1740 - 80  
 Height 6 cm, diameter 11.5 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chinese bowl in Batavia ware with internal under-glaze blue painting of a bird swimming in a pond among weed, the exterior with a ferruginous glaze of a lighter shade known as Nanking Yellow. The size suggests this bowl was used for rice or soup. LITERATURE: Scheurleer, 1966, (53).

**100 Tea Bowl**

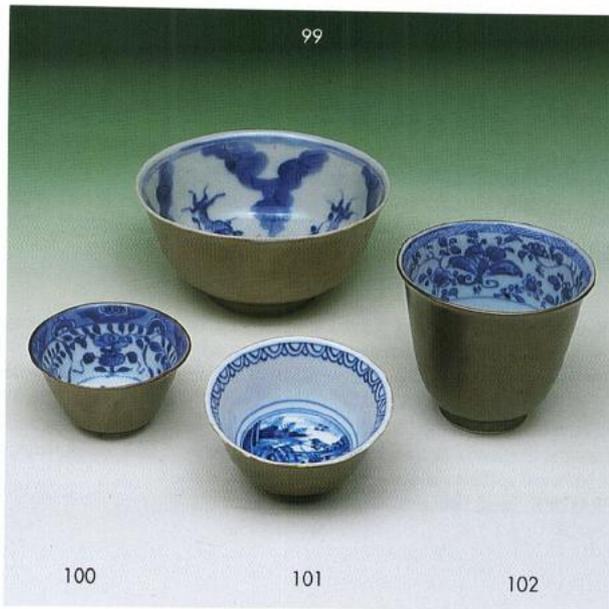
China 1720 - 40  
 Height 4 cm, diameter 7 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A small Chinese tea bowl, the interior painted in under-glaze blue with willow branches beneath a stylised floral border, the exterior with capuchin glaze. LITERATURE: Scheurleer, 1966, (53).

**101 Tea Bowl**

Germany *Meissen* 1723 - 24  
 Height 4 cm, diameter 7.5 cm.  
 Crossed swords in under-glaze blue.  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A small Meissen tea bowl, the interior finely painted in under-glaze blue with willow and buildings beneath a border of double loops; the exterior with capuchin glaze. The brown glaze was developed about 1720 by Samuel Stöltzel, and the French used the term "feuille morte" literally dead leaf or café au lait. LITERATURE: Syz, Miller II & Ruckert, 1979, (No. 143), (61).



**102 Chocolate Cup**

China 1690 - 1760  
Height 7.5 cm, diameter 8 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Chinese chocolate cup made for export, the interior painted in under-glaze blue with a narrow border of slanting lines above a wide band with three butterflies and sprays of prunus blossom; the exterior with a rich capuchin glaze.  
Butterflies symbolise joy.  
LITERATURE: Scheurleer, 1966, (53); Divis, 1983, p. 11, pl. 1, (15).

**103 Octagonal Plate**

Ireland *Dublin - Henry Delamain's Factory* 1760  
Width 21.5 cm.  
"6" in under-glaze blue on reverse  
Earthen ware  
Lent by a Member of the Ceramics and Glass Circle.

An Dublin Delft tin-glazed octagonal plate with very fine in-glaze painting of a central basket of flowers within a narrow Chinese scroll border, the edge with four groups of the Buddhist Precious Objects and flowers.  
The mark on the reverse, variously described as a "Q" or a "6" was also used at Liverpool at a slightly later date, apparently by the same artist.  
For other baskets see Nos. 92 and 81.  
John Bowcocke, Bow's commercial manager and traveller spent eight months in Dublin in 1758 selling quantities of useful wares, causing financial stress to Captain Delamain's factory and contributing to the closure in 1770.  
LITERATURE: Morely-Fletcher & McIlroy, p. 244, pl. 4, (42); Archer, 1979, (3).

**104 Octagonal Plate**

England *Bow* 1747 - 52  
Width 21 cm.  
Numeral '17' in under-glaze blue on base  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

An octagonal Bow plate painted in several shades of the early under-glaze blue with a rock and flower pattern after a Kangxi original. The spontaneity and freedom of the painting shows the close stylistic relationship between 18th century English and Irish wares.  
See piece No 103.

**105 Plate**

China Circa 1620, Ming Dynasty  
Diameter 37.5 cm.  
"Chatter" marks on reverse  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A large Chinese platter painted in under-glaze blue with peony design with cruciform border set in a diaper border, and three floral motifs on the wide rim.





**106 Plate**

England *Bow* 1755-60  
 Diameter 23 cm.  
 Painter's mark No. 57  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Bow soup plate painted in under-glaze blue with central bamboo, the wide border with diapered ground and four deep blue stylised flowers.  
 LITERATURE: Gabszewicz & Freeman, 1982, p. 67 shows the same

**107 Plate**

England *Lambeth or Bristol* Circa 1760  
 Diameter 22 cm.  
 still marks (x2)  
 Tin-glazed Earthenware  
 Lent by a Member of the Ceramics and Glass Circle.

