

Within the Potter's House

The development of pottery from early Stone-age earthenware
to the fine porcelain of the eighteenth century



Centennial Museum, Vancouver, B.C., Summer 1976

Presented by The Canadian Society for Asian Arts and the Vancouver Centennial Museum

"Within the Potter's House"

*The development of pottery from early
Stone Age earthenware to the fine
porcelain of the eighteenth century.*

Presented by The Canadian Society
for Asian Arts and The Centennial
Museum.

Centennial Museum
Vancouver, B.C.,
Summer, 1976.

Published concurrently with the
exhibition of the same title at the
Centennial Museum, Vancouver, B.C.,
May 25, 1976, through October 3, 1976.

Publication compiled by
Jean Fahrni
Photographs, unless otherwise
credited, by Henry Tabbers,
Photographer, Centennial Museum

Cover photograph: cat. no. 1.
COLOMBIA
Quimbaya. 200 B.C. - A.D. 1400.
Figure: Burnished terra cotta.

This catalogue has been published
with the assistance of a grant from
the Department of the Secretary of State

Canadian cataloguing in Publication Data

Main entry under title:
Within the potter's house

Includes bibliography.
ISBN 0-920144-00-4

1. Pottery - Exhibitions. I. Canadian Society for
Asian Arts. II. Centennial Museum, Vancouver,
B.C.

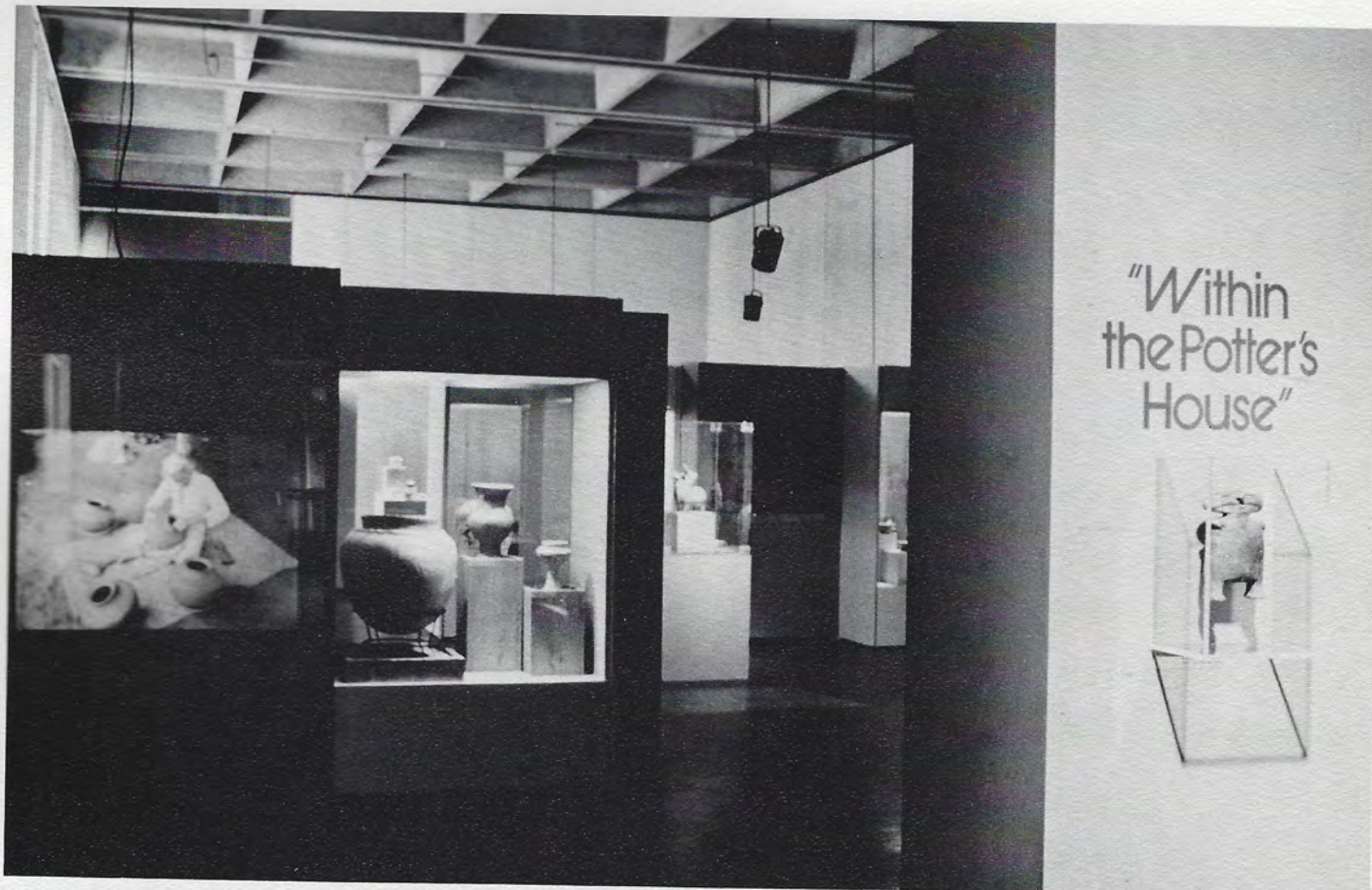
NK3720.C3V33 738'.074'011133 C76-016041-4

Copyright © 1976
By The Canadian Society for Asian Arts.
All rights reserved.

