

**Evaluation and critical analysis of the
Chinese porcelains in the Whitwell Collection,
Tatham Art Gallery: Pietermaritzburg**


By
Leigh-Lin Ning Shao
24 July 2002

Supervisor: Prof. I. Calder

Submitted to the Centre for Visual Art
School of Language, Culture and Communication
University of Natal: Pietermaritzburg

Leigh Lin Shao

As the candidate's supervisor, I have approved this dissertation for submission.

Signed  Name I. CALDER Date 27 NOV 02

DECLARATION

This dissertation is the unaided work of the candidate. It has not been submitted, nor is it being submitted, for any degree or examination at any other university.

A handwritten signature in black ink, appearing to read 'L. Shao' with a stylized flourish at the end.

Leigh-Lin Ning Shao
Pietermaritzburg, 2002

AUTHOR'S STATEMENT

I hereby state that this dissertation, except where specifically indicated to the contrary in the text, is my own work.

A handwritten signature in black ink, appearing to read 'L. Shao', with a stylized flourish at the end.

Leigh-Lin Ning Shao
Pietermaritzburg, 2002

ACKNOWLEDGEMENT

I would like to thank the following:

Tatham Art Gallery:

The staff members and the gallery support staff for their help and patience during my regular visits.

Centre for Visual Art:

My supervisor Ian Calder, the CVA secretary Mrs. Fowles and my colleagues in the ceramics department for their patience, support and advice - and for tea-times on the stairs outside the studio!

KwaZulu Natal Provincial Museum Services:

Nic Ruddiman for his excellent photographic skills.

I am grateful to Thomas Kjeldsen, Susan Davies and Allan Botha, for their corrections to this script written in my third language.

To my family and Thomas Kjeldsen for their love and support.

Leigh-Lin Ning Shao

Pietermaritzburg, 2002

ABSTRACT

The first chapter is a broad review of the recent history of Chinese porcelain from the Ming period to the present day. It includes remarks on the ceramics town of Jingdezhen and on aspects of materials, construction techniques, glazing and enamelling as well as a brief summary of the types of wares.

The second chapter is divided into two parts. The first part introduces the formation of the Tatham Art Gallery and the Whitwell Collection. The second part focuses, firstly, on the blue and white porcelain, secondly, on the enamelled porcelain. The pieces are individually physically examined and catalogued under these headings: General description, rim, foot ring, construction, iconography and motifs, glazes, marks and date.

The last chapter compares the blue and white pieces, the enamelled pieces and both pieces. This chapter suggests the qualities and special attributes of the wares such as brush marks.

PREFACE

The following approach is adopted to my illustrations:

- i. The figures are numbered consecutively and individually annotated.
- ii. Pages of illustrations are not numbered where these are interleaved within the body of the dissertation.
- iii. All measurements are given in millimeters.
- iv. A list of figures appears at end of the dissertation.
- v. All the photographs are by the author, unless stated otherwise.
- vi. Documentary photographic slides stored in the CVA slides-library.
- vii. A list of Chinese porcelain pieces in the Whitwell Collection appears in the appendices.
- viii. The bibliography is at the end of the dissertation and is divided into two sections. The first section is cited sources, and the second, uncited useful sources.
- ix. The titles of publications and foreign words are not in English are printed in italics.
- x. The Pinyin (拼音) form of transliteration has been followed instead of the Wade/Giles romanization system. Spelling of Chinese words has been standardized.
- xi. A chronological list of Chinese periods and dynasties appears at the end of the dissertation.

Contents	Page numbers
Declaration	I
Author's statement	II
Acknowledgement	III
Abstract	IV
Preface	V
Contents	VI

Chapter 1

Chinese porcelain: a review

Introduction.....	1
A brief history of Chinese porcelain from the Ming (明) and the Qing (清) periods.....	2
Jingdezhen.....	4
Ceramic materials.....	5
Hard-paste.....	5
Chinese soft-paste.....	5
European soft-paste.....	6
Construction and techniques.....	7
Throwing.....	7
Moulding.....	8
Drying.....	9
Finishing.....	10
Firing.....	10
Stages of glaze firing.....	11
Glazes.....	11
Underglaze painting and enamels.....	12
Types of ware.....	13
Imperial ware.....	13
Domestic ware.....	13
Export ware.....	14
Identifying marks.....	15
Copies, fakes and forgeries.....	16

Chapter 2

The Tatham Art Gallery and the Whitwell Collection

Tatham Art Gallery: a brief review.....18

The Whitwell collection.....19

Study samples from the Whitwell Collection

Section One: Blue and white porcelain.....20

Introduction.....20

1. Acquisition 353/2422

2. Acquisition 369/24.....24

3. Acquisition 372/24, 373/24, 374/24.....26

4. Acquisition 379/24..... 28

Section Two: Enamelled porcelain: *Famille Verte* and *Famille Rose*.....30

Introduction30

1. Acquisition 300/24.....31

2. Acquisition 364/24, 365/24.....34

3. Acquisition 366/24.....38

4. Acquisition 367/24.....42

Chapter 3

Comparison and conclusion

Comparison: blue and white pieces.....47

Comparison: enamelled pieces.....48

Overall comparison.....48

Conclusion.....49

Appendices

Map

List of figures

Chronology

The Chinese transliteration

List of Chinese porcelain pieces in Whitwell Collection

Bibliography

Cited resources

Uncited useful resources

Chapter 1

Chinese porcelain: a review

Introduction

The importance of Chinese porcelain for the west can be expressed in the word 'china' that became a generic term in the English language. The name 'porcelain' is believed to have been invented by Marco Polo in the thirteenth century. It derives from *porcelino*, which is a white, translucent cowrie shell whose shape is reminiscent of a little pig (Hutt, 1987:69-70).

Porcelain is a vitrified or glass-like, non-porous body. It is translucent when thin and is fired within the temperature range of 1280°C to 1400°C (Hutt, 1987:70; Hamer, 1975:229). The first appearance of this high-fired ceramic ware was in approximately 1500 BC. Technically it was about 3000 years ahead of the European potters in their own successful production of glazed stoneware (Atterbury, 1982:11).

From an early period of ceramic production, Chinese potters were masters in the basic methods of forming shapes in clay with the use of moulds and throwing on a potter's wheel (Atterbury, 1982:11). Wheels were first used in around 2500 BC in the northeastern part of China and moulds appeared later c.770 to 221 BC. The invention of moulds was a key factor for the beginning of mass production of porcelain ware (Atterbury, 1982:11).

During the late 15th century, in the Chenghua (成化, 1465-1487) and later the Hongzhi (弘治, 1488-1505) periods, Chinese porcelain matured in richness and variety. The wares from this period exhibited a more careful preparation and excellent skills in potting. These porcelain pieces were glazed with what was probably the most outstanding Chenghua glaze, which is creamy and smooth. The qualities of Chenghua glaze contributed to the period of 'the finest porcelains in China's long ceramic history' as some enthusiasts assert (Valenstein, 1989:170).

In the early 16th century, the deterioration in the quality of porcelain began, and since then the term 'late Ming' has been used to describe coarser qualities of porcelain products. The deterioration was partly caused by exhaustion of the labour and raw materials, which, in turn, was a result of the heavy demand made by the court and the export trade (Valenstein, 1989:193). The civil war in China between the Ming and their counterparts of Manchu (满族), who later established the Qing era, was doubtless another cause. At the beginning of the 19th

century the artists, craftsmen and patrons seemed to lose confidence and the porcelain works produced were of mixed quality, showing little originality a general tendency towards repetition or elaboration (Tregear, 1980:18).

From the early Ming period, the ceramics industry, especially in Jingdezhen, was well established and organised (Grobelaar, 1993:25). Most of the potters remained anonymous in the history of Chinese ceramics. There were craft guilds for the promotion of excellence in styles and techniques, although both these features were developed simultaneously and were influenced by patrons and the demands of the market.

A brief history of Chinese porcelain from the Ming (明) to the Qing (清) period

The word 'porcelain' has no equivalent in the Chinese language, for there are simply two types of pottery that occur in China: low and high-fired wares (Atterbury, 1982:11). Within these two types of ceramics a great variety of wares were produced and were named according to the place of production or the characteristic appearance of the ware (Atterbury, 1982:11). European visitors and collectors later named their own favourite wares, and many names were in French, such as the *blanc de chine*, *famille verte*, *famille rose*, and celadon. (Atterbury, 1982:11).

Most of the knowledge on Chinese ceramics compiled in the west came largely from the travel journal of Father Francois Xavier d'Entrecolles who arrived in China as a Jesuit missionary in 1698 (Kingery and Vandiver, 1986:151). Xavier's famous journal, *Lettres edifiantes*, his valuable descriptions based on first-hand information of factory production of Chinese porcelain, remains one of the most important sources on the history of porcelain manufacture (Beurdeley and Raindre, 1987:8 and Kingery and Vandiver, 1986:151).

In 1675, during the upheaval following the changes of dynasties from Ming to Qing by the Manchus and the rebellion of the Ming insurgents Wu San-Gui (吳三桂) and Wu Shin Fan, Jingdezhen was destroyed (Atterbury, 1982:28). The Jingdezhen kilns were rebuilt and brought under the directorship of Zhan Qichong in 1677. He immediately forbade the use of the nianhou¹ or imperial mark. Presumably this was because of the inferior quality of the porcelain, owing to the loss of Imperial patronage towards the end of the Ming period

¹ Nianhou (年號). See p.14, Identifying marks.

(Atterbury, 1982:28). During the Kangxi² period (康熙, 1662-1772), Cang Yingxuan became the director of Jingdezhen in 1683 and introduced many glaze innovations. The *famille rose* palette and the soft-paste porcelain, in particular, were influential. It was also under the reign of Kangxi that the second transitional period (c.1620-1683) began. The porcelain produced during this period was simpler but more elegant than the wares of the previous periods (which concentrated on birds, flowers and dragons as subjects). The emphasis was now on less lavish pieces with a trend towards landscapes and romantic figures (Atterbury, 1982:28-30). New themes such as the non-perspective courtyard scenes from popular romances, in which elegant women consort and courtesans talk to dignitaries, were painted (ac.366/24, Chapter 2, p.38). These scenes were drawn in pencilled outlines and were filled with cobalt washes of varying intensity. They often contained a smaller panel inset depicting another aspect of the story (Atterbury, 1982:28-30). Another popular theme was the isolated scholar or sage, meditating on an island, surrounded by precipitous rocks (Atterbury, 1982:28-30).

In the reign of Kangxi, there arose a variety of blue and white ware known as 'soft paste' (see p.5). This term is ambiguous, as the material varies only slightly from the ordinary blue and white ware, the major difference being in body composition and the lower kiln temperature required for soft paste (Atterbury, 1982:30-31). The body is particularly sympathetic to the brush and the slightly duller blue against the pale buckwheat ground gives a less austere effect. However, most pieces of soft paste are small and are frequently painted with children or genre subjects (Atterbury, 1982:30-31).

During the Ming dynasty, the influence of European cultures was a preoccupation in the imperial court. Even in the earlier period, Kangxi had actively encouraged westerners and had shown particular preference to the Jesuits, he thought highly both of their technical and artistic skills (Atterbury, 1982:32). The Emperor Qianlong (乾隆, 1736-1795) exercised a firm control over internal affairs by restraining or eliminating any internal opposition to his sovereignty. This allowed economic expansion and led to a thriving porcelain industry particularly in the export market (Atterbury, 1982:32). It was also during this period that the blue and white ware gradually lost favour after the departure of Tang Ying (唐英), leading to a decline in the standard of workmanship in Jingdezhen. Later, during the reigns of Jiaqing (

² Kangxi was the second emperor of the Qing dynasty and ruled between 1662-1722. He has been compared to Louis XIV of France (Beurdeley and Raindre, 1987:8,295).

嘉慶 , 1769-1820) and Daoguang (道光 , 1821-1850) internal revolts continued, exacerbating the decline in the quality of production (Atterbury, 1982:33).

Jingdezhen (景德鎮)

The kilns in Jingdezhen had been established as early as the 5th century. These kilns were later privately owned by the potting families of the Song dynasty (宋朝, 960-1279). Jingdezhen and the surrounding area thus became the most important centre of manufacturing from the Yuan dynasty (元朝, 1279-1368) onwards.

Jingdezhen is situated in the northwest corner of Jiangxi province (江西省), in south China, and is surrounded by hills with easy access to an abundant wood and water (Atterbury, 1982:20). The exports from Jingdezhen depended on transport along the two rivers surrounding the town, even until the 1970s. This favourable location also provided easy access to raw materials from other parts of China (Atterbury, 1982:20).

High-temperature Chinese kilns were well constructed and appeared almost as soon as porcelain production began. They were managed by experts to ensure the best production (Atterbury, 1982:13). In 1280, the ruling Mongols (蒙古人) in Yuan dynasty regulated the building of kilns according to court regulations, which governed the capacity and the quality of production and determined taxes accordingly (Atterbury, 1982:20).

This well-structured production assured quality results from the kilns. For example, Jingdezhen employed labour on a casual basis for heavier work, such as packing and unpacking kilns, so that, when the wares were in great demand, the number of labourers employed was higher than in times of when low production (Atterbury, 1982:20). According to Atterbury (1982:20), the *Appendix on the potter industry* written in China in 1322, we read that a variety of kilns were used to meet the demand for different markets. Thus, when there was an urgent order to meet, the kilns produced less variety but a larger quantity.

The kilns in Jingdezhen outlived all the other kiln-complexes of the Ming period. Their production continues to the present day (Valenstein, 1989:151). Generally, most porcelain wares are assumed to come from Jingdezhen, unless otherwise stated. By convention the wares are classified according to the reign of the emperor in which they were made. Though the

reign marks are a prominent feature, they are not always reliable indicators of the production date of wares (Identifying marks, p.15) (Valenstein, 1989:151).

Ceramic materials

The writings of Bernard Leach in the 1930s, describe the abundant sources of natural porcelain materials occurring throughout China, parts of Japan and Korea (Atterbury, 1982:11). The porcelain materials are kaolin³ and petuntse or china stone⁴, which contribute in equal parts to the making of porcelain. The Chinese referred to the refractory kaolin as the 'bones' of the porcelain and the petuntse as the 'flesh'.

Kaolin is a pure white clay that contains aluminium silicate, and petuntse is feldspar with aluminium and potassium silicate (Atterbury, 1982:12). The name Kaolin means 'high peaks' and is pronounced as Gao-Lien in Chinese. Petuntse (pronounced Bai-Doe-zher) literally means 'little white bricks' (Atterbury, 1982:12). Large amounts of kaolin deposits are found in the Northern Jiangxi province close to Jingdezhen and petuntse is found throughout China. The early development of high temperature kilns led to the production of stoneware or proto-porcelain as early as the Shang period (商朝 , c.1700-1027 BC) (Atterbury, 1982:12 and Kingery and Vandiver, 1986:10).

Hard-paste

The true hard-paste porcelain is made up of two main components: kaolin or China clay and petuntse. Petuntse, which was developed in China over a thousand years ago, is fired in the temperature range of 1300 °C – 1480 °C (Woodward, 1974:209). Petuntse is partially decomposed granite consisting of feldspathic mineral (the alumino-silicates potassium, sodium, calcium, and sometimes barium), together with mica and silica (also known as quartz). Petuntse fuses into natural glass at a very high temperature.

Chinese soft-paste

The soft-paste porcelain is another innovation of the Kangxi period (1662-1722), the first innovation being the development of *famille rose*. Soft paste is similar to hard paste in

³ Kaolin is known as china clay. It is the purest clay that contains very small amounts of iron oxide and it is therefore white. Because of its whiteness it is the main component of Chinese porcelain. However, the clay contains little plasticity, but it is the closest to the ideal clay mineral kaolinite (Hamer, 1975:168).

⁴ China stone is a pure white Cornish stone and a feldspathoid. It is used as a flux in bodies and as a major constituent in glazes (Hamer, 1975:54,76-77).

appearance, except for the partial replacement of the kaolin ingredient with the soapstone⁵ component in porcelain (Kingery and Vandiver, 1986:152). The 'Chinese soft paste' is very different from the European soft paste, which with its main component being frit is a lower-fired earthenware 'porcelain' (Kingery and Vandiver, 1986:152).

From a physical examination of the samples in the Whitwell Collection, the use of hard or soft paste porcelain cannot be distinguished by eye. Examination by microscope could determine the components of the porcelain body, the glaze ingredients and the temperature at which the ware was fired. Such an examination is, however, beyond the scope of this study.

European soft-paste

European soft-paste is a western version of porcelain - it is actually a ceramic invention. It cannot be thrown because it is a frit-based material and lacks plasticity. It is used mainly for moulding and slip casting (Kingery and Vandiver, 1986:152). The first commercial European soft paste porcelain was imported into Europe in large quantities during the 17th century, but there is no documentary evidence as to exactly how European soft paste was developed. It is very unlikely that European soft-paste derived from the tradition of Near Eastern quartz-frit clay (Kingery and Vandiver, 1986:182-183).