An English tin-glazed plate painted in in-glaze blue with central floral motif within a narrow border, and three large floral sprays on the rim (scratched) details.  
 Shards of a similar pattern in polychrome were found on the Lambeth.  
 LITERATURE: Ray, 1968, no. 163. (47).

**109 Coffee Cup & Trembleuse Saucer**

England *Worcester* 1757-65  
 Cup height 7 cm, diameter 7 cm; Trembleuse diameter 8 cm  
 Under-glaze blue workman's mark on base of cup  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester coffee cup and trembleuse saucer with finely reeded rim in under-glaze blue with a lambrequin border (Branyan French & Sandon derived from a St Cloud original of about 30 years earlier, here shown).  
 LITERATURE: Sandon, 1993, p. 345, (51); Branyan French & Sandon, 1988, p. 108.

**110 Fluted Cup**

England *Bristol / Worcester* 1750-52  
 Height 5 cm, diameter 5.5 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Bristol / Worcester reeded cup on a small foot with a scrolled rim in under-glaze blue with a floral meander copying one on a Ming Dynasty in the Ko Collection.

Although often called coffee cups, these cups, which never appear with saucers, were made for drinking spirits, and were served on a tray.  
 LITERATURE: Sandon, 1993, p. 116, (51); Ayers, 1987, nos. 21 & 22.

**111 Coffee Cup & Trembleuse Saucer**

France *St. Cloud* Circa 1710  
 Cup 7 cm height, diameter 6.5 cm; Trembleuse diameter 8 cm  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A St. Cloud coffee cup and trembleuse saucer with reeded rim in contemporary silver shapes. Painted in under-glaze blue with a floral design, obviously the prototype for the shape and the pattern made in England.



**108 Ginger Jar**

China *Jingdezhen, Jiangxi* 1662-1722, Kangxi period  
 Height 22.5 cm, diameter 12.4 cm.  
 Unmarked  
 Hard paste porcelain  
 National Gallery of Victoria - Howard Spensley Bequest, 1939, 4321/D3

A Chinese ginger jar painted in under-glaze blue with stylised motif on the shoulder and base, derived from Islamic arabesques and transposed into the Chinese cloud motif, becoming a popular motif in Chinese decoration. On its arrival in Europe the motif became known as the lambrequin and appeared on the tin-glaze wares of Holland and Rouen faience of France, whence it spread to the emerging tin-glaze and porcelain factories throughout Europe.

See Nos. 92, 93 and 102.

The wooden lid a later replacement.

LITERATURE: Falk, 1985, nos. 246 & 247, (17).

No. 109. Jean Bérain's (fl. 1660 - 1700) lambrequins were used extensively at the Rouen factory from 1680 to 1695, and subsequently at St Cloud from 1700. This piece shows the early paste of St Cloud with brilliant translucency and the oily quality of the early lead glaze.

Similar piece in the National Gallery of Victoria.

LITERATURE: Savage, 1969, pl. 2 ff, (52).

### 112 Cosmetic Pot

France *St. Cloud* Circa 1735

Height 5 cm, diameter 4 cm.

Unmarked

Soft paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

A small St. Cloud cosmetic pot and cover in the later St Cloud paste, the glaze retaining the oily quality of the earlier wares. Painted in under-glaze blue with a typical lambrequin pattern.

LITERATURE: Cushion, 1982, pl. 44, (11); Jan Divis, 1983, *Artia Prague* pl. 44, (15).

### 113 Dish

China *Jingdezhen, Fujian* 1662 - 1722, Kangxi Period

Diameter 17.8 cm.

Crossed I inside double ring

Fine hard paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

A ten-lobed dish well-painted with central seated lady with vase of flowers on table, surrounded by four panels of ladies in landscapes, and six panels of flowering plants; the reverse with scrolled stylised foliage. This is typical of the high quality wares made for export under the Kangxi emperor, and shows the characteristics of the Kraak porcelains.

See the Freeman Collection number 87 for a Bow dish with similar central design.

LITERATURE: Clunes, 1987, shows the same pattern on a vase - no. 17, (9);

Sandon, 1993, p. 315 for a Worcester example, (51).

### 114 Mug

England *Worcester* Circa 1760

Height 16 cm, Diameter 4 cm.