For Sale By The Centennial Museum,
1100 Chestnut Street,
Vancouver, B.C.
or By The Canadian Society for Asian Arts

Table of Contents

5	Preface
6	Foreword—
7	Introduction—
12-55	Catalogue with introductory notes
	Earthenware: Buff; Red; Black.—
	Earthenware: Painted; Slip-painted; Burnished.—
	Lead-glazed Earthenware—
	Slip-glazed Stoneware—
	Accidental and Ash glazed Stoneware
	Celadon
	Celadon Crackle
	White Wares and Miniatures
	Cobalt Underglaze
	Iron Underglaze
	Copper Reduction. Enamel Overglaze
	Maiolica
56	Catalogue of Unphotographed Items
60	Glossary
65	Bibliography and suggested reading
67	Canadian Society for Asian Arts:
	Officers and Members of the Board
69	Staff for the Exhibition
71	Recent Publications



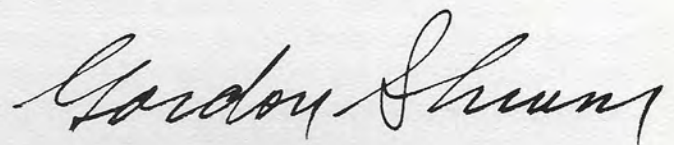
Preface

The Centennial Museum is very happy to cooperate with Mrs. Fahrni and members of the Asian Arts Society in presenting this exhibition of pottery which has been appropriately titled "Within the Potter's House".

During the past year the Museum has been fortunate in being able to sponsor a number of interesting travelling and temporary exhibitions. These are in addition to those mounted from our permanent collections. It is the policy of the Trustees to offer our facilities to any group concerned with the development and encouragement of various handicrafts and creative arts.

Pottery is an outstanding example of man's ability to create beautiful things from even such common materials as clay. It is significant that an interest in the development of this art form not only dates from the earliest times in recorded history, but occurred almost simultaneously in such widely separated parts of the world as the Middle East and China.

Modern potters are fortunate to have available materials from all parts of the world and a technology that enables them to produce and control almost any temperature desired. I am certain too that they have the artistic and creative ability to make better use of this wealth of material and technology. The works of the great masters represented in this exhibition should inspire the potters of British Columbia to press forward and produce new and exciting creations which will attract the attention of craftsmen throughout the world. The Centennial Museum hopes to contribute, although in a small way, by making its galleries available for various displays and exhibitions.



Gordon M. Shrum
Executive Director
Vancouver Centennial Museum

Foreword

The potter, among all artists, must work within the greatest constraints, yet the potter also enjoys the greatest license. The functional character of the pot might be imagined to restrain the potter's imagination. As this exhibition so beautifully demonstrates, however, this character has served instead as a challenge to artistic creativity East and West, from before history to the present. Usually the potter, unlike the painter, has no single mandate to represent an image or convey an idea. Instead, through nuances of the interplay of shape, surface and ornamentation the pot is addressed directly to both physical and visual experience. Thus it may be said that the potter shares more with the architect than with any other artist. Even technical achievements in ceramic art, however significant in expanding the craft possibilities, neither insure nor limit aesthetic achievements. By grouping products of geographical, cultural and temporal diversity which nonetheless share similar technical means, this exhibition introduces the subtly different satisfactions that derive from the tensions between art and utility which have stimulated potters around the world and at all times. It is perhaps most remarkable that so few potters through the ages have felt it necessary to put a signature to their work. Their signature is their art. To use their art is to enjoy it, and to enjoy it requires that it be used, even if only vicariously. This yields an unimpeded intimacy between the potter and ourselves through the substance of the pot. This intimacy is identical to that which we enjoy with friends and intimates. We bring ourselves to these pots and to their makers, sharing their presence in their house—and vice versa.

A handwritten signature in black ink, appearing to read 'James O. Caswell', with a stylized, flowing script.

James O. Caswell
Associate Professor
Department of Fine Arts
The University of British Columbia

Introduction

In keeping with the themes and dimensions of Habitat, the UN Conference on Human Settlements held in Vancouver in the summer of 1976, the Canadian Society for Asian Arts presents "Within the Potter's House". This exhibition shows pottery as an example of man's creativity and unique ability to combine beauty, utility and even humour in making utensils ranging from the common cooking pot to the ritual, sacred vessel. In harmony with the global aspect of the conference, the Society has gone beyond its usual Asian reference to include historically important pottery from other areas of the world, mainly Europe and the Americas.

The title for this exhibition originates from a quotation from "The Rubáiyát" of Omar Khayyam, the great eleventh century mathematician and epigrammatist:

"Once more within the potter's house I stood
Surrounded by the shapes of clay..."

Intended primarily as a visual experience, little account has been taken of time or place. Emphasis has been placed, rather, on the development of pottery as the art and science of the potter whether he was a "primitive" of the eighteenth century or a "sophisticate" of the fifth millennium B.C.

Early pots have been arranged according to texture, shape and colour, with later wares grouped by glaze type, drawing the attention to similarities in the wares of different cultures, so the Grecian urn, the Persian pitcher, and the pre-Columbian pot stand together in harmony. One is reminded of the smiling Japanese potter who once stated "In international relations we should be represented by potters, since among potters there is universal understanding. Pottery is a universal language."

The potter, most ancient of the artisans, has indeed been culturally and politically important in his community from biblical times until the sixteenth and seventeenth centuries when his position was threatened by the Industrial Revolution in Europe, and his art degraded to a lower ranking craft.

In feudal times, he was unique among serfs, being able to pay for his relative freedom with the products of his art. His dwelling became a meeting place as he was by tradition confined to the proximity of his wheel, his kiln, and all too often, unfortunately, to his bed because of lead poisoning or silicosis. His privileged position and his inability to move about made his house a natural centre for political discussion and religious ferment, the two being synonymous in those times.

Potters have also delved into alchemy, in many ways the predecessor of modern science; and at least one alchemist is known to have become a potter after he accidentally stumbled upon the long-coveted secret of Chinese, or true, porcelain. This was Böttger, whose discovery gave rise to the famous Meissen porcelain factory.