By the middle of the 18th century, the process of manufacturing European soft paste was fully developed and had become a well-controlled ceramic technology (Kingery and Vandiver, 1986:183). The French chemist Jean Hellot describes a method used by the Sèvres factory from 1752 onwards. Soda, ash, sea salt, potassium nitrate, silica and lime (or gypsum) were milled together and heated for 30 hours or more at the back of the firebox placed underneath the hearth and the kiln. They formed a white opaque product by a process known as sintering which denotes a reaction of alkali and quartz to produce an alkali silicate glass containing residual quartz. This in turn was mostly transformed into other crystalline forms of silica. The glass formed in this sintering process had a high content of alkali which contributed to its plasticity (Kingery and Vandiver, 1986:183). European soft paste, in terms of chemistry, is very different to the Chinese soft paste and is actually an earthenware, but its whiteness and translucency are much like true porcelain (Woodward, 1974:209).

⁵ Soapstone is also known as talc or magnesium silicate. It is an insoluble mineral and a convenient source of magnesia for bodies and glazes (Hamer, 1975:289).

This discussion, rather than being a diversion, draws attention to the extremely complex ceramic technology which Europe has developed to satisfy the demands of its internal porcelain trade. It also provides a comparative idea of the correspondingly high value placed on a substitute for porcelain.

Construction and techniques

The mass production of porcelain was made possible with the aid of moulds, which allow almost identical wares to be reproduced at a faster rate than individual hand-thrown pieces can be made. Moulding also reduces and eliminates the chances of defects on wares, and speeds up the production without necessitating the employment of large numbers of people. Moulded wares account for a significant proportion of Chinese porcelain production, but throwing, nevertheless, remains the standard method of production. This is reflected in the Whitwell Collection, where most of the pieces are thrown.

Throwing

Potters' wheels first appeared c.3500 BC in the Near East. Since then potters have increased the weight of the wheels and the speed of rotation, using the momentum of the rotating wheel to help pull up the wall of the piece and shape the clay. Wheels have been developed in a variety of forms in several different cultures, but all of them were developed to achieve the basic purpose of throwing (Kingery and Vandiver, 1986:242). The wheel-head usually rotates in an anti-clockwise direction which seems to suit most right-handed potters, but for some potters in the Far East, especially Chinese potters, a clockwise direction is preferred (Hamer, 1975:297). The kicking wheels used by the Chinese potters were operated by the kicking motion of the foot, unlike the modern wheel that is connected to electricity and operated automatically by pedals to control the speed. The kicking wheel is set in motion when the left foot kicks the extension connected to the pivot that turns the wheel disc clock-wise. The potter controls the speed at which the wheel turns by the strength of his kicking. The Chinese potter's wheel was designed to be kicked with the left foot, with the right foot placed on the ground for stability.

The method of throwing requires all the elements of co-ordination and skill, where the potter is in direct contact with his material moving at high speed. Throwing demands that the clay be at

a high standard of workability. This is achieved mainly by increasing plasticity⁶, or the ability to form quickly. The clay must also be thixotropic, which means that it must hold its new form when the pressure of the potter's hands is released. The clay must also be strong so that it can be pulled and worked without breaking. It must further have friction, or bite, against the hands for gripping and lifting (Hamer, 1975:297-298). The luxury wares which have porcelain bodies are typically 'short' or not plastic, and therefore require rapid forming to the approximate shape and wall thickness required (Kingery and Vandiver, 1986:243).

The selected sample pieces from the Whitwell Collection are mostly hand-thrown pieces. In the blue and white section (Chapter 2, p.20), all pieces had been thrown on a wheel and altered later. The three plates that have been thrown first were subsequently pressed into moulds (ac.372/24, 373/24, 374/24, p.26). Some were altered by hand after throwing, such as the teacup and saucer (ac.379/24, p.28). In the enamel section (Chapter 2, p.30), all the pieces were made from the wheel, with the exception of the octagonal dish, which is press-moulded (ac.366/24, p.38).

Moulding

In China and the Near East, moulds were usually made from a plastic clay that was shaped by throwing, moulding, incising, or carving. Master moulds of wood or clay were often constructed as the first step, and after careful finishing, the subsequent and final clay mould was fired at low, usually earthenware temperatures for stability but retained as much porosity in the body as possible. Often the originals were moulded oversized for the sequence of drying and to accommodate biscuit firings with their associated shrinkage. Thus, finished pieces were reduced to the size originally desired (Kingery and Vandiver, 1986:241).

The Chinese potters practise mass production in numerous ways, one of them being press moulding. Since the piece must be removed from the mould after it dries and shrinks slightly, there cannot be any undercuts in the mould shape (the undercuts can be carved in after the ware is partly dried). The undercuts in a mould promote an uneven drying of clay that might cause warping as well as complications in the process of lifting the slab out of the mould (Kingery and Vandiver, 1986:241-242).

⁶The plasticity of porcelain can be improved by addition of the finest -particle size clay, bentonite, which is more plastic than the larger particle-size kaolinities (Kingery and Vandiver, 1986:232).

One of the advantages of practising press moulding is that the clay need not be as plastic as required for hand-building and throwing. The soft clay is rolled into slabs or formed roughly on wheels, and pressed onto convex hump moulds. At the same time, the potter is able to carve or engrave on the slab to form motifs (Atterbury, 1982:13). For complicated shapes, such as sculptures and hollow forms of vases, or jars with narrow necks the method of moulding requires much greater skill, and may be assembled from several separately moulded parts. On the other hand, a simple single mould is enough to form a plate or the interior of a bowl (Atterbury, 1982:13 and Kingery and Vandiver, 1986:242).

In his *Lettres édifiantes* in the 18th century, Père d'Entrecolles describes the preparation and processes of moulding:

When the moulds are to be used they are placed in front of the fire, after which they are coated with porcelain material of appropriate thickness. The coat is then pressed in firmly by hand, and with the mould is then put to warm by the fire, to detach the pressed clay from the mould. The various sections of the whole work, after being separately moulded, are joined together with a thick slip of porcelain material. ...Afterwards works are glazed and fired (Atterbury, 1982:13).

The Whitwell Collection's blue and white teacup and saucer (ac.379/24) appears to have been altered in a mould after it was first formed on a wheel, and the octagonal dish (ac.366/24) was moulded by means of a slab.

Drying

Technically speaking, drying is the establishment of equilibrium in the moisture content between the object and the air, so that the wet clay dries by wetting the air around it (Hamer, 1975:104). Evaporation occurs in the early stages of drying and is followed by shrinking which continues until the particles come into contact at the leather-hard stage. When the ware is leather-hard, the surface film of water disappears, the surface colour changes from a dark to a light tone, and the ware is less likely to crack or warp. Cracking and warping are likely to happen in the early stages of drying when the rate of shrinkage on a piece is not uniform and creates tension within the structure (Kingery and Vandiver, 1986:244). Joining pieces together just before the leather-hard stage may prevent most cracking, as the difference in the shrinkage rates is low at this stage. The moisture content of both the pieces to be joined, however, has to

be as similar as possible to obtain the best result (Kingery and Vandiver, 1986:244). An example of cracking and warping is to be found in the Whitwell Collection's tea bowl and saucer (ac.300/24, Chapter 3, p.31).

Finishing

Throwing a desired shape is only the initial step in the production process. One of the differences between ceramic masterpieces and ordinary ceramic wares is the amount of effort and skill involved in the finishing process (Kingery and Vandiver, 1986:245). The smoothed edge of a vessel finished with a finger during throwing, or with a damp sponge at a later stage, is far more pleasant to the touch than a rough or sharp edge. The super-thin 'eggshell' vessels were shaped by first turning and trimming the internal surface, followed by a build-up thicker wall obtained by glazing the inside of the vessel. After the glaze had dried, the outside of the vessel was turned and trimmed to its final thickness and then glazed. The glazing inside the vessel provides sufficient strength for the thin wall to withstand pressure exerted during the critical finishing process of trimming and turning (Kingery and Vandiver, 1986:245).

Generally Qing pieces were scraped on the wheel with their joints hidden, while Ming plates were left with raw edges and grit adhering to their bases. Qing plates, on the other hand have trimmed edges and clean bases. Ming vessels were often rejected in their roughness, as they might have been under Qing control (Jenyns, 1988:7). The foot rims of Ming pieces are generally plain-finished and without grooves. Bases are often unglazed and trimmed with a knife, particularly in export wares (Jenyns, 1988:7).

The well-finished pieces in my selected study sample are the blue and white teacup and saucer (ac.379/24). *Famille verte* wares include the Mandarin duck dishes (ac.364/24 and 365/24), and the scholar-themed dish (ac.367/24).

Firing

There are two types of glaze firing. First, the method in which glaze and body mature together, as with porcelain, and, second, where the body is already matured and only the glaze is affected, as with raku (Hamer, 1975:124). In the first type the porcelain body matures and becomes translucent during glaze firing. The glaze matures too, and body and glaze together create a thick body-glaze layer, often thicker in certain sections than the pure glaze layer. A

piece of glazed porcelain can be twice as strong as its unglazed counterpart; the strength lies in its integrated bonding of body and glaze with the slight compression of the glaze by the body.

Stages of glaze firing

The **drying** process begins from room temperature to 120°C. In the temperature interval 120°C - 573°C the body undergoes **ceramic change** that converts clay into ceramic. It also undergoes **decomposition** when organic matters are burned away (Hamer, 1975:124). **Dunting** occurs between 573°C - 600°C. At this crucial point the body undergoes cristobalite and quartz inversions. The inversion gives the body a sudden expansion, and if the process is not allowed to happen uniformly throughout the entire piece, or if a rapid temperature rise occurs, stress results and can cause a crack (Hamer, 1975:107, 124-125). **Fusion** occurs between 600°C - 1000°C, when soda and potash fuse. **Vitrification**⁷ continues the body fusion and assists slow fusion of the glaze, and the glaze fluxes start to fuse at different temperatures. The final stage of glaze firing is **integration** which happens after 1100°C. At this stage the glaze is truly melted into glass. As the glaze melts, the content of oxygen in the kiln reduces and causes **reduction**. When the desired temperatures have been reached, **cooling** begins. It is crucial to allow the kiln to cool down slowly in order to avoid any stress while the clay body contracts. Before the heat drops down to room temperature, the piece is still under stress, because of the different body and glaze expansion rates (Hamer, 1975:125).

Glazes

A glaze is a layer of glass coating the surface of a clay body. The composition of glazes is similar to glass except for an additional amount of alumina content which decreases fluidity at high temperatures. This prevents the glazes from flowing down the vessel wall into a pool at its foot. The glaze provides a hard, non-absorbent, waterproof, impermeable and easily-cleaned hygienic surface. For aesthetic enjoyment, the glaze provides a variety of colours and surface textures. In addition, it gives extra strength to the body and helps to prevent chipping (Kingery and Vandiver, 1986:261).

Chinese glazes were raw and were made from natural insoluble ingredients containing limestone and feldspar as the main source of fluxes. Other ingredients such as pegmatite, china

⁷ Vitrification is the stage when a body can withstand temperature without deformation; a vitrified body is low in porosity, however. When a body is absolutely non-porous it is so glassy that it fractures more easily (Hamer, 1975:81, 311).

stone and similar mineral mixtures of quartz, clay and mica can also be used in a raw glaze (Kingery and Vandiver, 1986:263). Generally, the Chinese glazes were applied by several methods: dipping pieces in *kangs* of liquid glaze; or blowing glazes through a bamboo tube. Large pieces were glazed by pouring while they stood on a firing stand. The pouring method resulted in the glaze at the base being thicker than that at the top (Beurdeley and Raindre, 1987:36; and Kingery and Vandiver, 1986:261). Unsuccessful glazing necessitates the repeating of the whole process.

Ming glazes were thick and unctuous, as the Chinese describe them, 'solid like massed lard' (Jenyns, 1988:12). The Imperial glazes of Chengua had an almost duck-eggshell appearance. By contrast, the ordinary wares were full of flaws and pinholes (Jenyns, 1988:12). The surface of domestic ware generally had undulated or depressed features to which age and wear often add lustre and softness (Jenyns, 1988:12).

Underglaze painting and enamels

The principal colours used for underglaze painting were cobalt and copper oxides. In fact, they were the only underglaze colours used until the end of the 18th century. This was because underglaze painting was fired at high temperatures which limited the range of oxide colours (Kingery and Vandiver, 1986:273).

Chinese enamel is also known as overglaze or onglaze colour or onglaze enamel. The simplest enamel flux consists of a finely milled mixture of 25% quartz sand and 75% white lead (Kingery and Vandiver, 1986:264). The ingredients for enamels are similar to the ceramic glazes, except that they are matured at a much lower temperature, particularly with the use of metal oxides for colours such as cobalt and copper (Hamer, 1975:112 and Kingery and Vandiver, 1986:264). According to Kingery and Vandiver (1986:274), in Chinese practice the ingredients were ground in a water suspension using animal glue as the binder. Enamel was applied after the highest glaze firing had taken place. The painters applied one or two enamel colours at a time, firing from the highest temperature to the next highest. For example, a painter would apply apple green to the new shoots of branches and young leaves, light shades to the garment and hair decorations, and leave the rest of the areas uncoloured before sending the ware on return with further applications of other lower-firing colours.

For complicated and symmetrical decoration and design, an outline of dye or powdered charcoal was sifted through a perforated paper before enamel was applied. Painting is considered an entirely different skill to potting. Wares were therefore usually taken to separate departments or studios for decoration, as still happen at Jingdezhen (Kingery and Vandiver, 1986:264).

Types of ware

Imperial ware

For a larger piece, a gentle heat was needed for seven days followed by a fierce firing for two days and nights; thereafter the kiln was sealed and left to cool down slowly for 10 days. For a smaller ceramic piece like the blue and white wares, a fierce firing for one day followed a gentle firing for two days; the kiln needed only two days to cool (Jenyns, 1988:14). The administration for the imperial kilns was ill-managed by the imperial court during Jiaqing and Wanli. Contracts were frequently concluded with private kilns elsewhere for imperial production. Neither time nor effort was spared, however, in the preparation of imperial wares. Some pieces dried for a whole year after they had been shaped and before they were finished on the lathe (Jenyns, 1988:14).

The number of imperial kilns varied from time to time. There were less than 10 during the 15th century, but in the Jiaqing period (1522-66), the number varied from 18 to 62 kilns (Jenyns, 1988:13). These kilns made dragon bowls and jars, blue and white wares and giant fishbowls.

Domestic ware

During the 16th century, the rise of the middle class allowed the expansion of maritime trade. There was thus an increase in demand for porcelain items to decorate house, terrace and garden, altar and temple. Domestic wares for family feasts, such as the capping of an adolescent, and for marriages and funerals, also became popular. The custom spread, and pieces were made to express good wishes for happiness, prosperity and a long life, or to wish scholars success in an examination (Lion-Goldschmidt, 1978:12).

As the market became more demanding, the styles also gradually changed in terms of form and motif. They developed through the Ming's delicate formalism in the 15th century to a greater naturalism of floral motifs (Tregear, 1980:162). The Ming decorators adopted the Yuan

decorative elements: the chrysanthemum, camellia, pomegranate flower and the fungus as symbolic of long life, and also the fruit and flowers which typify landscapes. Realistic and stylised interpretations at this time seem to be more or less in equal proportion (Lion-Goldschmidt, 1978:48). The fine quality blue and white Kangxi ware was painted with landscape and figure scenes, finely drawn in a manner similar to that of the late 17th and early 18th century landscape painters (Tregear, 1980:162).

There were also themes of ducks paddling in ponds (see ac.364/24 and 365/25), or of fish in water. A new repertoire was created of sages or scholars (see ac.367/24), alone or in groups, episodes from famous battles, processions of riders and children's games. The variety of subjects undertaken had never been so great (Lion-Goldschmidt, 1978:50-1) as during this time of export to the west.

Export ware

The flourishing export market in the early Qing period began to decline in the second half of the 18th century, while the demand for Chinese ceramics was still large. Even though porcelain factories (Dresden and Meissen) had been established for production in Europe in the early 18th century, European porcelain was much more expensive than the Chinese import ware at the time (Medley, 1976:261). It was only later during the 19th century that European porcelain became a commercial and household product, as opposed to a luxury item, when the industrial revolution first began (Medley, 1976:261).

Famille verte was very popular along with the all-time-favourite blue and white. The most admired *famille verte* pieces were the ceramic figurines of birds, animals, Buddhist lions and humans (both Chinese and European). Often the figurines were made in pairs for display as garniture - set in fashionable houses (Medley, 1976:261-262). When *famille rose* was introduced more figurines resulted, though this palette was used more often in the decoration of tableware sets: plates, dishes, soup tureens, coffee-pots and cream jugs for the aristocrats (Medley, 1976:262). Orders for export wares were received to replicate items from the patterns of pattern books, drawings and engravings, and the customers might spend up to three years waiting for their orders to arrive from overseas (Medley, 1976:262).