Crescent

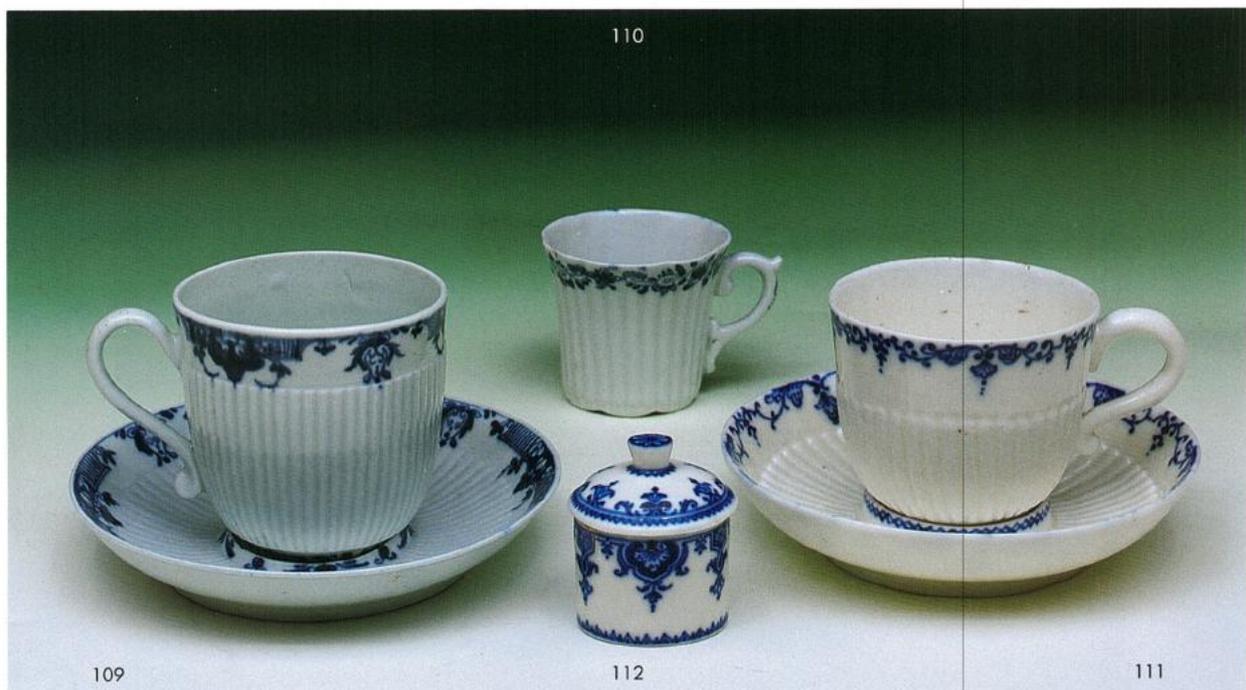
Soft paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

A finely potted Worcester cylindrical mug painted in under-glaze blue with the "Walk in the Garden" pattern depicting a typical "Long Eliza" figure.

These elongated Chinese figures appeared as early as the 1740s at Limehouse. The term is a corruption of the Dutch "lange lijzen" meaning long lady and appears on both early Chinese porcelain and Dutch tin-glazed wares, which first arrived in England from Holland via the Dutch East India Company.

LITERATURE: Sandon, 1969, pl. 25, (50); Branyan, French & Sandon, 1989, no. IA.17, (7).





### 115 Ginger Jar

China *Jingdezhen, Jiangxi* 1662 - 1722, Kangxi Period

Height 24.1 cm, diameter 21.3 cm.

Unmarked

Hard paste porcelain

National Gallery of Victoria - Howard Spensley Bequest.

A Chinese ginger jar with powder blue (blown blue) ground, with reserves painted in under-glaze blue with figures in landscapes. Reserves painted with flower sprays. Made for the Chinese domestic pieces were important in the community as New Year gifts, filled with tea and sweetmeats as well as ginger.

On arrival in Europe in the early 18th century, this style of decoration was extensively used on all classes of ceramics.

The lid a later replacement with carved jade central medallion.

LITERATURE: Fischell, 1987, p. 35, (18).



## 116 Meat Platter

England *Bow* Circa 1758  
Length 38.2 cm, width 25.5 cm  
Simulated Chinese characters  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A large Bow octagonal meat platter, the decoration copying the Kangxi original (No. 115) with a powder blue (blown blue) ground, the border with fan-shaped reserves painted in under-glaze blue with river scenes, and circular reserves painted with flowering branch. The large central oval panel painted with an river landscape and a pagoda, expressing an essentially English interpretation of a Chinese scene.

The reverse is painted with leafy sprays, in the Chinese manner, including the simulated Chinese characters, which sometimes include such improbable symbols as the Chantilly hunting horn or the crossed swords of Meissen!

LITERATURE: Cushion J. & M, 1992, p. 61, a similar but smaller sized plate, (12); Gabszewicz & Freeman, no. 106, (19).