The ceramic arts have been greatly dependent on the quality of available materials and the technical knowledge of the potter. A pot, being essentially clay hardened by heat, has its technical character decided by the type of clay used and the degree of heat to which it is subjected. The intense heat required for the successful firing of porcelain no doubt contributed to the martyrdom of the legendary Chinese potter, who "threw himself into the oven when the last sticks of furniture had been burnt, to complete the firing of an exquisite bowl."

Attention has been given in this exhibition to the development of pottery from the earliest type of undecorated earthenware through the sophisticated elegance of the celadon and creamy white monochromes and the technical eloquence of the underglaze cobalt and copper reduction glazes, to the masterly, but at first imitative, tin-glazed ware of the Middle East and Europe.

EARTHENWARE

In many countries, even today, porous unglazed earthenware is in demand for cooking and for the storing of water, evaporation from the surface of the pot acting as a natural coolant. However, it has long been the aim of the potter to produce a ware that is impervious to liquids. Early attempts to strengthen and waterproof clay included sun-baking, burnishing, slip-glazing and firing in simple outdoor fires—methods which are still in practice.

The Middle East potters were the first to combine the ancient art of glassmaking with that of ceramics—the Egyptians being known to have produced copper-glazed tiles as early as five thousand years B.C. By the middle of the first millennium B.C., in Mesopotamia and Persia, potters were making moulded, lead-glazed bricks, coloured with the oxides of iron, cobalt and copper, for the magnificent temples of Babylon and Susa. Almost one thousand years passed before this type of low-temperature glaze was applied to the making of pottery, becoming popular in both the Middle East and China during the T'ang period. In the eighth century A.D., three-colour lead glazing of earthenware pottery was introduced to Japan by Chinese artists who were, during the T'ang dynasty, in great favor at the Japanese court in Nara. The Japanese ware was identical to that of the Chinese, but

as its production was restricted for court use and for Buddhist temples connected to the court, it was relatively unknown in the rest of the country.

The addition of a glaze to earthenware served three purposes—making it waterproof, easier to clean, and, with the addition of metal oxides, more colourful.

STONEWARE

Although the Chinese potters were in many ways less advanced than their contemporaries in Egypt, Asia Minor, and Mesopotamia, they were designing better kilns and working with more refractory clays. By the fifth century B.C. they had succeeded in producing a ware that was vitrified, impervious to liquid, and slightly resonant.

This greatly advanced type of firing was the most important single development in the history of ceramics. Using many-chambered kilns built on hillsides, the Chinese potters were demonstrating the efficiency of the down-draft kiln where excess heat from the first chamber overflowed into the second, heating the ware before that chamber in turn was fired, and so on up the hill, thus greatly reducing heat loss. Kilns became larger, capable of holding thousands of pots. Firing times were gradually extended, eventually lasting for several days, in contrast to the few hours required to fire earthenware, and in the very high temperatures attained, certain common materials were noted to melt: some red earthenware, for instance, melting at stoneware temperatures to form a rich brown or black glaze (#58 to #66).

In wood or grass firings, ash was carried through the kiln chambers often settling on the shoulders of exposed wares, combining chemically with metal oxides in the body and melting to form a thin glaze. These accidental, or uncontrolled ash glazes were the forerunners of the Yueh and celadon glazes. By observing and utilizing these phenomena the early Chinese potters had the basis for creating the first true, glazed stoneware.

Stoneware is a high-fired ceramic ware resembling porcelain in many respects: it is non-porous, vitrified, and resonant, therefore much stronger and more durable than earthenware. Stoneware bodies, however, contain a variety of impurities such as the metallic oxides of iron or manganese, and it is these which are responsible for the colours which range from buff and grey to a deep reddish brown. The oxide of iron also has fluxing qualities which cause stoneware to mature at a lower temperature than does porcelain.

In a wet state, stoneware clays lend themselves more easily than porcelain to forming either on the potters wheel or by the various methods of hand-building (coiling or slab), or to a combination of the two... The clay is strong in both the wet and leather hard state and is ideal for the production of such monumental ceramic pieces as the large dragon burial jars and wine pots (#77 #79 and #80).

The more *porcelaneous* stonewares (either fired at a higher temperature or containing a larger amount of petuntze) were used in the production of the large resonant dishes and bowls from Sung times onward, in China.

PORCELAIN

Porcelain, the third important category of ceramics after earthenware and stoneware, was being produced by Chinese potters for two thousand years before its secret was discovered in Europe. Unlike the other clays, porcelain does not exist in nature, but is prepared by combining kaolin and petuntze, both products of the decomposition of granite. It is this mixture, fired to extremely high temperatures (1300-1400°C) which imparts the unique characteristic of translucency, differentiating porcelain from the more opaque stoneware.

Although in Europe whiteness was considered an essential characteristic of porcelain, along with resonance and translucency, a certain greyness was acceptable to the Chinese. This colour resulted from small amounts of iron impurities, fired in reduction (#116, 121, 133); while an oxidizing fire produced the creamy-whites (#116, 123, 124):

GLAZES

In every glaze there are three essential parts: the *glass-former*, *alumina* for viscosity, and a *fluxing material* which causes the mixture to melt.

The best and most frequently used *glass-former*, which cools after melting to form a non-crystalline, transparent, hard and durable material, is silica. It is the oxide of the element silicon (in formula SiO_2), present in all rocks, sand, and clays in quantities ranging from 45-70% and in ash ranging from 24% in pine ash to highs of 86% in bamboo ash and 96% in rice hull ash.