Identifying Marks

Ceramics and pottery made before the Ming period were rarely marked, but after this period the custom of marking wares became popular. The first appearances of reign marks were on palace supplies only, but the practice quickly extended to almost all wares produced (Beurdeley and Raindre, 1987:298). Marks may indicate either the *nienhao* of an emperor, a date or both. A mark can also indicate the name of the workshop or studio of origin. Marks may also be symbolic or express good wishes on the occasion of a feast or else give a flattering description of the piece (Beurdeley and Raindre, 1987:298). Marks never appear on Swatow wares (made for export) and most of the Chinese export porcelain wares are also unmarked, including the late Ming porcelain, and the bulk of ordinary Qing blue and white ware (Woodward, 1974:187). The imperial mark is in no way a guarantee of authenticity, for potters had no scruples about faithfully copying an ancient object down to the last detail. As a result, a mark alone is not a reliable indicator of age, as it is easily applied onto the surfaces of the wares. The marks were later used to enhance a piece or to mislead (Beurdeley and Raindre, 1987:298).

Characters and simplified characters are a means of decoration that occur frequently on porcelain, and may include poems and symbols of luck. The most common forms of marks are inscriptions of reign marks and archaic seal characters, which seldom appeared before the reign of Kangxi and only became popular during the archaising reigns of his successors (Woodward, 1974:187). The mark is generally composed of four or six characters in underglaze blue surrounded by a double circle or a square. Marks can also be pressed, incised or painted onto the piece (Beurdeley and Raindre, 1987:298 and Woodward, 1974:187). The characters are read from top to bottom and right to left:

(Reign Name) Long	隆	大	Da (Great)
(Year) Nian	年	清	Qing (Dynasty name)
(Made) Zhi	製	乾	Qian (Reign Name)
or			
(Imperial order) Yu	御	康	Kang (Reign Name)
(Made) Zhi	製	熙	Xi (Reign Name)

The word *nian* (years) is sometimes replaced by *yu* (imperial order) and the word *zhi* (made) by *zao* (made, 造) that has the same meaning. These imperial marks are generally found in the

centre of the base, but they may also be arranged in a line around the base or on the outer rim of the vessel. Often in the Qing period, these marks would be replaced by seals in archaic script marks with the word *tang* (堂) to signify either the name of the workshop or a studio belonging to the person who made the order: emperor, prince or connoisseur. On high quality vessels, the marks are usually very carefully written in fine calligraphy and placed on the axis of the main motif of the design, so as not to destroy the harmony of the whole when the piece is turned over to be examined (Beurdeley and Raindre, 1987:298).

Copy, fake and forgery⁸

The imitation of art works can be found in all ages of art history. For an artwork to be imitated, the original piece must usually be extremely valuable. During the height of exportation, forgeries were encouraged as orders were made to satisfy foreign patrons (Atterbury, 1982:228).

The Yongle (永乐, 1403-25), Xuande (宣德, 1426-35) and the later Chenghua (1465-1487) wares were amongst the most popular wares in selection by Qing potters for copying or drawing inspiration. The wares made during these 'classic' reign periods have a beauty about them which the Qing potters were strongly inspired to capture in their direct copies, sometimes so accurately that it is difficult to believe they were not intended to deceive (Battie, 1990:43). The idea of going through great effort to copy a style already several centuries old is deeply bound up with the nature of Chinese art in general. It is highly reflexive and has always had a strong tendency to antiquarianism. The inscriptions of previous reign marks on these porcelain wares were not initially intended for deception, but as a compliment to the works made in earlier reigns, although this unusual 'respect' to the precedence has created an enormous confusion in the dating of porcelains. The problem does not become easier when one recalls that many high quality pieces were copied and marked with an earlier reign mark (Atterbury, 1982:229).

⁸ Copy: a thing made to be similar or identical to another (Pearsall and Hanks, 1998:406).

Fake: a piece of genuinely old pottery or porcelain which has been altered or added to for the purpose of enhancing its value (Savage and Newman, 1976:114) or to tamper with for the purpose of deception (Battie, 1990:184).

Forgery: a close copy of valuable old porcelain, made for the purpose of deception (Savage and Newman, 1976:127) or the making of a thing in fraudulent imitation of something that which is forged, counterfeited or fabricated (Battie, 1990:184).

Imitation: a thing intended to simulate or copy something else (Pearsall, 1998:903)

An obvious characteristic of Qing copies is that the Qing potters were unable directly to capture the subtle, and only partly intentional, effect known as 'heaping and piling'. This refers to the uneven, painterly way in which the cobalt oxide was applied, resulted in small areas of highly concentrated pigment that after firing produced dark spots near or at the surface of the glaze. The refined cobalt oxides used in the Qing period do not convey this effect even when a similar painting style is adopted (Battie, 1990:44).

To detect the dating of a porcelain piece, thermo-luminescence dating provides an approximate date. Yet the precision of such measurements is about 20% too uncertain for practical use in historical research, though it is more than adequate to distinguish between recent manufacture and ware made more than 100 years ago (Kingery and Vandiver, 1986:308).

The other form of dating entails looking at the microstructure and compositional analyses. These methods are based, however, on comparisons with genuine pieces for which the necessary data are seldom available (Kingery and Vandiver, 1986:308).

In the selected porcelain pieces of the Whitwell Collection, the pair of Mandarin-duck themed dishes (ac.364/24 and 365/24) appear to be copies of the early 18th-century styles (see p.34).

Chapter 2

The Tatham Art Gallery and the Whitwell Collection

The Tatham Art Gallery comprises two collections: the general collection and the Whitwell Collection. The general collection was accumulated over many years and has continued growing to the present day. The Whitwell Collection was donated by Col. R.H Whitwell in 1923 (Nimmo, c.1965: foreword).

Tatham Art Gallery: a brief review

The Tatham Art Gallery is one of seven art museums in South Africa. It dates back to 1903, when a group of interested citizens of Pietermaritzburg, amongst them a leading citizen (Mrs. Ada Tatham) presented the city council with paintings and formed a city art gallery. Mrs. Tatham, wife of the judge president of Natal, after whom the gallery was named officially in 1962, collected money from friends interested in the formation of an art gallery, and from the city council, and then travelled overseas to acquire art works (Ferguson, 1990:29).

A permanent location for the gallery was sought for many years, and eventually a space was allocated in the city hall (including the stair-wells). In 1985, following a 12-year negotiation with the state, the city council acquired old Supreme Court, the neighbouring town gardens and the old Presbyterian church to house its art collections and to provide a sculpture garden and a visual art-training centre (Ferguson, 1990:29).

The first curator was appointed in 1961 and in 1962 a fund to purchase art works was instituted. The city council accepted responsibility for the running and maintenance of the art gallery. In 1968, a decision was made to re-establish a section devoted to South African art in all forms, including traditional and contemporary Black art to reflect cross-cultural influences and a move away from colonial styles (Ferguson, 1990:29).

Lorna Ferguson was appointed curator in 1974 and has played a key role in building up the art collection and in the long negotiations for the home of the gallery. Her input in the evolution of an architectural brief has been invaluable (Ferguson, 1990:29). Different aesthetics apply in hanging policy. The current display aesthetic dictates that the most favourable way to hang a painting is on its own where nothing detracts from it. Victorian paintings can be double or treble hung.

The current approach is to foreground the South African collection and to draw no distinction between fine art and craft. Hence items such as beadwork, carving sticks and Zulu ceramics, previously thought of as ethnographic, are displayed as art objects and not as 'artefacts'. Attention is drawn to aspects of creativity rather than to more products. Thus a strong relationship with other contemporary artists is established and a cross-cultural awareness created (Ferguson, 1990:29).

The Whitwell Collection

In 1919, Whitwell visited Pietermaritzburg on his return from China. While walking in town he was invited to a concert by a local townsman and was so moved that he presented the city with a valuable collection of paintings, etchings, graphic art and drawings by leading British and continental artists of the 19th and 20th centuries (Nimmo, c1965:Foreword). The Collection included glassware, Oriental rugs and porcelain.

All the Chinese ceramics and the majority of the other Oriental ceramics and the enamel wares were among the first donation made in 1923, together with four cases of pictures (Private letter, 06:09:1923 and 08:10:1923). Very little is known about the donor and his collection, particularly the porcelain pieces, and the available information is unreliable or speculative.

Apart from Whitwell's desire to change the insular character of the Durban collection, and to introduce a more international flavour in both the Durban and Pietermaritzburg galleries, he was somewhat disparaging about the paintings acquired by Durban art gallery to date:

On my way to China I saw and pitied Durban. They were trying to beautify their museum but they were badly had, what they bought was bad and they were being swindled. One picture they bought for 500 pounds I saw sold at Christie's for 50 pounds (one by the same artist and very similar). Another was bought lately for a similar figure – I got a better painting by the same artist at an auction for less than a fifth! (Private letter: 24 August 1923; Turnbull, 1991:62).

Whitwell appears to have been a self-taught critic and art collector, who apparently devoted his leisure time to the study of art. He expressed considerable confidence in the knowledge he had gained through personal enterprise; when he said, 'All my life I have had and studied pictures and art in other ways. I am blessed with a strong nature flair (,) which I have

cultivated by visiting all the galleries of Europe, from St. Petersburg to Madrid. Till now there was no object in it beyond enjoyment' (Private letter, 24:08:1923 and Turnbull, 1991:61).

Whitwell was also intolerant of any questioning of his judgement. He said, for example. 'I mean to buy several more pictures, good ones and other things which I will bring out with me on the following conditions: that they are accepted unquestioningly, and that they are all grouped together. You will not be sorry as I know what I am doing' (Turnbull, 1991:61). And also 'I know they (paintings) were good, to make sure, I took two French artist friends, well known men and honest good judges, to help me...I did not mean these (paintings) for Durban at first, but they begged so hard for them that I relented and now they (the paintings) are said to be of doubtful quality'.

Whitwell was indeed a discriminating collector, to judge from his choice of early works by artists who were not only later to make their name, but where work was also of excellent quality at the time (Nimmo, C1965: Introduction).

Study samples from the Whitwell collection

The Whitwell Collection also houses other porcelain and ceramics such as the Dutch Delft ware, French Sévres ware, Japanese porcelain, Royal Copenhagen porcelain. The following discussion is divided into two sections, first, the blue and white porcelain and then the enamelled ware.

Section I: blue and white

Introduction

Blue and white, an alternative to the Qingbai ware (青白 - 青花瓷, literally blue and white), is probably the best-known Chinese porcelain developed in the Yuan period (元朝, 1279-1368), and has reached its maturity in Ming (明朝, 1368-1466) (Atterbury, 1982:21 and Valenstein, 1975:151).

The use of cobalt oxide began in the 8th century when it was first imported from the Middle East. Cobalt oxide was first used as a colorant for low firing (lead) glazes and in the early 14th century was combined with other ingredients for underglaze⁹ painting (Atterbury, 1982:21).

⁹ The Chinese underglaze blue is a technique that involves the application of ceramic oxide predominantly in cobalt, which is mixed with gum and applied on raw ware and covered with a transparent glaze (Hamer, 1975:305).

The local cobalt contained impurities and these impurities produced a dull grey tone after firing. It was therefore blended with a higher quality of Mohammedan (or Sumali) blue from Persia. The Mohammedan cobalt was expensive and had a tendency to run if is used on its own. Thus, to reduce costs and achieve a better result, both blues were mixed. The formulae that were used for outlines and washes in the imperial kilns in the Ming period are: six parts of Mohammedan to four parts of local cobalt; nine parts of Mohammedan to one part of local cobalt respectively (Jenyns, 1988:11). The quality of the local cobalt was improved and refined in the Wanli period (萬曆, 1573-1620) and the amount of cobalt imported from Persia (波斯), was accordingly decreased (Jenyns, 1988:11).

In the reign of Kangxi (1662-1722), in the Qing period, new colours developed. A pure bright sapphire-blue was made from the local cobalt oxides and these replaced the famous 'Mohammedan' blue of the Ming dynasty, which had purplish tints (Beurdeley and Raindre, 1987:8). The painters were able to apply overlaid washes for gradation of tones and bold brush strokes as additional painterly effects (Beurdeley and Raindre, 1987:8). As a result a whole range of subjects was established: the scenes of imperial audiences, court and family life, popular episodes taken from celebrated novels and folk tales, landscapes and varieties of species of flora and fauna (Beurdeley and Raindre, 1987:8).

There are only three colouring oxides that are able to withstand the high temperatures required for underglaze painting: iron, copper and cobalt oxides. Sometimes the iron and copper oxides are added to the cobalt mixture to produce a variety of blues. The underglaze cobalt mixture is mixed with ingredients of certain fritted glaze materials and ground into fine powder before being mixed with water. The mixture is made for painting directly on the unfired body (Medley (b), 1976:177).

'Late Ming' is a term used to describe a type of porcelain that was produced around the time in beginning of the 16th century, including blue and white and enamels (Atterbury, 1982:25). In the selected study sample, the dates of these pieces very likely belong in the 19th century and probably not earlier than the late 18th century. The study sample was selected with an intention to provide examples of different types of ware: plates, vases, (jars), teacups and saucers.

The quality of the underglaze is determined by the intensity of colour established by the thickness of the glaze (Hamer, 1975:305).



Figure 1
Ac.353/24
Stem-cup with
decorations painted
in underglaze blue.
L. Shao, 2002

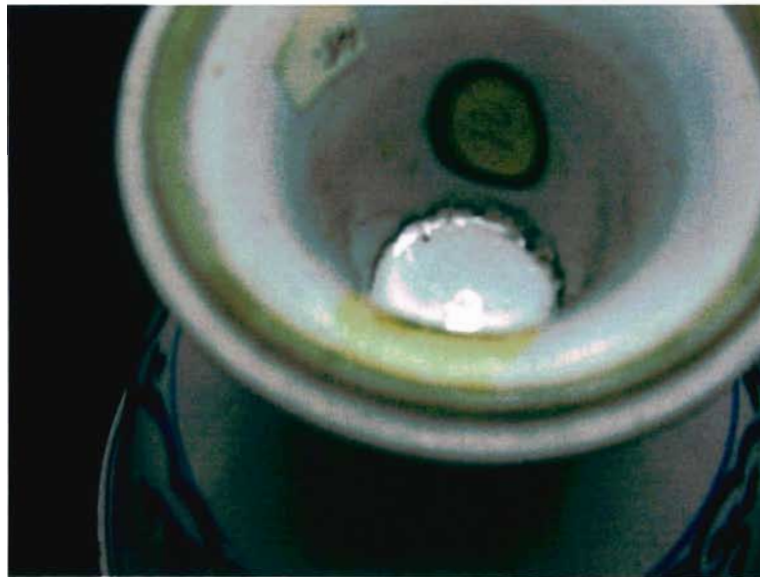


Figure 2
Foot ring with
an additional
inner foot.
L. Shao, 2002

Acquisition no. 353/24

General description

Stem-cup painted in underglaze blue with lotuses and brush-written characters. No reign or date marks (Figure 1).

Dimensions

	Base (diameter)	Height	Rim (diameter)
353/24	64mm	134mm	118mm

Rim

The rim is slightly everted with a contracted lip. The rim is well rounded off but it is a little sharp at the edge. The glaze on the outside is thicker than on the rim. There are spots of kiln dusts attached to the rim.

Foot ring

There is an unusual inner foot ring (Figure 2) trimmed at the base of the foot. Optically it lifts the weight of the body, casting a shadow below, and creating the illusion of a lighter body. This unusual style of foot ring suggests that it might have been thrown for another purpose, e.g. so that a lid would fit over it.

The trimming ring marks are visible. There are cracks¹⁰ around the base on the inside of the stem-cup.

The stem-cup was fired on its foot ring, therefore the base of the foot ring is left unglazed. There are also many black spots of kiln dusts, grits and setting sand attached to the foot ring. The base of the foot ring is contaminated¹¹ with a yellow ochre.

Construction

Stem-cups were first introduced amongst other new forms such as the monk's-cap jug and grand Buddhist figurines during the 14th century. Since then a variety of forms for stem-cups

¹⁰ These cracks that might have occurred before the firing took place as a result of the uneven drying rate, (caused by the difference in thickness of the walls and these cracks were later pulled further open by the glaze during firing). On the other hand, the cracks could happen after the firing, when the weakness of the join pushed by the air bubbles caused the foot ring to detach itself from the body.

¹¹ The reason for this discolouration is because the exposed porcelain body is 'fumed' or contaminated by the materials remaining from the previous firings.