## 117 Basket

England *Derby* Circa 1765  
Length 20.6 cm, width 17.4 cm.  
Unmarked  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Derby shallow oval basket with pierced sides is moulded on the outside with double lines, at the intersection of which are applied florets, as on the adjacent shard. The rim of the basket consists of a chain of pierced circles connected one to another by a bridge, giving the appearance of a row of spectacles.

Double rope twist handles terminate in applied florets, and there is a moulded rope twist around the base.

The basket is painted in under-glaze blue with an oriental landscape set in a central reserve of a cell diaper border. The design, of a fenced house amongst trees and flowering shrubs, is similar to that on the adjacent shard. Both shards were excavated at the site of the factory.

Similarly decorated baskets are in the Victoria and Albert Museum (C825.1925 and C721.1924) the Derby Museum and the Royal Crown Derby Museum.

LITERATURE: Bradley, 1978, no. 210, (6); Watney, 1963, pl. 64, (66).

## 118 Tea Bowl & Saucer

England *Longton Hall* 1755  
Bowl height 4 cm, diameter 7.5 cm; Saucer diameter 11 cm.  
Workman's mark 'u' on saucer and 't' on tea bowl  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

An unusual Longton Hall tea bowl and saucer painted in under-glaze blue with a Chinese river scene with a willow tree and pagoda on an island.

LITERATURE: Watney, 1957, pl. 76a, (65).

## 119 Tea Pot

England *Yorkshire - Leeds Pottery* Circa 1780  
Height 8.5 cm.  
Unmarked  
Pearlware  
Lent by a Member of the Ceramics and Glass Circle.

A typical English globular teapot in the pearlware body with the twisted strap handle and floral sprigging, painted in under-glaze blue in a naïve hand with a Chinese landscape featuring an elaborate pagoda and trees. The oriental decoration sits comfortably on the English shape.

LITERATURE: Walton, 1976, ref. 783, (64).





### 120 Meat Platter

China 1765 - 85  
Length 29 cm, width 31.5 cm.  
Unmarked  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small Chinese Export meat platter painted in under-glaze blue with a fence, a pine tree, bamboo, a rock, chrysanthemums, and a flying bird, within an internal fine oriental border and an elaborate "Fitzhugh" border. Many English ceramic factories follow this Chinese type of busy design. The reverse shows traces of the parting material (perhaps flint chippings), a characteristic of Chinese wares of this period.  
LITERATURE: Godden, 1979, pl. 144, (22); Scheurleer, 1966, no. 180, (53); Gordon, 1978, (23).

### 121 Spoon Tray

England Worcester Circa 1785  
Length 15.5 cm, width 8 cm.  
Disguised numerals  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Worcester hexagonal fluted spoon tray printed in under-glaze blue with the "Bat Pattern" (BFS I.B.26). The main elements of the design picked out in gold. The border is a variant of the Fitzhugh type. There is no known parallel Chinese example. Parts of the pattern are filled in with a light colour wash, which at Caughley would have been filled with engraved lines. For many years this pattern was regarded as Caughley, but is now accepted as Worcester following site excavations.  
LITERATURE: Sandon, 1993, (51); Brnryan, French & Sandon, 1981, no. I.B.26, (7); Godden, 1969, pl. 236 ff, (20).

### 122 Mug

England Worcester 1752 - 53  
Height 6 cm, diameter 5 cm.  
Incised "X"  
Steatitic soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A small slightly flared Worcester mug with simple grooved handle, painted in under-glaze blue with an early variant of "The Zig-Zag Fence" pattern (BFS I.D.12) with painted trellis border (BFS 56), an apparently unrecorded combination.  
LITERATURE: Brnryan, French & Sandon, 1981, no. I.D.12, (7).

### 123 Mustard Pot

English Caughley 1775 - 85  
Height 10 cm, diameter 6 cm.  
Capital C  
Soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A Caughley mustard pot and lid with under-glaze blue printed "Fence" shape is English and the pattern adapted from a Chinese original. Slight differences occur between the Caughley and Worcester, differentiated by Godden.  
LITERATURE: Godden, 1969, pls. 290 & 262, (20).

### 124 Tea Pot

China 1790 (Qianlong Period)  
Height 11.9 cm, diameter 11 cm.  
No maker's mark but Miles Mason gilder's mark "II".  
Hard paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

A fine quality Chinese tea pot, cylindrical in shape, with entwined imitating cane, sprigged at the junction with Chinese style prunus and lychee knob. Painted in under-glaze blue with a river scene and Fitzhugh type border. The gilder's numeral "11" indicates that this was added in England at the factory of Miles Mason. This pattern is known in England as Nanking and in America as Chinese Willow Pattern later developed from similar landscape patterns.  
LITERATURE: Fischell, 1987, (18); Godden, 1979, pl. 57, (22).