Alumina (Al_2O_3) is the material which makes the only essential difference between a glass and glaze, causing the melted glass to become viscous and thus less apt to flow off the pot in the kiln. Alumina does not melt in the kiln but remains in the glaze as a refractory. Large quantities become visible, causing loss of transparency in what are known as matte glazes. The usual source of alumina for glazes is clay (which also contains large amounts of silica and some fluxes). There are a number of clays known to contain *all* of the essentials of a complete glaze. A rich oil-spot temmoku glaze has been produced from an iron-bearing clay fired at stoneware and porcelain temperatures, occasionally needing some small additions of ash or limestone.

The third essential to the making of a glaze is the *fluxing material* which, when mixed with the glass-former (silica in most cases) will allow the mixture to melt at a much lower temperature. Silica alone will melt at 1713°C to make glass—but so will most clay bodies and kilns, so it is very important to have the glaze fluxed. High temperature fluxes for stoneware and porcelain are: calcium, magnesium, potassium, and sodium.

Lead, the most commonly used low temperature fluxing agent, has been used for thousands of years in the forms of litharge and red lead, first in the making of glass beads, then in the early lead glazes of the Middle East. Due to their toxic qualities, these raw leads have been largely replaced in glazes by the less toxic form of lead silicate, a frit of lead and silica.

Color, when desired, is produced in a glaze by the addition of common metal oxides: iron, copper, cobalt, manganese and chrome (see glossary). These oxides also act as fluxing agents (especially iron in reducing atmospheres).

Opacity is acquired by the addition of the oxides of tin, titanium, zinc or zirconium. Tin oxide is the most effective of all, producing not only a complete opacity, but a pure white color in the glaze. It has also a considerable effect on the color qualities of most color-forming oxides, and was used extensively in the production of maiolica.

Visitors to this exhibition assembled as an interesting multi-cultural exhibit for Habitat, and as an historical background for a Museum display of modern pottery, are meant to feel "surrounded by the shapes of clay".

Viewers are given, for perhaps the first time, an opportunity to see and compare similar works of different cultures set side-by-side; the lead-glazed, three-colour lamp of T'ang China (#67) and the bowl from contemporary Mesopotamia with similar glaze and colors (#70); the celadons of China, Korea, Japan and Thailand (#90 to #104); or the fine examples of European blue-and-white maiolica (#146, 147 and 168) sitting amongst the Chinese blue-and-white porcelains which they were produced to imitate.

This catalogue is presented as a photographic essay, written neither for that small band of scholarly specialists nor for the professional potters, but hopefully to dispel in the public some of the feeling of "preciousness" which has come to be associated with ancient pottery, and leave instead a respect for the works of the fine craftsmen of the past seven thousand years. It is hoped also that this publication will be of some value to student and collector.

The Society is indebted to those itinerant scholars of Asian Art who, in increasing numbers, pause in Vancouver and share their time and knowledge in helping to identify items in local collections. It is hoped that this interest will continue to our mutual benefit. The Society is grateful also to the staff of the Centennial Museum for their enthusiasm and for their ability to create such an appropriate "Potter's House".

Items in the exhibition have been drawn from private collections of members of The Canadian Society for Asian Arts and from the collection of the Centennial Museum, Vancouver. The selection committee, though aware of many omissions, chose from available sources those which were felt to be the ones a *potter* would have been proud to present to the world.

Summer, 1976
Vancouver, B.C.



Jean Fahrni
Chairman,
The Exhibition Committee,
Canadian Society for Asian Arts

Contemporary Folkware

11 ECUADOR

Quechua. 20th Century A.D.

Bowl: Buff earthenware; hand built with no foot; slip-painted; burnished and painted with pitch. H. 8 cm. D. 20 cm.

10 ECUADOR

Quechua. 20th Century A.D.

Bowl: Buff earthenware; hand built with high, flared foot; slip-painted, burnished and sealed with pitch. H. 8 cm. D. 23 cm.



12 ARIZONA

Hopi. Late 19th Century A.D.

Bowl: Buff earthenware; coiled construction; modelled spouts; slip-painted and burnished. H. 6 cm. D. 21.6 cm. *Collection of the Centennial Museum A143.*

Contemporary Folkware

7 NEW GUINEA

20th Century A.D.

Bowl: Soft red earthenware; deeply incised fertility symbols; rounded bottom; no footrim; fired in reducing atmosphere. H. 16.6 cm. D. 31 cm.



5 NEW GUINEA

19th - 20th Century A.D.