Profiles of various stem-cups



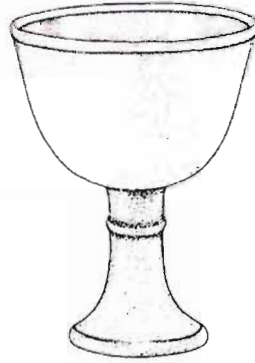
Fourteenth century



Hsüan-tê Period



End of the fifteenth century



Ch'êng-hua Period



Chia-ching Period

Figure 3
Examples of the
forms for stem-cup
(Lion-Goldschmidt,
1978:29).

have developed (Figure 3) (Tregear, 1980:148). The stem-cups probably functioned as containers for offerings to gods and goddesses in religious rites.

The stem-cup is thickly potted on a wheel in two parts. The cup is thrown with wide throwing rings. The rim is thickly thrown to withstand the weight of the cup when it is turned upside down for trimming and joining the separately thrown stem base. A thick lump of clay left at the bottom of the inner stem (Figure 2) probably stayed on the base of the cup after throwing. The lump is not trimmed off before joining the stem onto the base of the cup. A flare was thrown towards the bottom of the stem to stabilise its function of supporting the cup.

Iconography and motifs

The clumsy painted gestures on the stem-cup suggest a lack of skill and patience. Massed pigment has oxidised some areas black and formed ridges that might have been the result of a very thick mixture of cobalt oxide, gum and perhaps clay prepared for the outlines. The ridges on the surface resemble the thickness of an *impasto* oil painting

Motifs appeared only on the outside of the stem-cup. Here a band of bat¹² patterning (Figure 1), painted below the rim of the cup, is followed by the main decorations of four lotuses and written characters for 'long-life'. The whole is connected with a scroll of ribbon.

On the stem, the decorations are pearl (Figure 4), symbolising good fortune; empty lozenge (Figure 5) for duality and victory; and more written long-life characters (Beurdeley and Randre, 1987:293). As a whole, the theme of the stem-cup expresses wishes for good fortune, happiness, success and longevity.

Glazes

The underglaze decorations were thickly applied with a very wet paintbrush, leaving thick ridges on the outside of the cup which diffused the painted motifs. Outlines of the motifs are first drawn on with a darker mixture and then washed over with lighter washes.

Conditions

The stem-cup is in good condition without cracks, making the ring-tone of the stem-cup complete. The high-pitched tone indicates a stoneware temperature firing.



Figure 4
The pearl.
L. Shao, 2002



Figure 5
The empty lozenge.
L. Shao, 2002



Figure 6
View of rim and
the interior.
L. Shao, 2002



Figure 7
Ac.369/24
Gourd vase.
N. Ruddiman, 2000



Figure 8
The rim of gourd
vase.
L. Shao, 2002

The flaws of the stem-cup are the manufactory defects of glaze crazes on the inside (Figure 6) and the attachment of foreign grits.

Marks

There are no reign or date marks on the stem-cup

Date

The stem-cup is probably from the late 19th or early 20th century for export to South Asia. It is unlikely that was made for the European market as the west favoured larger ware such as dishes and figurines at the time.

Acquisition no. 369/24

General description

Gourd vase, painted in underglaze blue with decorations of good luck symbols (Figure 7), Chenghua marks.

Dimensions

	Base (Diameter)	Height	Rim (Diameter)
369/24	50mm	199mm	31mm

Rim

The rim is unglazed, probably due to negligence, and glaze covers only a small section of the neck on the inside below the rim (Figure 8). There are sharp throwing or trimming incisions on the inner rim of the vase and wide throwing ring marks on the lower body of the inner surface.

Foot ring

The foot ring is trimmed to the thickness of the wall at the base of the vase. The trimming is skilful and there are no cutting marks on the raw body. The unglazed foot ring allowed the vase to be fired on it, and was contaminated by the fumes from previous firings.

Construction

The lower and upper body of the vase are separately thrown and are heavy-handed potted. The two pieces are joined together to form a gourd shape. The upper body of the vase is thrown out of centre and thus leans slightly to one side.

¹² The bat is pronounced as 'fu' in Chinese, which is similar to the pronunciation of 'good fortune' and thus wishes for good fortunes.



Figure 9
The conch shell.
L. Shao, 2002



Figure 10
The Artemisia leaf.
L. Shao, 2002



Figure 11
The double axe.
L. Shao, 2002



Figure 12
The sacred urn and
bronze beaker
with the
sacred fungus
and feathers.
L. Shao, 2002

Iconography and motifs

The decorative themes are of a Chinese emphasis that study is a higher pursuit, a career for scholars, that there should be respect for the ancestors, and a wish for a good long life.

There is no strong contrast of light and dark, the washes are applied with a large wet paintbrush, and the technique is unskilled and the gestures crude.

The upper section of the vase depicts a closed vase and a conch shell (Figure 9), which is an emblem of good fortune. There is also an Artemisia leaf (Figure 10) of ambiguous significance but nevertheless suggesting dignity (Beurdeley and Raindre, 1987:293-4). A double axe (Figure 11) suggests danger and does not correspond with the other elements of good and positive ideas (Hobson and Hetherington, 1982:125).

Very cluttered designs are painted on the lower part of the vase. There is a sacred bronze beaker (Figure 12) holding a piece of sacred fungus and two feathers. A sacred tripod (Figure 13) for the holding incense after the performance of rituals or prayers, and an urn with peaches in the same zone, symbolise long life and fertility (Beurdeley and Raindre, 1987:292). Also on the lower vase are two books (Figure 14) bound with ribbons and a palm leaf extending from the books to symbolise science and the value of learning (Beurdeley and Raindre, 1987:294). Next to the books is a depiction of flames (Figure 15). Elsewhere a music stone made of jade, (denotes justice and perfection), also appears on the vase (Beurdeley and Raindre, 1987:293).

Glazes

The transparent glaze on the body has a slight greenish or turquoise tint originating from the iron-reduction during firing (see Stages of firing, p.11). The transparent glaze was thick and slightly diffused the motifs, though it is smooth and even with a fine orange-skin texture.

Condition

The condition of the vase is good except for a pitting and a hairline crack at the rim. The ring tone, which is at a medium pitch, indicates that the vase was originally high-temperature fired.

Marks

Chenghua reign mark (Figure 16) was written in underglaze blue with a paintbrush at the base of the foot ring.



Figure 13
Sacred tripod and
urn.
L. Shao, 2002



Figure 14
Books.
L. Shao, 2002

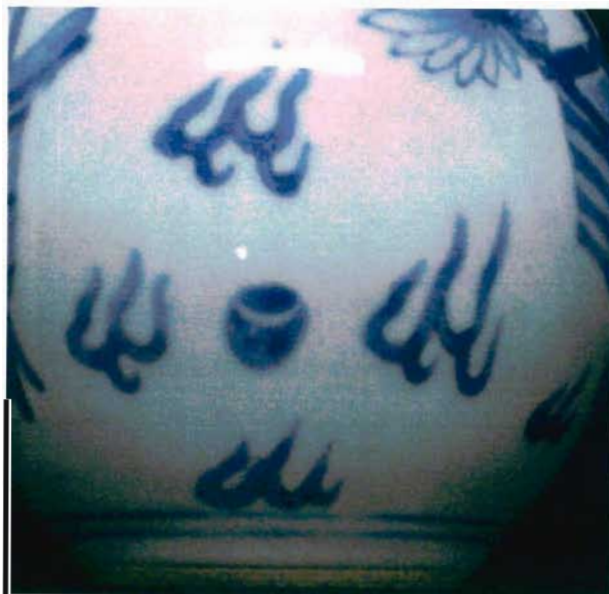


Figure 15
Fire.
L. Shao, 2002

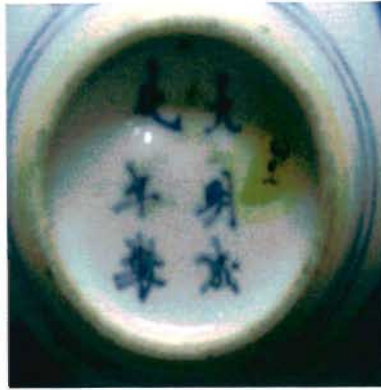


Figure 16
Painted date mark
'made in the year
of Chenghua of
the Great Ming'.
L. Shao, 2002



Figure 17
Ac. 372, 373/24
and 374/24
A display of plates.
L. Shao, 2002



Figure 18
Rear view of the
plates.
L. Shao, 2002

Date

This gourd vase is coarsely and heavily potted, the quality indicates that it might have been made from a folk kiln for domestic purposes. It could, however, also be a mass produced product for export to South East Asia. The approximate date of the piece is probably early 19th or late 18th century.

Acquisition no. 372/24, 373/24, 374/24**General Description**

Three plates with foliated rim, decorated in underglaze blue with floral design (Figure 17).

Undefined mark enclosed in a painted double circle.

Dimensions

	Base (Diameter)	Height	Rim (Diameter)
372/24			
373/24	83mm	27mm	155mm
374/24			

Rims

The foliated rims are mechanically cut by hand in a regular rhythm, to form the scalloped edge. It is assumed that they were finished off with a finger or sponge to smooth the sharpness of the cut edges. There is much glaze pitting the edges. The plate 374/24 has the most pared-off glaze imperfections and plate 372/24 the fewest.

Foot rings

The trimming was crude and left sharp edges on the foot rings (Figure 18). The foot rings are shallow, and, their sizes differ slightly.

Construction

The plates were thrown on the wheel. Tools were used to determine the exact profiles and to produce the exact measurements. The foot rings are not made in the same measurements as they are less important for presentation.

The form of the plates is elegant and of Chinese style, but the plates are assumed to have been for export. A Chinese plate is designed to hold the juice of the food or gravy from stew and

hold piled-up snacks such as peanuts, walnuts and traditional sweetmeats. These plates have sufficient depth to collect the juices of the food.

Iconography and motifs

The decorations are painted on the surface and the underside of the plates. Eight lotuses on the undersides (Figure 18) symbolise religion or divinity (Beurdeley and Randre, 1987:292-3). On the surface of the plates are eight peonies painted below the rims with a central motif. The central motif enclosed a six-cornered star is a sacred fungus (Figure 19) that is believed to bring long life.

The significance of the numbers are emphasised here: the numbers six and eight are both good luck, and are pronounced 'liu' and 'ba', meaning smooth and prosperity respectively. Therefore the theme of the three plates is one of felicity, happiness, good fortune, and longevity.

Glazes

The transparent glaze was hard and thin to prevent the underglaze paintings running or diffusing during firing. However, the painted central motifs are slightly blurred which might indicate a thicker glazed area in the centre of the plates.

Spots of iron oxides were left in the centre of the plates, which probably came from the impure cobalt oxides and thick blots of glaze remaining on plate 373/24.

Condition

The two plates have small hairline cracks that might have been pulled further open by the glazes. The ring tones of the three plates pitched from high to only slightly high where there were cracks. On some of the rims there is pared-off glaze.

Marks

Underglaze blue painted marks mounted in a square and a double lined circle. The marks are not identical and are indistinct (Figure 18).

Date

These plates were probably made for the export market and may date to the late 19th century.



Figure 19
Detail of the central
motif
'the sacred fungus'.
L. Shao, 2002

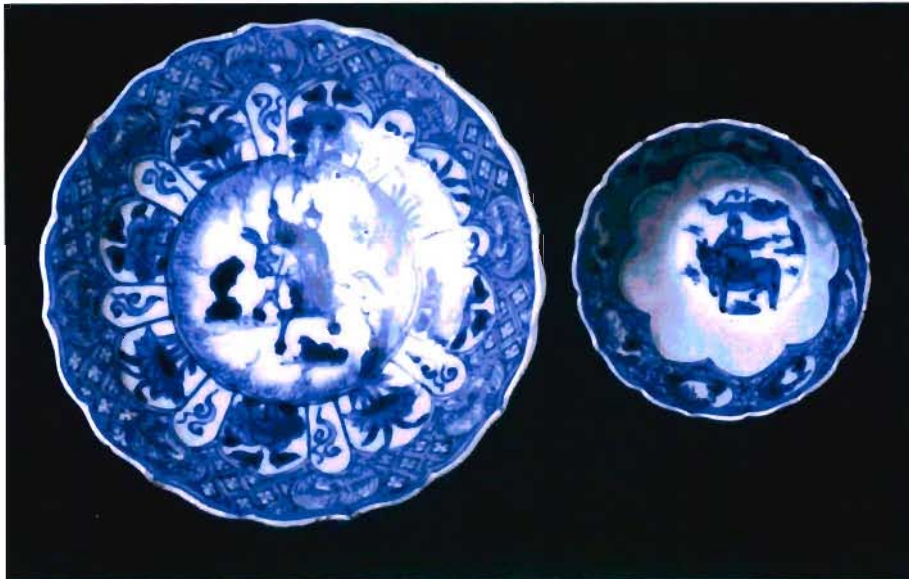


Figure 20
Ac.379/24
Teacup and saucer.
L. Shao, 2002



Figure 21
Rear view of the
teacup and saucer.
L. Shao, 2002

Acquisition no. 379/24

General description

Teacup and saucer, decorated in underglaze blue with images of warriors on charging horses (Figure 20, 21). No marks.

Dimensions

	Base (Diameter)	Height	Rim (Diameter)
379/24 Cup	27mm	36mm	66mm
379/24 Saucer	59mm	21mm	112mm

Rims

The rims of the teacup and saucer are foliated and were carved or cut out by hand at the leather hard stage. The teacup and saucer were moulded in a lotus-petal mould at the lower part of the body and this foliated shape enhances the foliated rims of both pieces.

On the thin-edged rim of the teacup are a few glaze chips exposing the raw porcelain body, which is stained from age.

Foot rings

Both foot rings of the teacup and saucer are proportion-potted for functional and aesthetic purposes. Foot rings must provide stability and at the same time be pleasing to the eye.

The trimming of both foot rings is not crude, but one can feel a light dip on the foot ring of the teacup when running a finger over it (Figure 23). The foot rings are left unglazed for the wares to be fired on their foot rings.

Construction

Both porcelain pieces are finely and thinly thrown. They are altered and reshaped before the leather-hard stage with a mould to form the floral protrusions. The pieces are very light. The paste is almost translucent in areas where petal protrusions have been pushed outwards. The thinness of the body created little resistance to deformation, and as a result the saucer is a little warped (Figure 22).



Figure 22
Horizontal view of
the teacup and saucer,
showing the slightly
warped saucer.
L. Shao, 2002



Figure 23
Detail of the
foot ring.
L. Shao, 2002



Figure 24
Detail of the
warrior on saucer.
L. Shao, 2002



Figure 25
View on the outside
of the teacup.
L. Shao, 2002

Iconography and motifs

On the inside of the teacup

The central motif depicts a high-ranked warrior on charging horse holding a spear in a battlefield. His rank is indicated by his headdress and garments. Above the central motif and below the rim, a band of painted geometrical patterning alternates with panels of a man walking.

A band of space situated between the warrior and the patterns acts as a frame around the warrior figure and emphasises the altered form of the cup. The band of space on the inside of the cup also allows the colour of the tea to be seen in the vessel. This surrounding of the central motif with a band of space to contrast motifs is a Ming practice that originated from the Yuan period (Lion-Goldschmidt, 1978:478).

On the outside of the teacup

The depictions of scenery and the warrior on a charging horse alternates in each panel (Figure 25). On the same zone above is a band of eight panels with chrysanthemum and pomegranates that symbolise friendship and happiness respectively (Beurdeley and Raindre, 1987:288).

The saucer

The central panel of the saucer like the teacup, depicts a warrior on a charging horse set in the countryside and is surrounded by a band of floral motifs (lotus and peony¹³). It is interesting to note that the painter was confused with the landscape (Figure 24). The depiction of the warrior is painted on a distorted ground.

The paintings are executed with free gestures, suggesting that the painter was familiar with this technique. The space on the cup and saucer is well utilized with repeated geometrical patterns in between the motifs. The painting technique of the cup and saucer is good although not as good that on the enamel dish ac.366/24 of a courtesan theme in section II.

The panels on both the cup and saucer are in arched shapes to enhance the forms of the altered bodies.

¹³ The lotus is a symbol for religion or divinity whilst the peony represents wealth, good life and success (Beurdeley and Raindre, 1978:288).

Glazes

Thinly glazed, the figures were outlined first with a soft fine wet paintbrush, with washes of many grades of tones added to create depth.

Condition

Both pieces are in a fine condition except for some glazed pits and imperfections, mostly on the rim. There are no cracks, crazing or dusts and setting sand attachments on the body. The ring tone of the teacup is high and complete.

Marks

Neither cup nor saucer has marks at the base of the foot rings.

Date

The cup and saucer were probably made during the late 18th or early 19th century. Both pieces were probably for domestic use.