### 125 Rectangular Plate

England Bow 1775  
Length 25.5 cm, width 15 cm.  
Unmarked  
Phosphatic soft paste porcelain  
Lent by a Member of the Ceramics and Glass Circle.

Small Bow meat platter in traditional Chinese Export shape, with Chinese river scene showing a large pagoda. The inner border is an imitation of the Chinese "Fitzhugh" border, printed with some under-glaze iron red edge is in imitation of the Kraak wares. This pattern is similar to, but predates the Willow Pattern, developed by Minton in about 1790.



# Characters & Caricatures

**T**his group of wares shows the English fascination with the people of China in the latter half of the 18th century, reaching a peak in the 1780s, brought about by the increasing prosperity in England due to the Industrial Revolution, coupled with an increasing interest in the outside world.

The simplicity of the Derby tea pot (133) of the 1750s to the busyness of the New Hall tea bowl and saucer (No. 144) of the 1780s shows this trend in English production.

The Chinese pieces vary from the simple and elegant designs made for the Chinese domestic market, see the Wanli bowl (No. 130) to the very complex Chinese export wares (Nos 138-9), whose complexity was in response to the English demand for ostentatious decoration.

## 126 Tea Pot

England *Lowestoft* Circa 1770

Height 16 cm.

Unmarked

Soft paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

A Lowestoft globular tea pot of Chinese shape, painted in on-glaze enamels with Oriental figures and insects in the Chinese manner.

The characteristic Lowestoft green colour, and the presence of a brushstroke across the junction of the handle to disguise the tendency to split during firing, confirm the attribution of this unmarked pot to Lowestoft.

LITERATURE: Norfolk Museum Service, 1985.

## 127 Bowl

England *Worcester* 1765 - 70

Height 6.5 cm, diameter 15 cm.

Unmarked

Soft paste porcelain

Ballarat Fine Art Gallery - Bequest of Colin Hicks Caldwell, 1990, 1990.101

Worcester slop bowl decorated in on-glaze enamels with the "Chinese Family" pattern based on a Chinese design. This pattern has a transferred outline, and is then hand coloured. It was very popular, and appeared on all forms of tablewares.

This technique, known as clobbering, was used extensively by Worcester and all its contemporaries.

LITERATURE: Sandon, 1993, p. 109, (51).

## 128 Tea Bowl

England *Lowestoft* 1780 - 90

Height 4.5 cm, diameter 8 cm.

Unmarked

Soft paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

Lowestoft tea bowl painted in on-glaze enamels with a family scene in the Chinese manner which depicts a mother and child in front of fruit tree, child scattering seed before third male figure holding a bird aloft.

Soft paste with good translucency - slightly greenish.

LITERATURE: Norfolk Museum Service, 1985, no. 230.

## 129 Sparrow Beak Jug

England *Worcester* Circa 1765

Height 9 cm.

Unmarked

Soft paste porcelain

Lent by a Member of the Ceramics and Glass Circle.

A Worcester sparrow beak jug carefully painted in strong on-glaze enamels with a Chinese lady and servant.

LITERATURE: Sandon, 1993, p. 327, (51).



126

128

129



130

### 130 Bowl

China *Jingdezhen, Jiangxi* 1736 - 1795, Qianlong period  
 Height 7.6 cm, diameter 17.8 cm.  
 Unmarked  
 Hard paste porcelain  
 National Gallery of Victoria - Presented by the Consul Ge  
 1910, 892/D2.

A Chinese bowl painted in on-glaze *famille rose* enamels with figures of the god of longevity who is holding the peach of immortality and long life. The Europeans copied figures of this type without any understanding of the symbolism of the persons or mythology depicted.



131

132

### 131 Tea Bowl & Saucer

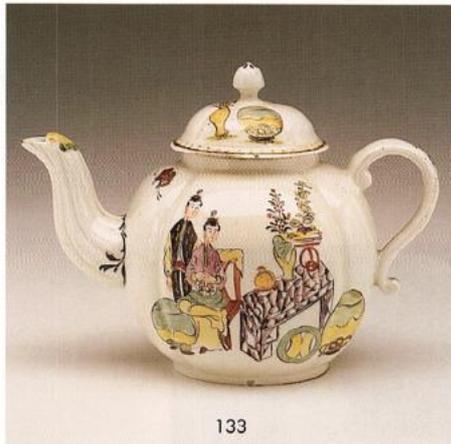
England *New Hall* 1782 - 87  
 Bowl height 5 cm, diameter 8 cm; Saucer 12.5 cm.  
 Unmarked  
 Hard-paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A New Hall tea bowl and saucer painted in enamel colours with patterns of figures. The figures are depicted, both wearing blue and magenta clothes, or one holding a parasol and the other offering a magenta flower standing in front of a garden.  
 LITERATURE: Cushion J. & M, 1992, p. 179, (12); Holgate, 1981, col.