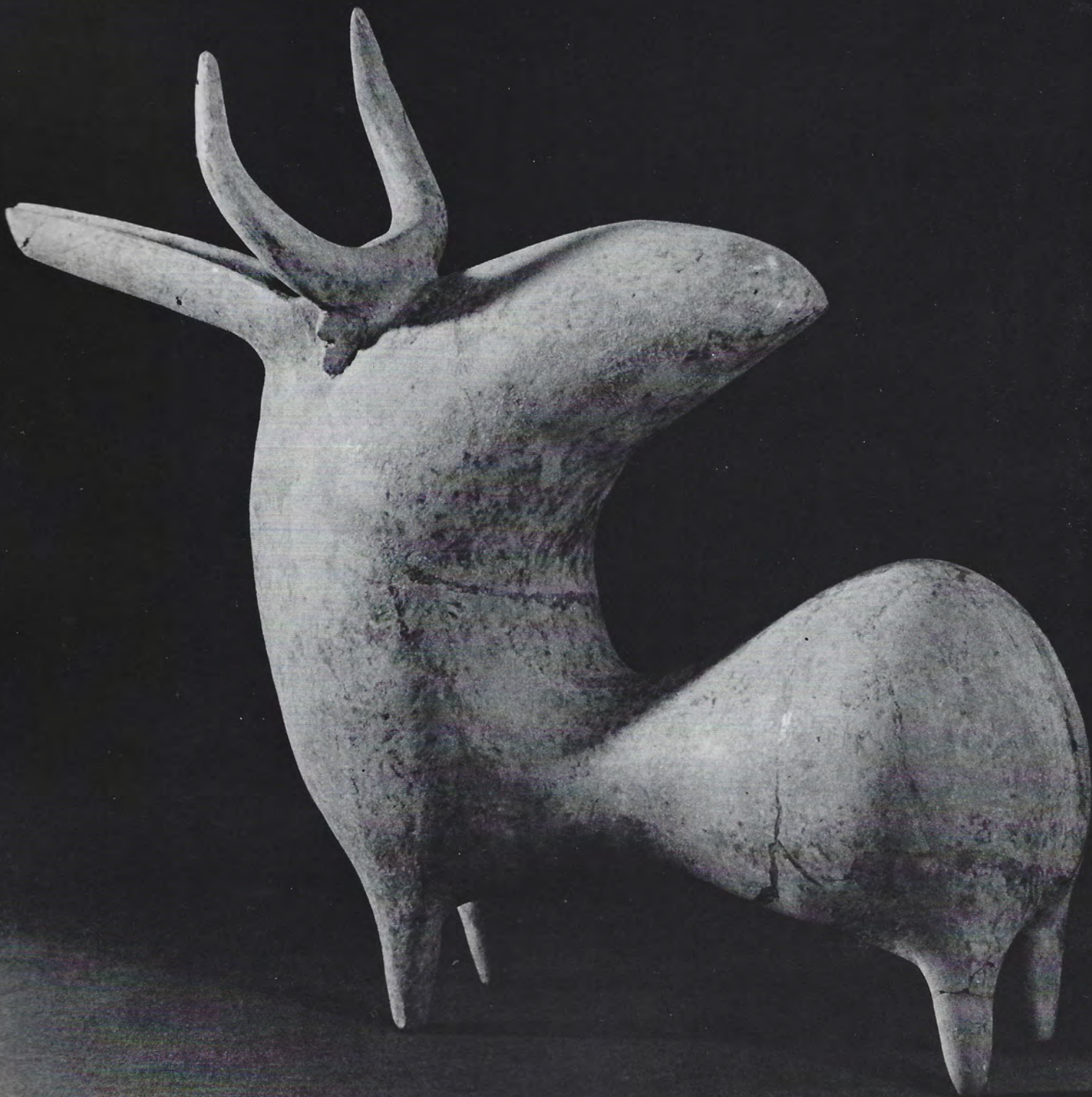
Bulbous Pot: Soft red earthenware; everted mouthrim; rounded bottom; random excised round holes; unglazed and fired in a reducing atmosphere; thongs attached for suspension; for air-drying of foods. H. 31 cm. D. 28 cm.



6 NIGERIA

Kwale Ibo. Late 19th Century A.D.

Ceremonial Pipe: Earthenware modelled anthropomorphic figure; double bowl construction; fired in a reducing atmosphere. H. 12.7 cm. D. 10.8 cm. *Collection of the Centennial Museum. F27.*



Earthenware:

Buff; Red; Black

Earthenware is made today and has been made throughout the world for more than ten thousand years. Until approximately five hundred years B.C., it was the *only* type of pottery produced. Made of clay, with or without the addition of other earthy materials, it must first be shaped, then dried, and finally made permanent by the action of heat. The earliest pots were sun baked but a good rain was all that was needed to return them to clay. To become pottery, clay must be subjected to heat, the very minimum being red heat, which can be achieved in a simple bonfire-like firing.

Earthenware is opaque, porous, and can be scratched with a knife. The color of earthenware ranges from a light buff to a deep brick red or brown, depending usually on the color of the local clay deposit as potters have traditionally been practical folk, who established their kilns close to known deposits of suitable clay.

All primitive pottery falls into the category of earthenware; also all terracottas, most building bricks, most of the wares of Persia, Egypt, the Near East and the Americas, as well as Europe up until the 17th Century A.D. The large pottery centres of China produced relatively little earthenware after the tenth century.

Since unglazed and unpainted earthenware relies solely on its form and surface texture, without recourse to glazing for appeal, early potters developed a fine artistic sensibility. This is particularly evident in the work of the Amlash tribe of nomad herdsmen of northern Iran whose admirable interpretation of animals, particularly the Humped Ox (#14), has a timeless appeal. Even for the utilitarian potters, forms were drawn from nature to fashion bowls such as the gourd and fruit-form earthenwares common to early American, Chinese, and Siamese potters.

Black Pottery falls into the earthenware category as well; it is not black initially, but the clay darkens during firing due to either carbonization of inherent vegetable matter or to heavy smoking.

14 IRAN

Amlash. 1000 - 800 B.C.

Ritual Rhyton (Libation Vessel): In the form of a beaked, humped bull with horns; burnished terra cotta.

H. 30.7 cm. D. 38.4 cm.

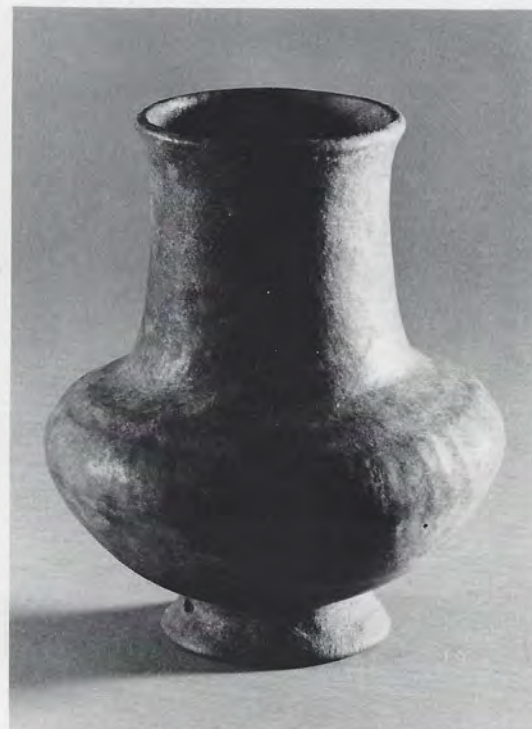
Earthenware: Buff; Red; Black



15 GREECE

1st Millennium B.C.