Section II: Enamel porcelain: *Famille Verte* and *Famille Rose*

Introduction

The *famille verte* (green) ware dominated by various shades of green enamels is a typical Kangxi ware that derived from the *wucai* (五彩, five-colours) decoration of the Ming dynasty (Beurdeley and Raindre, 1987:8 and Kingery and Vandiver, 1986:151). The palette¹⁴ also includes a variety of either transparent or translucent greys, blues and purples, reds and browns (Kingery and Vandiver, 1986:151).

Towards the end of the Kangxi period a new palette - *famille rose* was introduced in Jingdezhen under the management of two successive directors, Nian Xiyao (年希尧) and Tang Ying (唐英) (Beurdeley and Raindre, 1987:8 and Kingery and Vandiver, 1986:151). *Famille rose* was often referred to as 'foreign colour' (洋彩, pronounced yangcai) as the pink enamels originally came from Europe and were made from a solution of gold chloride and stannous chloride, which can produce almost any shade of pink (Beurdeley and Raindre, 1987:8, 245, 310 and Kingery and Vandiver, 1986:152).

¹⁴ The greys came from manganese oxides and blues came mainly from the cobalt or a combination of cobalt, iron and copper oxides. The purples from manganese or a combination of manganese copper, and iron oxides, the coral red from very pure ferrous sulphate (iron), reds from iron and very little copper oxides and the browns with a combination of iron oxides and manganese oxides (Kingery and Vandiver, 1986:155-61).



Figure 26
Ac.300/24
Famille rose
tea bowl and saucer.
L. Shao, 2002



Figure 27
Detail of the saucer.
L. Shao, 2002



Figure 28
View of the
foot ring and crack.
L. Shao, 2002

The catalogued pieces in the next section have been chosen for their range of different styles and qualities. The aim of the selection is to provide an understanding of styles in traditional and neo-classical Chinese wares, as well as an understanding of the quality of Chinese porcelain.

Acquisition no. 300/24

General description

Tea bowl¹⁵ and saucer decorated in underglaze blue and overglaze enamel *famille rose* palette with floral designs (Figure 26). No mark.

Dimensions

	Base (Diameter)	Height	Rim (Diameter)
300/24 Tea bowl	45mm	50mm	88mm
300/24 Saucer	85mm	25mm	140mm

Rim

The rim of the tea bowl and saucer are thinly thrown like the rest of the body. The finish is smooth and round. There are residual bits of setting sand on the rim.

There is a band of underglaze blue decoration on the inside of the tea bowl painted just below the rim. There are 14 scale-like motifs and crosses and dots repeated in the band. This particular pattern is similar to the Nankin border with spearhead finish illustrated by Woodward in figure 81[B] (1974:51). There is also a matching decorative band painted below the rim on the inside of the saucer, but it has 15 repeated patterns rather than 14.

Foot rings

Both tea bowl and saucer are fired on their foot rings. The foot ring of the tea bowl is unglazed and the glaze is carefully removed showing visible wiping marks. There are some remaining shiny spots where the glaze was not entirely removed in the cuts.

¹⁵ The 'cup' is an English terminology, the Chinese prefer to describe the drinking vessel as a 'tea bowl' particularly with a bowl-like shape. In Chinese practice, the teacups and tea bowls are generally made without handles, which is different to the European teacups. Sometimes lids are made to aid tea brewing with a foot ring on top that resembles an upside-down-saucer to keep the heat. The description 'tea bowl' is not suitable to describe the teacup or teacup and saucer ac.379/24.

There are repeated small cuts on both foot rings that are caused by trimming but the rest of the trimming is regular. There is little setting sand on the foot ring of the tea bowl (Figure 27).

There are pin-holes¹⁶ and fine orange-skin glaze texture at the bottom of the foot rings. When pin-holing occurs it is usually an indication that the pieces were slightly underfired in the kiln, but in this case, the wares might have been affected by the fine setting sand that stuck onto the glaze.

Construction

The wares are finely thrown and trimmed, both pieces are as thin and translucent as eggshell, and when held against the light the motifs on the inside of the tea bowl and saucer are visible from the undersides.

Iconography and motifs

The designs on both tea bowl and saucer have similar floral motifs in deep underglaze blue and *famille rose* enamel palette.

The random placement of the decorative elements on both tea bowl and saucer is similar to the central motif of the plate painted in the neo-classical style produced in the late Qianlong period (1735-1795) illustrated in Woodward (1974:42, figure 64).

It is difficult to distinguish the species of painted flowers as the motifs are hybridised. It seems to be a combination of pink peonies, orange prunus and purple chrysanthemums. Three different shades of green (dark, olive and pale green) are used for the leaves which were originally outlined with black but now show only traces of the enamels.

The motifs are randomly sectioned into four with the two opposite pairing off. The painting techniques evident in both the underglaze blue and in the enamels are unskilful (Figure 27). The brushstrokes appear coarse and naïve, suggesting an amateur by comparison with the courtesan-themed dish (366/24) described later.

¹⁶ Pin-holes are the result of small burst bubbles of glazes on wares (Hamer, 1975:222-223). Pin-holing may also occur during re-glaze firing particularly when the re-firing temperature is lower than the previous glaze temperatures, for example, on enamel wares. This is due to the moisture in the ceramic that blisters the glaze while this moisture escapes (Hamer, 1975:223).

Glazes and enamels

The application of black enamels first appeared in the late Qing period, and it is a tedious process as the mixture of manganese and silica is highly refractory¹⁷ and a thin layer of enamel or the covering transparent enamel affects the visibility of the outcome. Combining both ingredients results in bubbling; they are therefore applied separately.

The black enamel lines applied on the glazed porcelain surface joining the flowers and leaves have disappeared during firing. The lines can be seen by tilting the piece towards the light. The thin enamel application might also result in flaking and the disappearance of the colour. This is more evident in the dish 367/24, described later.

The enamels, generally very thin to begin with, easily to wear off from rubbing during daily usage. The thinness of the enamel on these two pieces could be result of the thinly prepared mixture or an insufficient amount of binding mixture that allowed the enamel to dissipate during the high-temperature firing. Such questions cannot be answered without scientific examination.

Condition

There is a crack at the base of the saucer about 2 cm long – it was probably opened further by glaze - and another 1.5 cm long covered by glaze (Figure 28). This type of horizontal crack caused often in raw, biscuit and glazed ware generally happens during drying when there is unequal shrinkage of the clay in the base and the walls of the ware.

Marks

There are no reign marks on either the tea bowl or saucer, and since export wares were not marked, this suggests these two pieces were possibly made for export. The low quality of this drinking set also suggests export South-East Asia where smaller wares were preferred to larger pieces such as dishes, which went to the European market.

Date

The likeness to the neo-classical Qing decorative style suggests a date in the late 18th or early 19th century.

¹⁷ Refractory means there is a resistance to high temperatures (Hamer, 1975:249).



Figure 29
Ac.374/24,375/24,
famille verte dish with
Mandarin ducks
painted in
a lotus pond.
N. Ruddiman, 2000



Figure 30
Detail of
Mandarin ducks
in a lotus pond.
N. Ruddiman, 2000

Acquisition no. 364/24 and 365/24

General description

A pair of dishes, decorated in underglaze blue and overglaze enamel in *famille verte* with three pairs of mandarin ducks (鸳鸯) in a lotus pond with other aquatic foliage (Figure 29). Daoguang Mark.

Dimensions

	Base (diameter)	Height	Rim (diameter)
364/24	99mm	76mm	165mm
365/24	97mm	77mm	166mm

Rim

The rims are thickly thrown and contribute to the appearance of 'wholeness' and 'fullness' as well as stability and compactness - all appropriate features for daily use. The rims are smooth and well finished.

There are small kiln deposits fired on the edge of the rim of dish 365/24. This is not unusual, as there are always various dusts formed during firing. These accumulations of dusts, however, can affect quality of the wares by detracting from their aesthetic appearance.

Foot

In each case, the foot is trimmed into the base of the dish instead of the more common method of the attached foot ring that lifts the body from its supporting surface. The outer wall of the foot follows the form of the body and the inner wall is very shallow; it projects only 5mm into the base of the dish. The foot is turned off at a slight angle towards the center of the base. The dish with its foot as part of its body appears heavier, since the body of the dish appears to sink into the top of its supporting surface such as a table.

These dishes are fired on their feet, hence the absence of glaze. When dishes are fired on their feet, they save kiln space and are therefore economical. This method also assures a successful firing when compared to the firing of dishes packed on their rims. The unglazed foot gathered setting sand from the kiln, revealing the raw porcelain body. The foot shows a buff colour fumed from previous firings.

The thickness of the glazes can be seen and felt at the bottom of the foot where the glaze has accumulated in the downward flow that occurs when the materials melt. The glaze on the foot of 364/24 is thinner than that on the foot of 365/24.

Construction

The dishes are thrown on a potter's wheel. They are almost identical in their size but vary slightly in dimensions. Because they were thrown by hand, differences are to be expected. The forms of the dishes are simple and the need for trimming and turning was minimal. Most of the trimming took place on both feet.

The compact form of the dishes gives an illusion of weight. Their bulk and robust form, and their relative thickness, provides resistance to warping and deformation during drying and firing. A dish with a bulky shape has the further advantage that the food it holds stays warm for longer than it would in a dish with a tall foot ring. The shallower foot dish sits closer to the table, allowing less air to circulate and keeping the food warm longer. This is particularly useful in cold weather.

This type of form was not designed to be carried by hand, as were the dishes with high foot rings which allowed an easy grip. These two dishes are too big to be rice bowls and are more likely to be dishes to serve other food.

Iconography and motifs

The theme of the dishes is 'Mandarin ducks in a lotus pond with aquatic foliage' (Figure 30). The Mandarin ducks are symbols of marriage, immortal love and conjugal felicity. Mandarin ducks generally mate for life and it is believed that a remaining duck keeps away from the flock (Beurdeley and Rendre, 1987:287 and Hutt 1987:97-98). To emphasise their love and felicity, the paired ducks depicted on these two dishes gaze at each other – even though one is flying and the other is on the water. All the elements were first outlined with underglaze blue before enamelling.

Inside the dish

The images are centralised: lotuses, the pair of Mandarin ducks, and the other aquatic plants are painted within an enclosing double circle of blue underglaze lines (Figure 30).

The petals of the lotuses are washed lightly with a pale red that gradually deepens towards the tips. They are then painted with fine lines of a darker tone of red to describe the veins. The nodules and the stems of the leaves and flowers are dabbed with cobalt blue to distinguish them from other tall tapered aquatic plants.

A thick application of bright yellow enamel is used to describe the eyes and bodies of the ducks. The prominent brightness of this colour, rather than the picture as a whole, catches the eye of the viewer at the very first glance.

Outside the dish

There is a narrow band (14mm) of underglaze blue 'Soaring dragons in clouds' beneath the rim. The clouds are a series of iconic representations of painterly scrolls floating next to six¹⁸ dragons, each chasing a pearl in front of him. The heads of the dragons are painted in great detail with the tip of a very fine brush, showing the details of the protruding, sharp teeth, curled tongue and horns. Other details of the dragon such as the scales and claws have also been carefully painted on. The painter, placing three pairs of dragons into equal space, has skilfully mastered the techniques. The dragons all have five claws: this is usually an imperial attribute. However, due to the secondary quality of the ware, it is unlikely that these dishes were made for imperial use, but there is insufficient provenance and one cannot be certain.

Beneath the band of blue dragons, ducks are arranged in three pairs; each pair is closely placed. The paired ducks are depicted as a male and a female; the male duck is painted with splendid neck feathers and is larger than the females. The skills in painting and the ink application on the dragons are superior to that on the Mandarin ducks.

The Mandarin duck theme was popular and there are some similar dishes found in *Qing porcelain: famille verte, famille rose* by Beurdeley and Raindre (1987:97). An illustration of a pair of dishes painted with similar motifs shows the reign mark of the Yongzhen period (1723-35). However, this pair was painted in *doucai* style (道彩, contrasting colours), in a softer and lighter shade of pastel than the pair in the Collection (Beurdeley and Raindre, 1987:96).

¹⁸ The number 'six' is pronounced *liu* with the accent on the letter. The pronunciation of the word 'six' is similar to that of the word meaning 'smooth' in Chinese and therefore the decorative use of the number is a wish by the users to have a 'smooth' or easy time with regard to wealth, health and career.



Figure 31
Porcelain dish
painted in
underglaze blue and
overglaze enamel.
Diameter: 17.8cm.
Qing dynasty,
Yongzheng mark
and period, 1723-35
(Valenstein,
1991:248).



Figure 32
Reign mark.
N. Ruddiman, 2000

Another dish shown in Figure 31 (Valenstein, 1991:248) also painted in the Yongzhon period, resembles the dishes in the Tatham Collection and the pair of dishes in *Qing porcelain*. The band of Islamic inscription on the inside of the Tatham dish is absent in the Beurdeley and Raindre and in Valenstein (see Figure 31), but is present in both the dishes in the Whitwell Collection.

In *A catalogue for Ming and Qing porcelain* by Hue Gwaun-Pu, (1999:230), an illustration appears of a dish that also resembles the pair in the Whitwell Collection. Both items in the book and the pair in the Whitwell Collection are painted in bright enamel colours. The use of bright colours is a characteristic of the Ming period and was popular in early Qing of the Kangxi period. Both the dishes in the Collection, and the dish in the book, have a band of 'dragons soaring in the clouds' and a band of Islamic writing below the rim inside the dish. The dish shown in the book was ascribed to the Kangxi period (1662-1772) (with a diameter of 164mm across the rim (Hua, 1999:230)

Glazes and enamels

The transparent glaze of the dish 364/24 is thinner and there is a slight bluish tint that is not present on dish 365/24. This suggests that the two dishes were not finished from the same glaze batch, and they may not have been made at the same time.

When running one's fingers over the face of the dishes, one can feel the raised surfaces of the painted enamels. The enamels are dabbed on with an appropriate paintbrush, depending on the areas to be covered. The thickness of the enamel application can be seen and felt. This is more evident in dish 366/24 (Figures 39 and 42).

During the physical examination of the Whitwell dishes, it was noticed that the colour of the underglaze blue and the clarity of details of dragons were blurred. The causes for this could either be under-firing, when glaze does not melt sufficiently to reveal the motifs, or over-firing, which causes the paint to melt and run. There may have, been insufficient use of oxide wash during painting, or the application of the transparent glaze was too thick.

Condition

Both dishes are in good condition. There are no cracks or other visible damage.



Figure 33
Ac.366/24
Famille rose
octagonal dish.
L. Shao, 2002



Figure 34
Frontal view
of the
octagonal dish.
N. Ruddiman, 2000

Marks

The reign marks are painted inside the base of the foot with a very fine paintbrush (Figure 32). The marks indicate the Daoguang (1821-1850) period.

Date

Judging from the fine craftsmanship of throwing and painting techniques, the styles of bright colours and the previous examples, the paired dishes were probably made in the 19th century, which is very close to its painted reign mark - Daoguang.

Acquisition no. 366/24

General description

Octagonal dish, decorated in the *famille rose* palette with figures of a courtesan and men (Figure 33, 34). Tongzhi mark.

Dimensions

	Base (diameter)	Height	Rim (Diameter)
366/24	112x112mm	86mm	166x176mm

Rim

The shape of the rim resembles petals with its sinuous curves on the convoluted form. The rim is painted with a thin layer of gold enamel, which is known as gilding and is a legacy that developed during the Yuan dynasty (1279-1368) and has been popular ever since (Valenstein, 1975:169). The effect of the gold rim not only emphasises the preciousness of the bowl but also enhances the colour of the turquoise glaze on the inside and defines the motifs on the outside. Gilding on rims or other areas is a common practice on Chinese porcelain and a popular combination is gold and red enamels¹⁹.

Foot ring

The foot ring is also octagonal and the decoration on the outside of the foot ring is linear and simple in blue enamel with a light wash. There are eight blue peony patterns in each corner, of which four are large and four small. They are accompanied by scrolls that represent leaves. The painter made a mistake in painting one of the peonies, instead of correcting the flower he completed with the leaves.

¹⁹ The red and gold combination is popular because the colours are associated with festivals, and health. Red is particularly associated with sun, and therefore fire, so denoting the warmth of joy and happiness (Beurdeley and Raindre, 1987:288).



Figure 35
Scene 1,
depiction of
courtesan and
her client.
N. Ruddiman, 2000



Figure 36
Detail of the
courtesan.
N. Ruddiman, 2000

The base of the foot ring is unglazed. The enamel is swabbed, but not thoroughly, showing areas and spots of colour. Setting sand attachment is also to be found on the bottom inside of the foot ring, leaving the bare porcelain slightly buff.

The edge of the foot ring is not carefully finished. The wiping and sponging marks shown on the raw foot ring confirm that the method of production is moulding. Scratch marks are to be found on the inside of the foot ring; this has led to a small patch of white porcelain body showing through.

Construction

The dish is moulded with a rolled slab placed into a mould. The shape of the dish is decorative rather than utilitarian. Hence the dish is not designed for hand-holding, and is larger than the regular sized rice bowls²⁰.