### 132 Plate

England *Bow* Circa 1760  
 Diameter 19 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Bow plate with transferred outline, hand coloured in brilliant *famille rose* enamels. The pattern has a central motif of Chinese figures in a landscape with groups of standing Chinese figures with items of furniture.  
 A well known type seldom seen in this quality of paste and decoration.  
 LITERATURE: Gabszewicz & Freeman, 1982, pls. 124 & 125 show the pattern, (19).

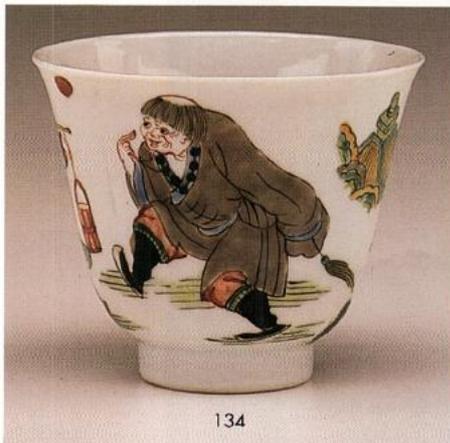


133

### 133 Tea Pot

England *Derby* 1756 - 60  
 Height 14.7 cm; Length 19.6 cm  
 Unmarked  
 Soft paste porcelain  
 National Gallery of Victoria - Colin Templeton Bequest, 1

A Derby lobed tea pot with fully hand painted Chinese scene of figures in a garden. Chinese style decoration was relatively rare on Derby at this period. The brocaded styles became very popular at the end of the century, retaining their popularity even today.  
 LITERATURE: Rice, 1983, pl. 98, (48).



134

### 134 Cup

China *Jingdezhen, Jiangxi* 1662 - 1722, Kangxi period  
 Height 6.9 cm, diameter 8.2 cm.  
 Unmarked  
 Hard paste porcelain  
 National Gallery of Victoria - Presented by John H. Connell

A Chinese wine cup, painted in on-glaze *famille verte* enamels with a scene of a coolie and a European Capuchin monk, an incredible combination! The scene of the monk gave the name capuchin to the brown glaze in Nos. 96 & 97.



### 135 Tea Pot and Stand

England Worcester 1774  
 Height 10 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester tea pot and stand printed in outline and hand coloured in on-glaze enamels with the "Chinese Family Pattern", a Chinese scene of figures and furniture. This pattern was used both at the Worcester factory and by Giles, where it was known as "Old Japan Stand Pattern" and fully hand painted.  
 LITERATURE: Sandon, 1993, p 109, (51); Coke, 1983, pl. 22d, (10).

### 136 Sparrow Beak Jug

England John Pennington Liverpool 1780 - 85  
 Height 9.5 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Liverpool sparrow beak jug painted in on-glaze enamels with a scene of stylised Chinese figures and tree; an interpretative design already moving away from exact copies of the Chinese originals.  
 LITERATURE: Cushion J. & M, 1992, p. 109, (12).

### 137 Tea Pot

England Worcester Circa 1770  
 Height 15 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester tea pot clearly influenced by the Chinese export No. 138, painted in on-glaze enamels with figures under pine trees, reserved on a gold brocade ground, with small panels of flowers and puce scenes. The decoration is from the Giles Studio, whose unusual one-off Chinese scenes were popular.  
 LITERATURE: Coke, 1983, pl. 23 ff, (10).

### 138 Tea Bowl & Saucer

China 1736 - 95, Qianlong Period  
 Bowl height 4.2 cm, diameter 7.2 cm; Saucer diameter 12 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chinese tea bowl and saucer with *famille rose* panels of medical scenes. This type of decoration is known as Cantonese *famille rose* decoration, and was very popular in Europe. Gilding outlined in black was used at Meissen in the 1720s and was known as "Schwarzlot"  
 LITERATURE: Godden, 1979, pl. 101 ff, (22).

### 139 Sparrow Beak Jug

China 1740 - 60, Qianlong Period  
 Height 10.3 cm.  
 Unmarked  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

Small Chinese hot milk jug of European sparrow beak shape, painted in on-glaze *famille rose* enamels with ladies on a terrace in the Mandarin's House, with key fret border symbolising longevity.  
 LITERATURE: Scheurleer, 1966, pl. 149, (53).





**140 Basin**

China *Jingdezhen, Jiangxi* 1573 - 1620, Wanli Period  
 Height 11.0 cm, diameter 36.3 cm.  
 Unmarked  
 Hard past porcelain  
 National Gallery of Victoria - Felton Bequest, 1946, 52/D4.

A Chinese eight-lobed basin painted in *famille verte* palette with under-glaze blue, iron red and green enamels, the interior depicting dragons and aquatic plants, and eight Buddhist emblems on the exterior.