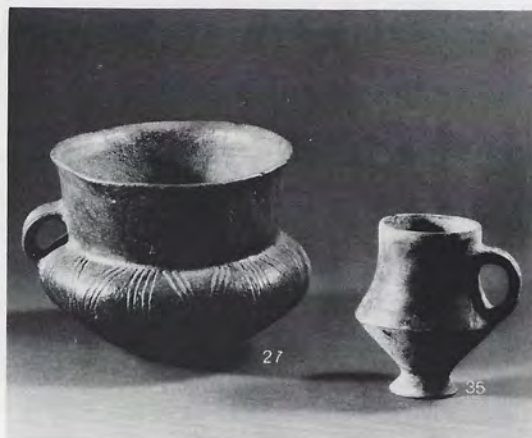
Amphora: Unglazed buff earthenware; ovoid with pointed base; two loop handles below shoulder; encrustations from long immersion in the sea. Commonly used for oil or olives.
H. 48 cm.



19 PHILIPPINES

Iron Age. 200 B.C. - A.D. 200

Pouring Vessel: Red earthenware; from the Lemery pottery complex, Batangas province.
H. 17 cm.



27 ARGENTINA

La Aguada. A.D. 600 - 800.

Vessel: Earthenware; incised design; fired in reducing atmosphere; from Catamarca province. H. 12 cm.

35 IRAN

1000 B.C.

Cup: Grey-black burnished earthenware; footed vessel with handle; fired in a reducing atmosphere.
H. 11.5 cm. D. 9 cm.

20 CHINA

Han. 206 B.C. - A.D. 220.

Tripodal Vessel: Buff earthenware; with three legs in form of mythical beast.

H. 10.2 cm. D. 23.7 cm.

21 PHILIPPINES

Iron Age. 200 B.C. - A.D. 200.

Offering Tray: red earthenware; tall foot with cut-outs; from the Lemery pottery complex, Batangas province.
H. 10.5 cm.



37 COLOMBIA

Tairona. Pre-Columbian. A.D. 900 -

Vessel: Small earthenware bowl with strap carrying handle; pig-shaped features on one side. H., 13 cm. D. 8 cm.

24 COSTA RICA

Huetar. A.D. 700-1000.

Jarlet: Tripod with fluted appliques; from Limon province.
H. 6.5 cm.

22 MEXICO

Toltec. Pre-Columbian. A.D. 900-1600.

Sacrificial Vessel: Red earthenware; footed; modelled face with head-dress luted to one side at lip.

H. 24.5 cm.

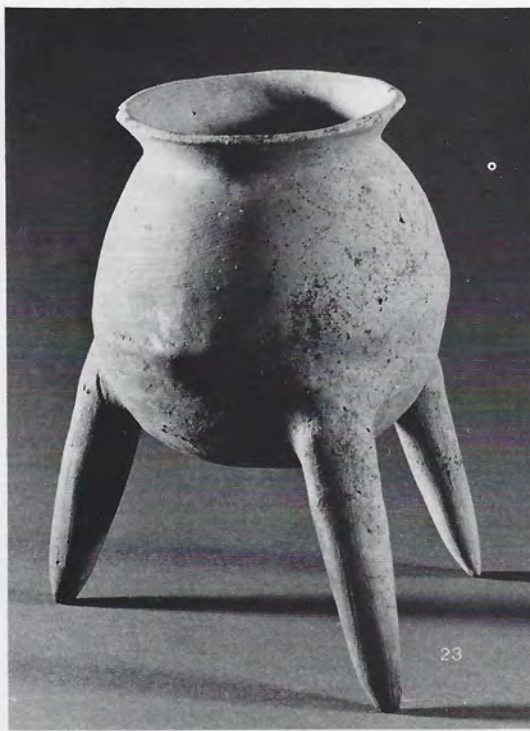


23 ECUADOR

Pre-Inca. A.D. 10th - 13th Century.

Tripodal Pot: Hand-built red earthenware; undecorated; highland culture.

H. 21.8 cm. D. 14 cm.



31 IRAN

Amlash. 100 - 800 B.C.

Pouring Vessel: Grey-black with ram's head spout; used for ceremonial purposes.

H. 15.3 cm. D. 19.2 cm.



36 ARGENTINA

La Aguada. A.D. 600-800.

Bowl: Quadrate and incised; from Catamarca province.

H. 12 cm.



34 GREECE

1st or 2nd Century B.C.

Vase: Grey-black earthenware; wheel-thrown; long neck and high foot with bulbous body.

H. 20.4 cm. D. 10.2 cm.



Earthenware:

Painted
Slip-painted
Burnished

3 THAILAND

Ban Chiang. 5000 - 3000 B.C.

Large Vase: Hand-modelled red earthenware; flaring mouth rim; tall flaring foot; overall line drawings in orange; red iron slip.