The dish was possibly made for a wealthy Chinese family, for rituals and festivals, as the bright-coloured glazes and motifs of the stories are essentially ornamental. It may also have served to store dry food and snacks.

Iconography and motifs

Scenes

The stories depicted might be based on popular folk-tales, or alternatively, they might narrate current events. Hence the dish is not likely to have been made for export, and may have an unusual provenance, although it is not imperial to judge from its qualities. It is nevertheless a superbly painted work.

The scenes are painted only on the outside and are superbly executed with very fine brushes to achieve accurate facial features such as eyelashes, eyelids and lips. In Figures 35-44, the thickness of the enamel application is evident. There are four different scenes, which tell the stories of a young courtesan and her clients.

Scene 1

The scene is set in a confined chamber with a window, an open double-door and ceramic stools (Figure 35). A young and beautifully dressed courtesan sits on a ceramic stool while playing a

²⁰ In a Chinese meal, the rice is considered to be the most important component. 'To have a meal', in Chinese is literally to 'eat the steamed rice'. The Chinese uses different words to describe the rice at different stages, when it is raw grains and when it is steamed and ready for consumption.



Figure 37
Scene 2,
depiction of
courtesan and
her client.
N. Ruddiman, 2000



Figure 38
Detail of the
face of the
young man.
N. Ruddiman, 2000

stringed instrument. She wears a gown with a lovely neckpiece and wide long sleeves. On her elaborate head-dress is a decoration of two long feathers that usually adorn warriors. In the same chamber is a man with a moustache who waves a Chinese fan. He appears to be a scholar, as suggested by the scholar's attributes: the fan, spectacles and the sword (other attributes not presented in the pictures are the books, painting and chess board). He is, however, dressed as a voyager and armed with a sword as travelling was considered dangerous then.

In Figure 36 the surface on the painted black enamels (manganese oxide) on the courtesan's dress is bubbly, as especially evident in Figure 38. The bubbles in the enamel shrink on cooling, forming dimples, and mar the flatness of the surface, resulting in an alternately rough and velvety surface and sometimes reducing the transparency of the enamels (Kingery and Vandiver, 1986:267).

Scene 2

The courtesan, well dressed with an elaborate head-dress, accompanies a young man walking out of the study into a quiet and secluded courtyard with a small section of lattice windows on the wall (Figure 37). The young man (Figure 38) is well built and is dressed in a military costume with slightly tighter-fitting and shorter sleeves than the garment for a scholar. Here the painterly surface is evident. The feather is a martial decoration and is worn by those involved in martial art. The young man, who intends to show his skills, accompanies the courtesan towards the spear standing next to the two ceramic stools in the courtyard.

In the fine details painted on both the hand and the feather in Figure 39, the thickness of the white enamel is contributed to by the opacifier, probably the widely-used tin oxide (SnO_2) which offers good effectiveness as an opacifier and is insoluble in glazes. The oxide is also relatively cheap, and may therefore be used in large quantity (Kingery and Vandiver, 1986:213,270).

Scene 3

The scene is set in a corner of a garden with peony blossom (Figures 40, 42). The courtesan is dressed smartly and wears an elaborate head-dress. She performs a dance in front of an elderly man. The old man is a person of status, as indicated by his head-dress, and is half-kneeling down to offer the courtesan a tripod that is possibly for opium smoking (Figure 40). The bubbly surface of the wall behind the old man in Figure 41 is formed by air bubbles trapped in



Figure 39
Detail of the
feather and hand
of the young man.
N. Ruddiman, 2000



Figure 40
Scene 3, dance.
N. Ruddiman, 2000



Figure 41
Detail of the
old man.
N. Ruddiman, 2000



Figure 42
The peony blossom.
N. Ruddiman, 2000



Figure 43
Scene 4, courtesan
and the scholar.
N. Ruddiman, 2000



Figure 44
Detail of the
young man.
N. Ruddiman, 2000

the enamel during firing, and may be an extreme technical defect when moisture expansion of the body is so great that the glaze flakes off the piece (Kingery and Vandiver, 1986:268).

An orange-peel texture of the peony is seen in Figure 42. When the particles are not consolidated into an even layer during application, and the enamels are not fired long enough to form a level surface, the roughness does not even out and persists in the fired enamel (Kingery and Vandiver, 1986:266,268).

Scene 4

In another corner of the garden a young scholar, indicated by his garment, head-dress and fan (Figure 44) is very pleased by the courtesan (Figure 43). This time, she is wearing a simple²¹ dress and has a simple hairstyle and carries a basket. She has a coy smile.

Glazes and enamels

The dish was not glazed but enamelled. The enamel is unevenly applied on the inner surfaces, which generally suggests that the enamel could have been applied with a large paintbrush and not by pouring. But in this case the enamel was either poured or sprayed on with a bamboo tube, and the unevenness of the surface resulted from the moulding, not enamelling.

The blue enamel has a tint of purple that resembles the earlier underglaze blue painting with imported Mohammedan cobalt. The blue is frequently used on the dresses of the courtesan and on the walls, on the large peony blossom and on the lotus band decoration. The blues were transparent and were applied mostly as washes.

Condition

There is an obvious crack that can be seen on the inside of the dish. The glaze on the inner base of the dish is worn, indicating a frequent usage. Other such indications are the patches of white porcelain body showing through the turquoise enamel, and the scratch marks.

Mark

The mark is painted with red enamel to contrast the turquoise enamel on the base of the dish. It is inscribed with the reign mark of Tongzhi dated from 1851-1861 (Figure 45).

²¹ The Chinese scholar class often does not appreciate elaborate styles, the simpler and elegant style is considered tasteful.



Figure 45
Reign mark.
N. Ruddiman, 2000



Figure 46
ac. 367/24,
frontal view.
L. Shao, 2002



Figure 47
The inscription
of poem on
Famille verte dish.
N. Ruddiman, 2000

Date

This dish was not made for export but for the domestic market. The date for this dish is probably during the early 19th century.

Acquisition no 367/24

General description

A flared-rim dish, decorated in underglaze blue and enamel palette of *famille verte* depicting the scholar, peasants and scenes of nature, with an inscription of poem (Figures 46, 47). No reign mark but an Artemisia leaf.

The general Chinese population was illiterate before the Republic (1911). Only citizens of bourgeois class and above enjoyed the privilege of education. The theme of the poem portrays the depictions on the dish. It concerns spring harvesting, the leisure of pastoral life, and the pleasant countryside surrounding the scholar. The depiction of the scene took place in Zhejiang province, south China (as described in the poem about the famous 'West Lake' - Xihu), which Chinese believe to be the most beautiful and fertile part of China and the origin of the most beautiful women.

初 秋

春工正當時 下種看期度
乘閒携子遊 策杖臨堤路
看水汎西湖 臨風乃日暮
農家事可知 磨費心無數

The First Harvest (translation by L-L N Shao)

The farmers are engrossed in the spring harvest.

In leisure I took my child for a stroll.

With the aid of my walking stick,

we wandered on the avenue

admiring the waters of the West Lake.

While we sailed across the lake, in a breeze,

looking at the sunset,
I wondered about the many worries
and the errands the farmers must run?

Dimensions

	Base (Diameter)	Height	Rim (Diameter)
367/24	88mm	98mm	200mm

Rim

The dish was fired on the rim at first glaze firing, its closed dome-shape providing a strong resistance and thus holding its shape during firing.

The rim is smooth and unglazed. The glaze was carefully cleaned off and left with no shining residue. Although the rim was left unglazed, it remained non-porous as the high-fired temperature vitrified the porcelain body (see footnote 8), which therefore became waterproof. The rim is also fumed from the contamination of the kiln by previous firings.

This dish is slightly everted at the rim. The everted rim is thinner and more prone to warping as a result of uneven drying or uneven temperatures in the kiln. To prevent warping, these dishes were sometimes packed on the rims. The method of firing on the rims is expensive as the rims occupy more space on the shelves than the foot rings.

Foot ring

The foot ring is thrown in proportion to the body. The foot ring is tall in comparison to the paired dishes of Mandarin ducks. The style of the foot ring is that most common for the rice bowl or dish.

Both turning and trimming are well finished with a clean but smooth edge. There is a slight angular bevel trimmed on the base of the outside of the foot ring that lifts the foot ring and casts a slight shadow at the bottom of the bevel.

The glaze on the bottom of the foot ring has been wiped off, but there are remnants of glaze left on the rim. The remains of kiln setting-sand can be seen on the foot ring. The dish was enamel fired on its foot ring and as the temperatures of enamel firing are much lower, the flare of the



Figure 48
View of the scholar
inside the dish.
N. Ruddiman, 2000



Figure 49
Porcelain plate
painted in overglaze
famille rose,
crimson pink glaze
on the reverse.
Diameter: 21 cm.
Qing dynasty,
18th century, early
Qinglong period
(Valenstein,
1989:265).

rim did not deform in the firing process, thus saving space and allowing more pieces to be loaded into the kiln.

Construction

The dish is thrown on a potter's wheel. The trimming finish is good. There are kiln dusts attached to the inside of the dish where the image shows some uneven tactile spots.

Iconography and motifs

Inside the bowl

A depiction of a poor scholar resting on his elbow (Figure 48). To his left are a bundle of rolled books. The depiction is enclosed in a painted double-lined circle and the emptiness surrounding the scholar represents poverty. The large area of emptiness is a re-introduced Ming practice (see Iconography and motifs ac. 379/24). The space also suggests the distance to reach success. It is a popular type of depiction of scholars (Figure 49) prior to fame and success.²²

There is a band of decorative pattern, and four motifs enclosed in painted brackets sit below the rim. The repeated patterns, with Tao-like lattice, are placed between the motifs and are divided into small squares with black enamel in each. The background of the pattern is lightly washed with a thin layer of olive-green enamels. There are objects that symbolise the success and status that every scholar wishes to achieve:

Compartment 1

A quiver or a scabbard (Figure 50) is a symbol that probably counters the idea of war and violence.

Compartment 2

The landscape painting²³ and painting equipment (Figure 51) suggests the scholar's desire to enjoy art, to be admired for his art, and at the same time to enjoy a life of leisure.

²² Many folk tales tell of young scholars who spent day and night studying hoping to be selected at the annual imperial examination held in the capital. Recognition of knowledge and talents would put them in with the rest of the scholars in court. The picture is enclosed in a circle of painted double blue lines. The vast emptiness in the circle and the clothing he is wearing suggests that this scholar is at the humble and early stage of pursuing a successful career.

²³ Painting and calligraphy are each considered being both academic and artistic pursuits, and being proficient in both activities assumes further success.

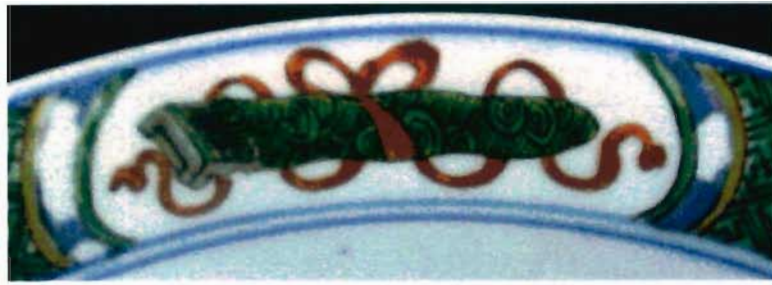


Figure 50
Compartment 1,
a quiver or
scabbard.
L. Shao, 2002



Figure 51
Compartment 2,
painting and
its equipment.
L. Shao, 2002



Figure 52
Compartment 3,
books.
L. Shao, 2002



Figure 53
Compartment 4,
chess board
and chips.
L. Shao, 2002

Compartment 3

The books (Figure 52) represent science and the value of learning, the wisdom and respect that can be achieved (Beurdeley and Raindre, 1987:294).

Compartment 4

A chessboard²⁴ and the container that stores the chips (Figure 53) indicate the leisurely life that the scholar wishes to achieve along with success, wisdom and respect.

Outside the bowl

The setting is peaceful countryside surroundings in spring (Figure 54), depicting peasants in their everyday activities: returning home from ploughing, collecting water from the river, conducting conversations. Grasses and leaves are green and the flowers are in full blossom. A wooden bridge links both sides of the river and below, where water flows, the stream joins the river. The landscape is painted with much detail in fine black outlines. The depiction of landscape is another popular theme of which many examples can be found, (see Figure 55).

The painting is linear, lines describe the forms and shadows, the movement of water and the gentle folds of the garments. Dots were used to describe many of the shadows, although dots mostly represent shrubs and bushy plants.

Glazes and enamels

The dish was first glazed with a transparent glaze and fired before the figures and the scenes were enamelled with black, red, blue, purple and tones of green. There are different shades of green enamels. The more saturated the green, the more lead antimoniate was added to the copper oxides. The opaque in the green enamel is probably a result of additional opacifier, which could be the popular tin oxide or calcium antimoniate (Kingery and Vandiver, 1986:213).

There is a problem of enamel fusion. A large area of flaked blue enamel has spread radially across the transparent enamel in a spider-web crack (Figure 54). The large area of green grass at the bottom of the dish also shows signs of a slight radial crack. The flaking and the spider-web cracks on the surface of the transparent enamel are the result of two incompatible enamels.

²⁴ There are many different types of chess played in China. This particular type of chess is a game using black and white chips. The players fill the board with chips, and the winner of the game marks his success by surrounding the contestant's chips with his own, thereby eliminating the enclosed chips.



Figure 54
Conversation
between
the scholar and
peasant.
N. Ruddiman, 2000



Figure 55
Porcelain jar painted
in overglaze enamels.
Tongzhi mark
and period, 1862-74,
(Vainker, 1991:213).

Too much additional silica for greater opaqueness hardens the enamel mixture and results in flaking.

Some facial features and flesh were outlined in thin red enamel, but facial features such as eyes, eyebrows and moustache were outlined in fine black lines. The rest of the outlines were painted in black with the tip of a very fine paintbrush. The applications of black enamels are complicated by the fact that after the black lines are painted on, a transparent enamel has to be painted over them to prevent the black enamels from peeling off. The black and transparent enamels cannot be pre-mixed together. The mixture would result in bubbling as the presence of magnesium oxide would cause the enamel to come away from the surface of the body. Another example of black enamels is ac.300/24 (p.31) where the black enamels were thinly applied and disappeared.

Condition

In many places the enamel glazes have flaked or chipped off, revealing the white body of porcelain; this is probably the result of poor adhesion caused by differing rates of expansion and contraction between the glazes and the enamel (Kingery and Vandiver, 1986:267). Besides the flaking of the enamel glazes, the dish is in good condition and without cracks.

Mark

There are no marks at the bottom of the foot ring, but there is an inscription with a painted mark as well as an artemisia leaf.

Date

The date of manufacture of this dish is probably the early eighteenth century, to judge from the fine craftsmanship in the throwing, body formation and painted enamels.

Chapter 3

Comparisons and conclusion

Comparison: blue and white pieces

Painting techniques

The teacup and saucer (ac.379/24) are carefully executed with a rather soft fine wet brush to capture the facial features of the warrior. There are ambiguities noted on the saucer, where the painter was confused with the ground on which the horse stands, but the design is bold and free.

The least accomplished painting skills are shown in the gourd vase where crude painting strokes are practised and the iconography and motifs are cluttered and have no regular structure.

Manufacturing techniques

The three plates were finely potted and are identical to each other except for their foot rings. The foliated rims were cut and carved mechanically by turning the plates in a regular rhythm. The cup and saucer were also hand thrown and altered with a slightly complicated mould. Because both pieces were thin, the risk of warping was greater, and the saucer exhibits a slight warping.

The poorest quality of all is again the gourd vase. The technique of throwing was crude and left the upper section of the vase askew.

Glazing techniques

The least skilful glazing technique was exercised on the gourd vase where areas on the rim and on the inside of the vase are unglazed. The other pieces in the selected sample exhibited good glazing techniques. The best are probably the teacup and saucer, which were thinly glazed, probably by immersion, and where no blurring or diffusion was caused by the glaze and the foot rings were carefully swabbed.

Present condition

The teacup and saucer and the three plates have many glaze pares and crude foot rings. The condition of both pieces may be improved with ceramic restoration to repair the pared rims.

Comparison: enamel porcelain pieces

Painting techniques

The finest execution is the octagonal dish (ac.366/24). The painter has mastered the skilful painting technique needed to enlighten the moods and facial expressions of the courtesan and her clients (Figures 35-44).

The least skilfully painted pieces are the tea bowl and saucer (ac.300/24), which exhibit unorganised designs.

Manufacturing techniques

The scholar-themed dish with a flare at the contracted rim (ac.366/24), was finely potted so that the paste is translucent in the walls. The Mandarin duck-themed dishes (ac.364/24 and 365/24) were also finely potted, but these two dishes are not identical.