**141 Lozenge Shaped Dish**

England *Worcester* 1765 - 68  
 Length 26.5 cm, width 19 cm.  
 Unmarked  
 Soft paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester lozenge-shaped dish painted with the "Dragon in Clouds" pattern, also known as "Bengal Tyger" or "Kylin" pattern. It is copied in the *famille verte* pattern of the Kangxi period (early 18th century), and apart from the marks in the palette it is an exact copy.  
 LITERATURE: Sandon, 1993, p. 135, (51); Cushion J. & M, 1992, p.

**142 Tea Pot**

England *Worcester* Circa 1760  
 Height 11 cm.  
 Under-glaze blue 'W' mark  
 Soft-paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Worcester tea pot with unusual pattern of under-glaze blue and red in the Chinese manner, painted in on-glaze enamels with a Chinese family scene.  
 LITERATURE: Sandon, 1993, (51); Coke, 1983, (10).





**143 Tea Pot**

China 1760- 80, Qianlong Period  
 Height 13.8 cm, diameter 11.2 cm.  
 Unmarked  
 Hard paste porcelain  
 National Gallery of Victoria - Arthur Allen Bequest, 1969, 1894/D5.

A Chinese export tea pot in the traditional globular shape with lotus bud knob, painted in *famille rose* enamels with panels of a seated figure, small child and servants in a pavilion, beneath a prunus flower border.

**144 Tea Bowl & Saucer**

England *New Hall* Circa 1795  
 Tea Bowl height 6 cm, diameter 9 cm; Saucer 14 cm.  
 Red under-glaze workman's mark on saucer  
 Hard paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

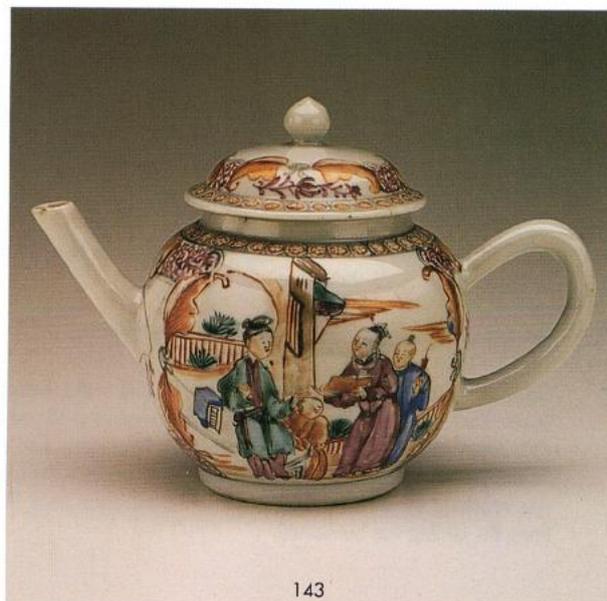
A New Hall tea bowl and saucer painted in on-glaze enamels with the colourful "Window Pattern" based on a Chinese original. At New Hall this was pattern number 425.

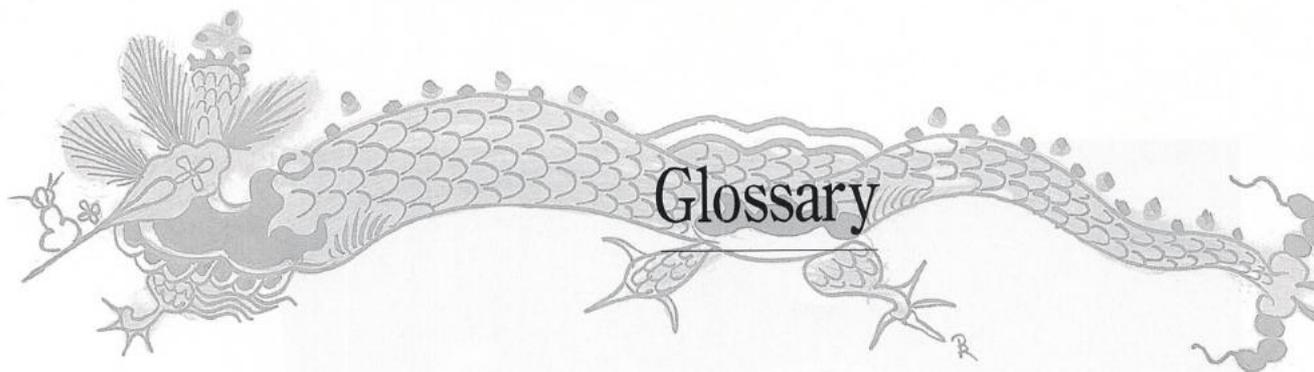
Similar patterns were made at Minton and Miles Masons.  
 LITERATURE: Holgate, 1981, p. 74, pl. 103, (26); Hutton, 1990, (29).