H. 34.6 cm. D. 17 cm.

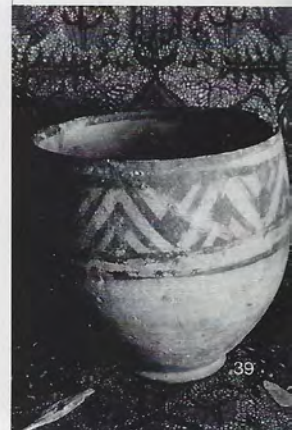
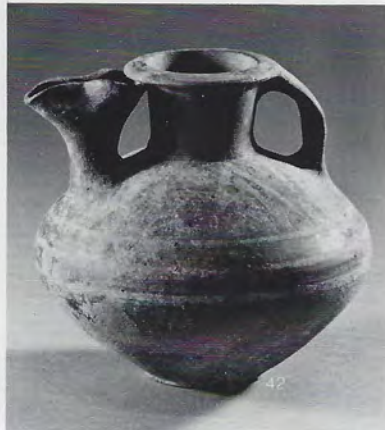
Painted Earthenware

2 THAILAND

Ban Chiang. 5000 - 4000 B.C.

Wine Jar; Hand-modelled red earthenware; wide mouth; slightly everted rim; full swelling body and rounded base; overall line drawings in iron slip.

H. 69 cm. D. 56 cm.



4 THAILAND

Ban Chiang. 5000 - 3000 B.C.

Stem Cup; Hand-modelled red earthenware; overall spiral line drawings in red iron slip.

H. 23 cm. D. 12 cm.

42 IRAN

Amlash. 1000-800 B.C.

Pouring Vessel; Pinched spout; painted triangular decorations.

H. 16.6 cm. D. 17.3 cm.

39 AZERBAIJAN

10th-8th Century B.C.

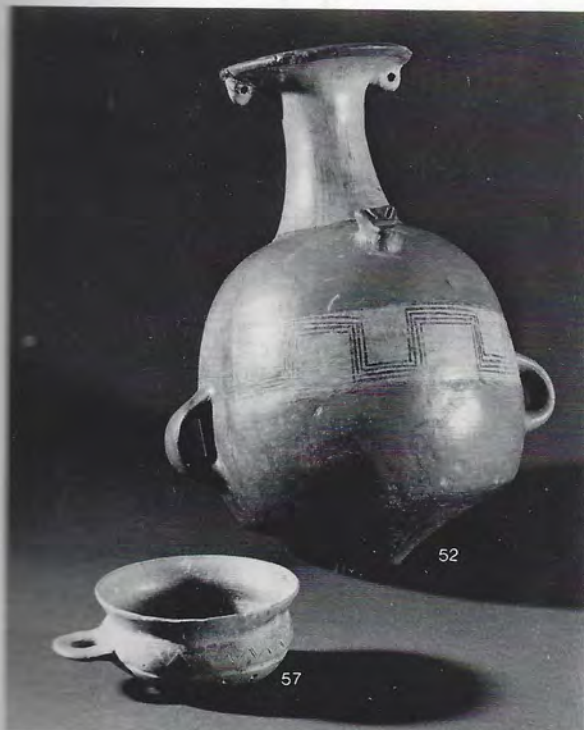
Pot; Earthenware; black iron triangular brushed decoration; unglazed; flat base. The iron has migrated through the body to appear on inner surface. H. 30.7 cm.

52 ECUADOR

Inca. A.D. 1300-1400. Classic Vase: Red earthenware; two low loop handles and two small lugs under flared rim; slip painted and burnished. H. 38.4 cm.

57 AZERBAIJAN

3000 B.C. Cup: Pink earthenware; flat looped handle designed to fit under thumb; incised decoration; burnished. H. 3.7 cm. D. 7.4 cm.



Slip Painted and Burnished Earthenware

56 PERU

Paracas. 100 B.C.

Pot: Slip painted and burnished red earthenware; bird pattern on shoulders; hand-built with small mouth, wide shoulders and pointed base; shattered and repaired.

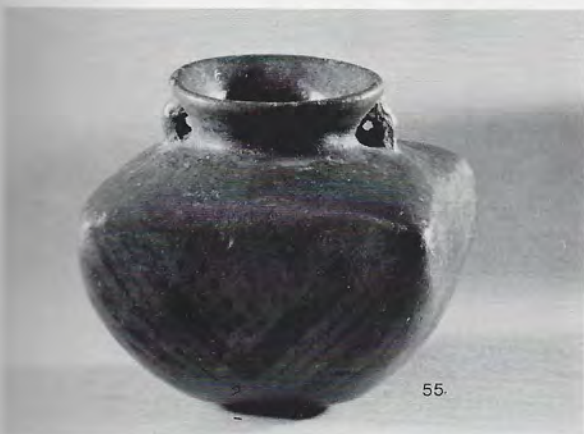
H. 54 cm. D. 54 cm.

49 PERU

Nazca. A.D. 300-500.

Trophy head pot: Burnished and painted red earthenware; deep bowl, shaped and painted to resemble a man's head, with applique suggestive of nose and ears.

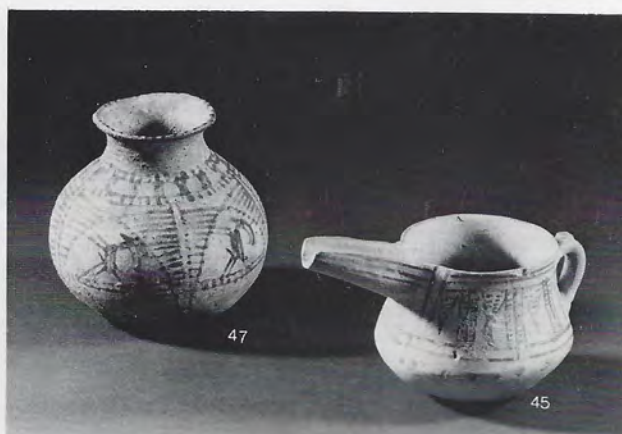
H. 16.6 cm. D. 16.6 cm.