Glaze and enamel techniques

The best quality pieces are the Mandarin duck-themed dishes and the octagonal dish. These show skilful enamel application and correct enamel mixture. The poorest technique is the set of tea-bowl and saucer where the black enamel colours have disappeared after the firing and the enamel mixture is too thin.

Present condition and Values

The pieces in best condition are the pair of Mandarin duck-theme dishes. They show the fewest glaze defects, no wear-off and no cracks. In addition they are a pair, and though not identical, are nevertheless valuable. The piece in the poorest condition is the octagonal dish, which shows cracks and worn glaze at the base. Restoration is recommended.

Overall comparison

One of the most outstanding porcelain pieces in the selected study sample is the octagonal dish (ac. 366/24). It depicts a young attractive courtesan in four different settings, entertaining men of different status.

From a collector's point of view, this dish may not have been considered valuable because of physical damage. There is a long, visible crack on the rim, and the inner surface has worn out

and lost its shine. However, the painting technique is well executed, especially in the very fine detail on the faces and hands of the figures.

There are a few pieces in the selected sample that were crudely made, for example, in the blue and white section, the gourd vase (ac.369/24), and in the enamel section, the tea bowl and saucer (ac.300/24). Yet these pieces represent the style of a transition period in which audiences and patrons were from different cultures; they show the transformation from Chinese domestic to foreign taste, in which certain expectations and aspects were simply not equivalent. For example, the symbols of sacred fungus are painted differently in their Chinese derivative (ac.372/24,373/24 and 374/24) owing to a shift in appreciation.

Conclusion

My research is challenging, as the selected study samples have never been examined before. Very little is known about them. At times, too it is difficult to process and apply my literary resources to the porcelain pieces during physical examination. My authors often make reservations about certain aspects of Chinese porcelain – aspects like the techniques – and this has occasioned difficulties during physical examination.

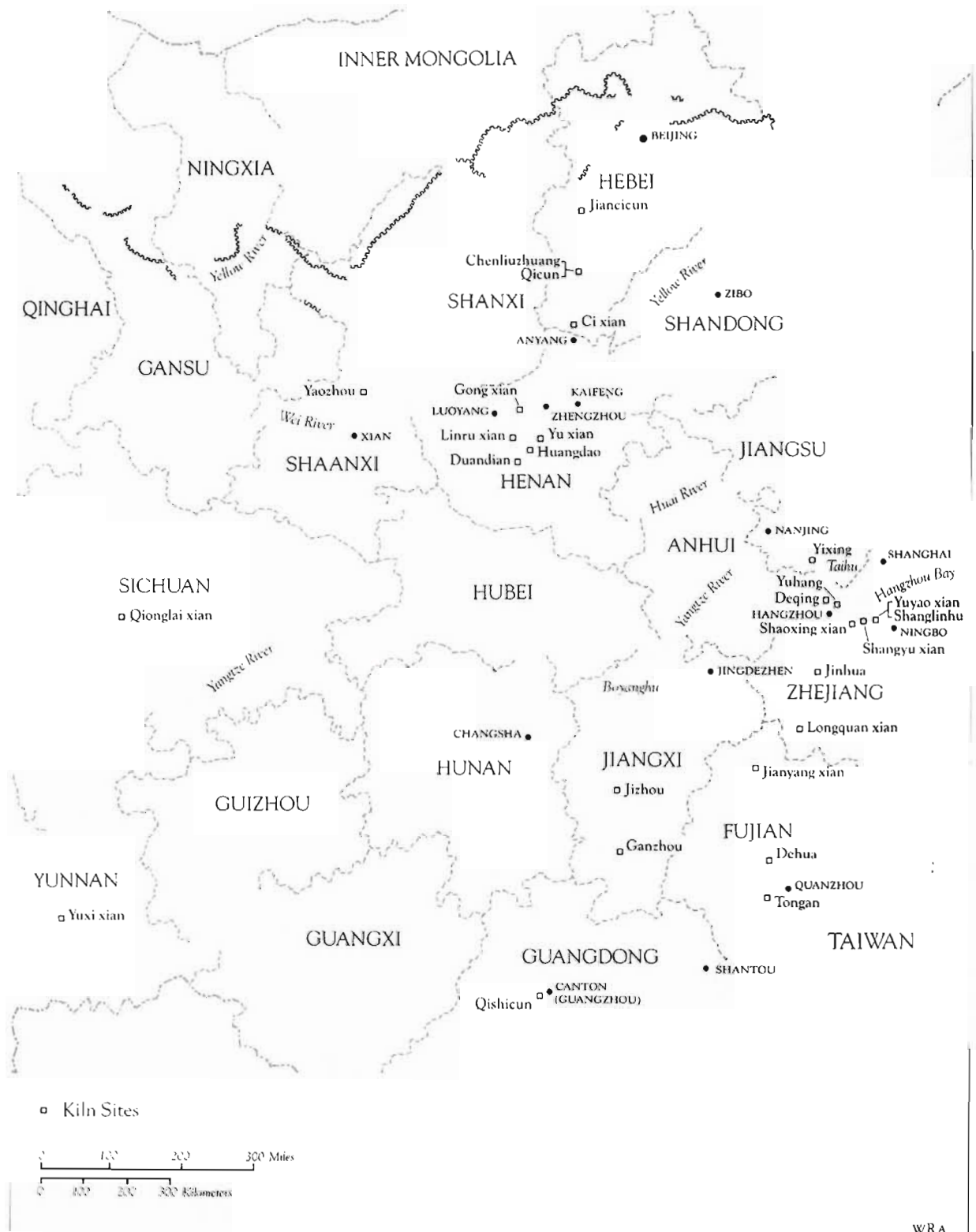
The quality of the selected porcelain pieces of the Whitwell Collection varies from ordinary to fine. Although these porcelain pieces were assumed export ware, mainly to South-East Asia and surroundings, some appear to have been made for domestic use, and thus unlikely to be as admirable as the imperial wares.

The porcelain pieces served various ends, ranging from religious ritual to daily utility. Primarily these porcelain pieces were thrown on wheels; many have been made from moulds or from combined use of moulds. Their quality of manufacture also varies, ranging from skilful to amateurish. Judgement of porcelain pieces is a personal skill learnt from experience rather than from the written texts.

The investigation of the techniques of glazing and particularly enamelling constituted the most challenging and difficult aspect of my research. Understanding the chemistry of glazes and enamels and applying the information to porcelain pieces may be uncertain unless it is certified by laboratory analysis.

The dating of the pieces is also one of the most difficult areas, largely due to my lack of experience, and putting together the missing links has proved difficult, although dating is not imperative for my research. Some of the pieces can be dated back to the early 18th century, and are considered more valuable than the early 20th century export ware. Nevertheless, the age of porcelain pieces is not the main factor contributing to their value. Craftsmanship is also always one of the primary features of assessment.

Other difficulties include the interpretation of iconography and motifs, however, it was the most interesting and enjoyable aspect during my research. My investigation interpreted the culture I was surrounded by during childhood but I felt a deeper insight into aspects of ceramics. Generally speaking, being a potter in China at the time of these pieces was considered working-class labour. Very few potters have been recognised in the past and very little was known or written about them. Painting and calligraphy on the other hand, always enjoyed a higher status in aesthetics and were regarded as art. Only the educated and wealthy enjoyed such privileges.



WRA

Kiln sites
(Valenstein, 1989:xi).

List of figures

All the photographs were taken by Leigh-Lin Ning Shao unless otherwise stated. The photographs of the porcelain, except otherwise stated, belong to the Centre for Visual Art, University of Natal, Pietermaritzburg.

1. Ac.353/24. Frontal view of the stem-cup with painted underglaze blue decoration.
2. Foot ring with an additional inner foot.
3. Examples of different forms of stem-cup. Extracted from Lion-Goldschmidt (1978:29).
4. The pearl.
5. The empty lozenge.
6. The interior of the stem-cup showing throwing rings and glaze crazing.

7. Ac.369/24. Frontal view of the gourd vase.
8. The rim of the gourd vase.
9. The conch shell.
10. The artemisia leaf.
11. The double axe.
12. The sacred bronze beaker and tripod.
13. The sacred tripod and urn.
14. The books.
15. The flames.
16. Reign mark written with a paintbrush in underglaze blue. Photograph by N. Ruddiman, 2000.

17. Ac.372/24,373/24,374/24. Display of plates.
18. Rear view of the plates.
19. Detail of the central motif.

20. Ac.379/24. Teacup and saucer.
21. Rear view of the teacup and saucer.
22. Detail of the foot ring.

23. View on the outside of the teacup.
24. Detail of the saucer.
25. View of the warped saucer.

26. Ac.300/24. *Famille rose* tea bowl and saucer.
27. Detail of the saucer.
28. Foot ring and the crack.

29. Ac.364/24,356/24. *Famille verte* dish with depictions of Mandarin ducks.
30. Detail of 'The Mandarin ducks in a lotus pond'. Photograph by N. Ruddiman, 2000.
31. The porcelain dish with 'The Mandarin ducks in a lotus pond', taken from Valenstein (1991:248).
32. Reign mark. Photograph by N. Ruddiman, 2000.

33. Ac.366/24. The octagonal dish.
34. Frontal view of the dish. Photograph by N. Ruddiman, 2000.
35. Scene 1. Depiction of the courtesan playing a stringed instrument. Photograph by N. Ruddiman, 2000.
36. Detail of the courtesan. Photograph by N. Ruddiman, 2000.
37. Scene 2. Depiction of the courtesan and the martial man. Photograph by N. Ruddiman, 2000.
38. Detail of the young man. Photograph by N. Ruddiman, 2000
39. Detail of the feather and the hand of the young man. Photograph by N. Ruddiman, 2000.
40. Scene 3. Depiction of the dancing courtesan and the old man. Photograph by N. Ruddiman, 2000.
41. Detail of the old man. Photograph by N. Ruddiman, 2000.
42. The peony blossom. Photograph by N. Ruddiman, 2000.
43. Scene 4. Depiction of the courtesan and the scholar. Photograph by N. Ruddiman, 2000.
44. Detail of the scholar. Photograph by N. Ruddiman, 2000.
45. Reign mark written in red enamel. Photograph by N. Ruddiman, 2000.

46. Ac.367/24. Frontal view of the scholar-themed dish.
47. The poem.
48. The central view of the scholar painted on the inside of the dish. Photograph by N. Ruddiman, 2000.
49. Plate with scholar-themed depiction, taken from Valenstein (1989:265).
50. Compartment 1, a quiver or scabbard.
51. Compartment 2, a landscape painting and painting equipment.
52. Compartment 3, a book.
53. Compartment 4, Chinese chess board and chips.
54. Depiction of the conversation between the scholar and the peasant.
55. A porcelain jar painted with landscape motifs, taken from Vainker (1991:213).

Chronology

Chinese dynasties and periods

Neolithic Cultures

Peiligang	c.6500-5000 BC
Cishan	c.6500-5500 BC
Central Yangshao	c.5000-3000 BC
Gansu Yangshao	c.3000-1500 BC
Dawenkou	c.5800-1500 BC
Hongshan	c.4000-2700 BC
Majiabang	c.5500-3000 BC
Songze	c.3500-2500 BC
Hemudu	c.5200-3000 BC
Daxi	c.5500-3500 BC
Longshan	c.3000-1700 BC

Early dynasties

Shang	c.1700-1027 BC
Western Zhou	1027-771 BC
Eastern Zhou	
Spring and Autumn periods	771-481 BC
Warring States periods	480-221 BC

Imperial China

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220

Three Kingdoms	
Shu (Han)	221-263
Wei	220-263
Wu	222-280
Southern dynasties (Six dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	581-618
Tang	618-906
Liao	907-1125
Five Dynasties	
Song	907-960
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1243
Yuan	1279-1368

Ming	1368-1644
Emperors	
<i>Hongwu</i>	1368-96
<i>Jianwen</i>	1399-1402
<i>Yongle</i>	1403-25
<i>Xuande</i>	1426-35
<i>Zhengtong</i>	1436-49
<i>Jingtai</i>	1450-57
<i>Tianshun</i>	1457-64
<i>Chenghua</i>	1465-87
<i>Hongzhi</i>	1488-1505
<i>Zhengde</i>	1506-21
<i>Jiajing</i>	1522-66
<i>Longqing</i>	1567-72
<i>Wanli</i>	1573-1620
<i>Tiangqi</i>	1621-27
<i>Chongzhen</i>	1628-44
Qing	1644-1911
Emperors	
<i>Shunzhi Kangxi</i>	1644-61
<i>Yongzhen</i>	1662-1722
<i>Qianlong</i>	1723-35
<i>Jiaqing</i>	1736-96
<i>Daoguan</i>	1796-1820
<i>Xianfeng</i>	1821-50
<i>Tongzhi</i>	1851-61
<i>Guangxu</i>	1875-1908
<i>Xuantung</i>	1909-11

Republican China

Republic

1912-49

People's Republic

1949-

**The Chinese transliteration:
Pinyin/Wade-Giles**

The system of transliterating Chinese words used in this research paper is *pinyin*. The *pinyin* system has been officially used in the People's Republic of China since 1979. The Wade/Giles system of romanization was popular in the 20th century before *pinyin* was formulated (Valenstein, 1975:311), but not used here.

<i>Pinyin</i>	Wade/Giles	<i>Pinyin</i>	Wade/Giles
ci	tz'u	Nianhou	nien-hao
Beijing	Peking	Ningbo	Ning-po
Daoguang	Tao-Kuang	Qin	Ch'in
Doucai	tou-ts'ai	Qing	Ch'ing
Fujian	Fukien	qing	ch'ing
Guangdong	Kwangtung	qingbai	ch'ing-pai
Guangzhou	Kuang-chou	Sancai	san-ts'ai
Guanyin	Kuan-yin	Shaanxi	Shensi
Hangzhou	Hangchow	Song	Sung
Hubei	Hupei	Tang	T'ang
Jiangsu	Kiangsu	Tang Ying	T'ang Ying
Jiangxi	Kiangsi	wucai	wu-t'sai
Jingdezhen	Ching-te-Chen	xiyang	hsi-yang
Ming	Ming	yangcai	yang-ts'ai
Mingqi	Ming-ch'i	Yuan	Yüan
Mingyao	min-yao	Zhu Yuanzhang	Chu Yüan-Chang
Nanjing	Nanking		

List of Chinese pieces in Whitwell Collection

Ac. 299/24	Porcelain cup (saucer missing).
Ac. 300/24	<i>Famille rose</i> tea bowl and saucer.
Ac. 345/24	Figurine – ‘Longevity’.
Ac. 350/24	Blue and white vase.
Ac. 351/24	Blue and white jar.
Ac. 352/24	Blue and white bowl.
Ac. 354/24, 355/24	Pair of blue and white vases.
Ac. 358/24	Tall cup.
Ac. 359/24	Sacred celadon urn.
Ac. 360/24	Figurine – Guanyin.
Ac. 361/24	Pair of <i>famille rose</i> vases.
Ac. 363/24	Blue and white plate.
Ac. 364/24, 365/24	Pair of <i>famille verte</i> dishes.
Ac. 366/24	Octagon <i>famille rose</i> dish.
Ac. 367/24	<i>Famille verte</i> dish.
Ac. 368/24	Blue and white ginger jar.
Ac. 369/24	Blue and white gourd vase.
Ac. 370/24, 371/24	Pair of blue and white saucers (cups missing).
Ac. 372/24- 374/24	Three blue and white plates.
Ac. 375/24-378/24	Four blue and white rice bowls.
Ac. 379/24	Blue and white teacup and saucer.
Ac. 380/24	Blue and white ginger jar.
Ac. 381/24	Blue and white vase.

Bibliography

Books

- Atterbury, P. (ed). 1982. *The history of porcelain*. London, Orbis Publishing.
- Battie, D. (ed.). 1990. *Sotheby's concise encyclopedia of porcelain*. London, Conran Octopus.
- Beurdeley, M. and Raindre, G. 1987. *Qing porcelain: famille verte, famille rose*. London, Thames and Hudson.
- Hamer, F. 1975. *The potter's dictionary of materials and techniques*. London, Pitman Publishing.
- Hobson R.H. and Hetherington A.L. 1982. *The art of the Chinese potter and porcelain: an illustrated survey*. New York, Dover Publications Inc.
- Hutt, J. 1987. *Understanding Far Eastern art: a complete guide to the arts China, Japan and Korea: ceramics, sculpture, painting, prints, lacquer, textiles and metal work*. Oxford, Phaidon.
- Jenyns, S. 1988. *Ming Pottery and porcelain*. London, Faber and Faber limited.
- Kingery, W. and Vandiver, P. B. 1986. *Ceramic masterpieces: art, structure and technology*. New York, Free Press.
- Kingery, W. D. 1976. *Introduction to ceramics*. New York, Wisley.
- Lane, P. 1995. *Contemporary porcelain: materials, techniques and expressions*. London, Black.
- Lion-Goldschmidt, D. 1978. *Ming Porcelain*. London, Thames and Hudson.