**145 Sparrow Beak Jug & Lid**

China 1785 - 90, Qianlong Period  
 Height 12 cm.  
 Unmarked  
 Hard-paste porcelain  
 Lent by a Member of the Ceramics and Glass Circle.

A Chinese export sparrow beak jug of European shape with handles and knob as in No. 124. Painted in *famille rose* enamels with a panel of figures, surrounded by a diapered ground in puce, a feature reserved for export wares. The gilding was added in England.  
 LITERATURE: Fischell, 1987, (18); Godden, 1979, (22).





# Glossary

**BISCUIT:** a term used to describe a once-fired ceramic body without glaze.

**BROCADE :** a screen of leaves and flowers used as a background to a figure or a group.

**BODY:** an alternative name to describe a type of ceramic ware.

**CHINA-CLAY:** a white refractory clay formed, over a long period, from decomposed granite.

**CHINA-STONE:** a fusible stone which when fired at about 1350 C, together with china- clay, forms the hard, white translucent material of hard past porcelain.

**CRAZING:** a fault in the glaze resulting in minute surface cracks. The larger 'crackle' sometimes seen on Far Eastern wares, was deliberately caused to give an appearance of antiquity.

*Deutsch blumen:* naturalistic enamel flower painting as introduced at Meissen in about 1740.

**ENAMEL:** a form of coloured glass used to decorate ceramics by fusing to the glaze at a temperature not exceeding 800 C.

*famille jaunea:* style of decorating Chinese porcelain with a palette of enamel colours dominated by yellow, which was often used as a ground colour.

*famille rose:* a style of Chinese porcelain decoration used from the early-18th century. 'Rose' refers to the shades of pink to crimson enamel derived from chloride of gold.

*famille verte:* the enamel palette introduced in China during the reign of the Emperor Kiang Hsi (1622-1722), in which the dominating colours are varying tones of green.

**FELSPATHIC GLAZE:** glaze rich in feldspar (alumina silicates).

*fleurs Des Indes:* Oriental type flower painting, usually with a black outline. Chinese porcelain was frequently misnamed Indian, due to their being imported to Europe by the ships of the East India Companies.

**FRIT:** a powdered form of the ingredients of glass, used in soft-paste porcelain as an alternative to china-stone.

**GALENA:** a lead sulphide used for early lead glazes.

**GILDING:** the application of various forms of gold to the surface of wares. Early gilding consisted of ground gold leaf or gold powder, with honey as a medium. This was applied in liquid form and then fired on to the glazed ware. From the late-18th century the honey was replaced by an amalgam of mercury and then fired. After firing the gilding was burnished.

**HARD PASTE PORCELAIN:** the type of porcelain first intro in China from about AD 850, made from china-clay and stone.

'INDIA FLOWERS': see fleurs des Indes.

**KAOLIN:** the Chinese term for china-clay, meaning 'high-ridg

**MOULDING:** the shaping of clay by using prepared mould; clay is used in a plastic state and hand pressed into the l moulds.

**MUFFLE KILN:** low-firing kiln (about 800 C) used to apply e colours to ceramics.

**OXIDISING KILN:** a kiln into which air is freely admitted, th atmosphere resulting in different tones of colour on the wa decorations.

**PETUNTSE:** the Chinese term for the china-stone after it ha prepared for the potter, meaning 'little white bricks'.

**REPAIRER:** the name given to the workman who assembl various moulded, or cast, sections of a figure or vessel, with l of slip.

**REDUCTION KILN:** a kiln where a smoky atmosph deliberately caused to achieve certain effects and colours wares being fired.

**SLIP-CASTING:** the forming of clay wares, or figures by p slip into hollow plaster- of-Paris moulds. The plaster absor water and in doing so builds up a layer of clay on to the insi of the mould. When sufficient thickness of clay has been of the surplus slip is poured off, and after a short interval the ca be removed from the mould.

**SOFT PASTE PORCELAIN:** artificial porcelain made from firing clays and the ingredients of glass, bone-ash, steatite, et

**SPRIGGING:** the application of separately moulded decora the surface of wares, such as on salt-glazed stoneware or 'A' type pottery.

**THROWING:** the process of forming a hollow circular forr clay by hand, with the use of a fast-turning potters' wheel.

**TRANSFER:** the transferring of a design engraved into a c plate, or wood-block, PRINTING by means of a thin paper, or of gelatine, onto the surface of the body, or glaze, of a c ware. High temperature colours are applied prior to glazi; temperature colours are fused onto the glazed surface. Thi process was used on enamel wares (enamel on metal base).

**WASTERS:** faulty wares, now usually sought as evide manufacture on the sites of former potteries.

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