Medley, M. 1976. *The Chinese potter: a practical history of Chinese ceramics*. London, Phaidon.

Nimmo, L. M. c.1965. *Catalogue of the Whitwell and general collection*. Pietermaritzburg, Kendall and Stracham..

Pearsall, J. 1998. *The new Oxford dictionary of English*. Oxford, Clarendon Press.

Savage, G. and Newman, H. 1976. *An illustrated dictionary of ceramics*. London, Thames and Hudson.

Tregear, M. 1980. *Chinese art*. New York, Thames and Hudson.

Turnbull, E.M. 1991. *The painting collection of the Durban Art Gallery 1892-1921: attitudes and policies governing its development* (unpublished MAFA thesis). Pietermaritzburg: University of Natal.

Vainker, S. J. 1991. *Chinese pottery and porcelain: from prehistory to the present*. London, British Museum Press.

Valenstein, S. G. 1989. *A handbook of Chinese ceramics*. New York: The metropolitan Museum of Art.

Woodward, C. S. 1974. *Oriental ceramics at the Cape of Good Hope: 1652-1795*. Cape Town, A.A. Balkema.

Journals

Ferguson, L. July 1990. The Old Supreme Court, Pietermaritzburg – new home for Tatham Art Gallery. *Planning*. V110. P29.

Grobbelaar, E. 1993. Chinese ceramics: from Han to Ming. *Bulletin of the South African Cultural History Museum*. Cape Town.

Archival letters in the Tatham Art Gallery Reference Library

Sir Thomas Watt to Daniel Sanders, 21:06:1923.

Julian Stephens Ltd. to Daniel Sanders, 06:09:1923.

Col. R.H. Whitwell to Sir Thomas Watt, 24:08:1923.

T.Clerk to W. H. Savoury & Co., 08:10:1923.

Julian Stephens Ltd. to Daniel Sanders, 25:10:1923.

Col. R.H. Whitwell to Sir Thomas Watt, 20:11:1923.

Col. R.H. Whitwell to Mayor of Pietermaritzburg, 31:01:1924.

Chinese Texts and translations

Liang, S-C. (Chief eds.). 1972. *A new practical Chinese-English dictionary*. Taipei, The Far East book Co.

梁實秋主編，民國61年。最新實用漢英辭典。台北：遠東圖書公司印行。

Liang, S-C. (Chief eds.). 1987. *A new English-Chinese dictionary*. Taipei, The Far East book Co. Ltd.

梁實秋主編，民國76年。最新實用英漢辭典。台北：遠東圖書公司印行。

Hua, G-P. 1999. *A catalogue for Ming and Ching porcelain*. Peking, The art for Chinese folk photography publisher.

華光普，1999。明清瓷器目錄，北京：中國民族攝影藝術出版社。

Uncited useful resources

Books

- Addis, J. M. 1978. *Chinese ceramics from datable tombs*. London, Sotheby Parke Bernet.
- Addis, J. M. 1979. *Chinese porcelain from the Addis Collection: twenty-two pieces of Chinese porcelain presented to British Museum*. London, British Museum.
- Asare, L. A. 1998. *A critical survey of Akan (Ghanaian) Collection in the Natal Museum* (unpublished MAFA thesis). Pietermaritzburg, University of Natal.
- Axel, J. and MacCready, K. 1981. *Porcelain: traditions and new visions*. New York, Watson-Guptill Publications.
- Ayers, J. c1968. *World ceramics: an illustrated history*. London, Hamlyn.
- Ayers, J. 1982. *Far Eastern ceramics in the Victoria and Albert Museum*. London, Sotheby Parke Bernet.
- Bartels, N. K. and McKinven, J. G. (eds.). 1976. *The Bradford book of collector's plates*. New York, McGraw-Hill book company.
- Behr, K. 1993. *The emergence of Orientalism and its impact of European ceramics* (Unpublished MAFA thesis). Pietermaritzburg, University of Natal.
- Bell, V. 1996. *Painting on ceramics*. Cape Town, Delos.
- Billington, R. 1997. *Understanding Eastern philosophy*. London, Routledge.
- Cameron, E. 1986. *Encyclopedia of pottery and porcelain: the nineteenth and twentieth centuries*. London, Faber.
- Christy, G. 1992. *Ceramics*. London, Hamlyn.
- Collinson, D. 1994. *Thirty-five Oriental philosophers*. London, Routledge.

- Cooper, E. 1972. *A history of pottery*. London, Longman group limited.
- Cooper, E. 1992. *The complete potter glazes*. London, B.T. Batsford Ltd.
- Cox, W. E. 1944. *The book of pottery and porcelain*. New York, Crown.
- Cushion, J.P. 1967. *English China: collecting for the amateurs*. London, Frederick Muller.
- Deutsch, E. (Ed.), 1997. *A comparison to world philosophies*. Oxford, Blackwell.
- Ducret, S. 1976. *Eighteenth century porcelain*. London, Elsevier.
- Du Boulay, A. 1973. *Chinese porcelain*. London, Octopus books limited.
- Fay-Halle, A. and Mundt, B. 1983. *Nineteenth-century European porcelain*. London, Trefoil Books.
- Feller, J.Q. c 1982. *Chinese export porcelain in the nineteenth century: the Canton Famille rose porcelains*. Salem, Peabody Museum of Salem.
- Field, R. 1987. *Macdonald guide to buying antique pottery and porcelain*. London, Macdonald and Co. Ltd.
- Fisher, S. W. 1989. *English blue and white porcelain of the eighteenth century*. London, Fitzhouse.
- Fournier, R. 1977. *Illustrated dictionary of practical pottery*, New York, Van Nostrand Reinhold.
- Freestone, I. and Gaimster, D. (eds.) 1997. *Pottery in the making: world ceramic traditions*. London, British Museum.
- Godden, G. A. 1974. *British porcelain: an illustrated guide*. London, Barrie and Jenkins.

Godden, G. A. 1985. *English China*. London, Barrie and Jenkins.

Godden, G. A. 1988. *Encyclopaedia of British pottery and porcelain marks*. London, Barrie and Jenkins.

Grayson, J. 1982. *Repair and restoration of pottery and porcelain*. London, Evans Brothers limited.

Guy, J. S. 1990. *Oriental trade ceramics in South-East Asia: ninth to sixteenth centuries, with a catalogue of Chinese, Vietnamese and Thai wares in Australian Collections*. Singapore, Oxford University Press.

Haekelt, S. C. 1979. *Oriental philosophy: a westerner's guide to Eastern thought*. Madison, University of Wisconsin Press.

Hamer, F. and Hamer J. 1997. *Clays*. London, Pitman.

Hamer, F. 1986. *The potter's dictionary of material and techniques*. London, A and C Black.

Hamilton, D. c1982. *The Thames and Hudson manual of stoneware and porcelain*. London, Thames and Hudson.

Hannover, E. 1925. *Pottery and porcelain: a handbook for collectors, II The Far East*. London, Ernest Benn Limited.

Hannover, E. 1925. *Pottery and porcelain: a handbook for collectors, III European porcelain*. London, Ernest Benn Limited.

Ho, W. M. 1983. *Straits Chinese porcelain: a collector's guide*. Singapore, Times books international.

Hobson, R.H. and Hetherington, A.L. 1923. *The art of Chinese potter*. London, Ernest Benn.

- Hobson, R.H. 1936. *The romance of Chinese art*. New York, Garden City Publishing.
- Hobson, R.H. 1948. *Handbook of the pottery and porcelain of the Far East in the Department of Oriental Antiquities [of British Museum]*. London, British Museum.
- Honey, William Bowyer 1949. *European ceramic art: from the end of the middle ages to about 1815, illustrated historical survey*. London, Faber and Faber limited.
- Hopper, Robin 1984. *The ceramic spectrum: a simplified approach to glaze and colour development*. Radnor, Chilton Book company.
- Howard, D. 1978. *China for the West: Chinese porcelain and other decorative art for export illustrated from Mottahedeh collection*. London, Sotheby Parke Bernet.
- Hyde, J. A. L. 1936. *Oriental Lowestoft: with special reference to the trade with China and the porcelain decorated for the American market*. New York, Charles Scribne's sons.
- Juliano, A. 1981. *Treasures of China*. London, Allen Jane and Richard Marek Publishers.
- Kanazawa, H. 1979. *Japanese ink paintings: early Zen masterpieces*. Tokyo, Kodansha.
- Karandjonlov-Alexiev, D. 1944. *Painting on porcelain in the oriental style*. London, Studio Vista.
- Kenny, J. B. c1976. *The complete book of pottery making*. London, Pitman.
- Kingery, W. D. 1976. *Introduction to ceramics*. New York, Wiley.
- Klein, A. 1984. *A connoisseur's guide to Japanese ceramics*. London, Alpine Fine Arts Collection (U.K.) Ltd.
- Koller, J. M. 1985. *Oriental philosophies*. New York, Scribner.
- Lane, P. 1980. *Studio porcelain*. London, Pitman.

Lane, P. 1995. *Contemporary porcelain: materials, techniques and expressions*. London, Black.

Litchfield, F. 1912. *Pottery and porcelain: a guide to collectors*. London, Truslove and Hamson.

Long, J. 1994. *Chinese painting techniques: a complete course*. London, Studio Vista.

Lumm, R. 1984. *Painting of porcelain*. Stuttgart, Frech-Verlag.

Medley, M. 1973. *Illustrated catalogue of Ming and Ch'ing monochrome*. London, Percival David Foundation of Chinese Art.

Medley, M. 1976. *Illustrated catalogue of underglaze blue and copper red decorated porcelains*. London, Percival David Foundation of Chinese Art.

Medley, M. 1977. *Illustrated catalogue of celadon wares*. London, Percival David Foundation of Chinese Art.

Medley, M. 1978. *Illustrated catalogue of Ming monochrome*. London, Percival David Foundation of Chinese Art.

Medley, M. 1980. *Illustrated catalogue of Ting and allied wares*. London, Percival David Foundation of Chinese Art.

Medley, M. 1989. *The decorative techniques and styles in Asian ceramics: a colloquy, held 26-28 June 1987*. London, Percival David Foundation of Chinese Art.

Meister, P. W. 1980. *European porcelain of the eighteenth century*. New York, Cornell University Press.

Morley-Fetcher, H. 1968. *Investing in pottery and porcelain*. London, Barrie and Rockliff the Cresset Press.

Morley-Fetcher, H. 1984. *Techniques of the world's greatest masters of pottery and ceramics*. Oxford, Phaidon Christies.

The Oriental Ceramic Society, 1989. *Transactions of the Oriental Ceramic Society 1987-1988*. Ipswich, The Oriental Ceramic Society in association with Sotheby's publication.

Pietermaritzburg Municipal Art Gallery, 1924. *Provincial catalogue of oil paintings, etchings, porcelain etc. recently donated to the Municipal Art Gallery*. Pietermaritzburg, Natal Witness.

Pope, J. A. 1981. *Chinese ceramics from the Ardebil Shrine*. Washington, The Freer Gallery of art Smithsonian Institution.

Porter, B. 1993. *Road to heaven: encounters with Chinese hermits*. London, Rider.

Preand, T. 1982. *Ceramics of the twentieth century*. Oxford, Phaidon.

Price, B. 1978. *The Arther Negus guide to English pottery and porcelain*. London, Hamlyn.

Rawson, P. 1984. *Ceramics*. Philadelphia, University of Pennsylvania Press.

Readers Digest Association Asia Limited, 1981. *How to appreciate Chinese paintings*. Hong Kong, Readers Digest Association Far East Limited.

Rhodes, D. 1959. *Stoneware and porcelain: the art of high fired pottery*. London, Sir Isaac Pitman and sons.

Rich, C. (ed.) 1998. *The ceramic design book: a gallery of contemporary work*. US, Lark books.

Riedinger, A. c1990. *Ceramics: a complete guide for creative potters*. Cape Town, Delos.

- Rinaldi, M. 1989. *Kraak porcelain: a moment in the history of the trade*. London, Bamboo.
- Robert, J.M. 1978. *The Penguin history of the world*. England, Penguin Books Limited.
- Robert, J.M. 1993. *Shorter illustrated history of the world*. Oxford, Helicon.
- Rosenthal, E. 1949. *Pottery and ceramics: from common brick to fine china*. Harmondsworth, Penguin.
- Sandeman, A. 1979. *Working with porcelain*. London, Pitman Watson-Guption.
- Sanders, H.H. 1967. *The world of Japanese ceramics*. Tokyo, Kodansha International Ltd.
- Sauvian, P. 1985. *European and world history 1815-1919*. Amersham, Hulton Education.
- Savage, G. 1954. *Porcelain through the ages*. Harmondsworth, Penguin.
- Savage, G. 1961. *English ceramics*. Switzerland, Jean F. Gonthier Publisher.
- Schafer, E. H. 1967. *Ancient China*. Nederland, Time-life international B.V.
- Schumacher, S. and Woerner, G. (Ed.) 1989. *The encyclopedia of Eastern philosophy and religion: Buddhism, Hinduism, Taoism, Zen*. Boston, Shambhala.
- Scott, R. E. 1989. *Percival David Foundation of Chinese Art*. London, School of Oriental and African Studies.
- Scott, R. E. 1993. *The porcelain of Jingdezhen*. London, Percival David Foundation of Chinese Art.
- Solon, M.L. 1910. *Ceramic literature*. London, Charles Griffin.

Starvrianos, L.S. 1966. *The world since 1500: a global history*. New York, Prentice-Hall Inc.

Taylor, H. 1992. *Easy on glaze techniques for China painters and potters*. Kangaroo, Kenthurst.

Tichane, R. 1978. *Those celadon blues*. New York, The New York State institute for glaze research.

Too, L. 1996. *Feng Shui*. Great Britain, Element Book Limited.

Tregear, M. 1982. *Song ceramics*. London, Thames and Hudson.

Tregear, M. 1987. *Chinese ceramics in the Ashmolean Museum: an illustrated handbook to the collections*. Oxford, Ashmolean Museum.

Van der Pijl-Ketel, C. L. 1982. *The ceramic load of the Witte Leeuw (1613)*. Amsterdam, Rijksmuseum.

Wensley, D. 1989. *Pottery: a manual of techniques*. Wiltshire, The Crowood Press.

Williams-wood, C. 1981. *English transfer-printed pottery and porcelain: a history of over glaze printing*. London, Faber and Faber.

Wills, G. 1964. *The country life book of English China*. London, Country life.

Wong, F. 1983. *Oriental watercolor techniques*. New York, Watson-Guptill.

Wood, N. 1978. *Oriental glazes: their chemistry, origins and recreation*. London, Pitman Watson-Guptill.

Journals

Boxer, C. R. April 1987. The shipwrecked reminders of European's China boom. *History of Today*. V.37. P 45-48.

De Wet, S. September 1992. 17th century Chinese porcelain kaststel. *Afrikana notes and news*. P127.

Duffey, A. E. November 1989. Beknopte oorsing van Sjinese keramiek. *South African journal of art history*. P68-71.

Grobbelaar, E. ND. Chinese export ceramics in Cape Town: South African Cultural History Museum. *International symposium on ancient Chinese trade ceramics*. Taipei, National Museum of History.

Grobbelaar, E. 1988. The Davis Collection of Chinese ceramics in the South African Cultural History Museum. *Bulletin of the South African Cultural History Museum*. Cape Town. P. 39-52.

The Arts Council of Great Briton and The Oriental Ceramic Society, 1971. 'Catalogue of an exhibition of the ceramic art of China.

Wemyss, D. August 1988. Cloisonne: the metal line. *South African garden and home*.

Woodward, C. August 1983. The Boschendal ceramic collection.

Websites cited date accessed

Gate, W. A. *history of porcelain*. <http://www.artistic-tile.com/pages/Info/Info_Porcelain.html> Accessed by Leigh-Lin Shao, 21 September 2000.

<http://www.arita.or.jp/common/english/europe_e.html> *Painting*. Accessed by Leigh-Lin Shao, 25 September 2000.

Nicholson, B. *Antiques and Collectibles: Chinese export porcelain*. <http://www.suite101.com/article.cfm/antiques_and_collectibles/14726> Accessed by Leigh-Lin Shao, 19 January 1999.

Wang, P. *Collecting Chinese Antique Porcelain*.
<<http://www.orientique.com/feature.html>> Accessed by Leigh-Lin Shao, 21 September 2000.

Additional slides

The National Palace Museum, N/D. Collective slides on Ching Imperial porcelains A. Taipei, The National Palace Museum.

The National Palace Museum, N/D. Collective slides on Ching Imperial porcelains B. Taipei, The National Palace Museum.

The National Palace Museum, N/D. Collective slides on polychrome enamel porcelains B. Taipei, The National Palace Museum.