55 ECUADOR

Chorrera (or Engoroy). 1000 - 300 B.C.

Jarlet: red earthenware; slip painted and burnished; bichrome; from Carchi province. H. 8 cm.



47 PERSIA

Nehavend. 10th-8th Century B.C.

Bulbous Vase: Fine-textured, hard buff earthenware; short neck and everted mouthrim; flat base; iron line drawings in geometric and goat designs. H. 11.5 cm. D. 11.5 cm.

45 PERSIA

Nehavend. 10th-8th Century B.C.

Beaked Libation Vessel: Fine textured, hard buff earthenware with geometric line drawings in iron slip. H. 7.6 cm. D. 15.3 cm.



Lead-glazed Stoneware



76 CHINA

Sung. A.D. 960 - 1279.

Box: Porcelaneous stoneware; rectangular; moulded with impressed design of bird on branch appearing on unglazed top panel. Inner glaze glossy white; outer green lead glaze showing some iridescence from long burial. Excavated in Indonesia.

H. 3.2 cm. D. 7. cm.

71 CHINA

Ming A.D. 1368 - 1644.

Jar: Stoneware moulded in flat melon shape; green lead glaze outside and white inside bowl; unglazed lid with moulded design of fish rising from waves. Excavated in Indonesia.

H. 5.1 cm. D. 7.6 cm.

75 CHINA

Ming. A.D. 1368 - 1644.

Box: Earthenware moulded with floral design on lid and lappets on lower body. Completely glazed with green and yellow lead glaze outside and finely crackled white glaze inside. Excavated in Indonesia.

H. 3.8 cm. D. 4.4 cm.

Lead-glazed Wares

67 CHINA

T'ang. A.D. 618-906.

Oil Lamp: Pink earthenware; hand-modelled in the form of a swan; green and brown lead glaze over cream slip.

H. 8.4 cm. D. 12.3 cm.



70 MESOPOTAMIA

A.D. 800-1000. Bowl: Buff earthenware; three-color lead glaze; inside decorated with green and yellow radiating lines; brown mottling between lines; flat unglazed base. H. 6.4 cm. D. 20.9 cm.





Slip-Glazed Stoneware

A slip-glaze is one which contains a high percentage of clay or crushed clay-like rock, with added fluxing material. Some *natural* clays contain enough fluxing impurities to enable them to melt at relatively low temperatures to produce rich brown or greenish glazes. These, having a high shrinkage, are usually applied to the ware in either the wet or leather-hard state, and shrink along with the pot during drying.

Examples of the lower fired slip-glazed pots in the exhibition are the Khmer brown wares, (#64 & #65), with their very matte, easily degraded surface. The same type of glaze, applied to the Chinese stoneware jar (#58), or to the Japanese teabowl (#60) and fired to a much higher temperature, was durable enough to withstand centuries of burial, retaining much of its original character.

Possibly the most beautiful of the slip-glazed stonewares were those produced in the Tz'u-chou kilns of China in the 13th-14th century A.D. An overall white slip was applied to the ware as a ground for the handsome brushwork executed in a brown or black slip under a clear glaze. The wine jar (#77) is an excellent example of this type of glaze.

The turquoise color was very difficult to achieve, being possible only in a glaze that was highly alkaline, and low in alumina, with resulting instability. The color was from copper fired in an oxidizing atmosphere, and the alkalinity achieved by the addition of large quantities of soda ash. Persian turquoise glazes were applied to porous earthenware (#78), but the Chinese potters of Tz'u-chou perfected a turquoise stoneware glaze in the Sung times which continued to be used during the Ming dynasty (#79).

77 CHINA

Yuan. A.D. 1279 - 1368.

Wine Jar: Tz'u chou stoneware; brushwork in iron pigment over thick cream coloured slip glaze. 8 larger characters in circle translated:

"Heaven, Wine, Pool in the Fairy-land, Lovely Night."

The smaller characters translated:

"The Eight Immortals are drunk and do not know the way home. The Nine Senior Scholars go to the islands of fairies with one hand holding the cup; the other supporting the bun" (hair dress).

H. 69 cm. D. 48.4 cm.

Slip-glazed Brown Wares

66 THAILAND

Sawankoloke. 14th Century A.D.
Miniature Flask: Buff earthenware; gourd-shaped with two ring handles on shoulder; upper body covered with dark brown matte glaze; lower body and flat base unglazed.
H. 8.8 cm. D. 5.6 cm.

64 CAMBODIA

Kmer (Angkor Wat type). 11th - 12th Century A.D.

Oil Jarlet: Buff earthenware; with applied beak, eyes and tail of an owl; skilfully modelled; incised wings; thrown from a hump (indicated by an interior "well"); dark brown degraded glaze; flat "button" base. Recovered from the Chao Phrya River at Ayutthaya, Thailand. H. 7 cm.

65 Oil Jarlet: Similar to #64.

H. 5.5 cm. D. 5.5 cm.

61 CHINA

Sung. A.D. 960-1279.

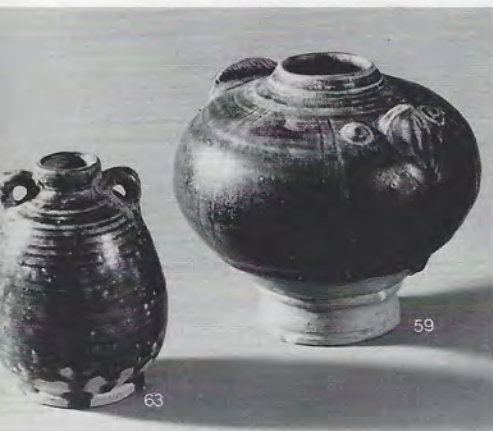
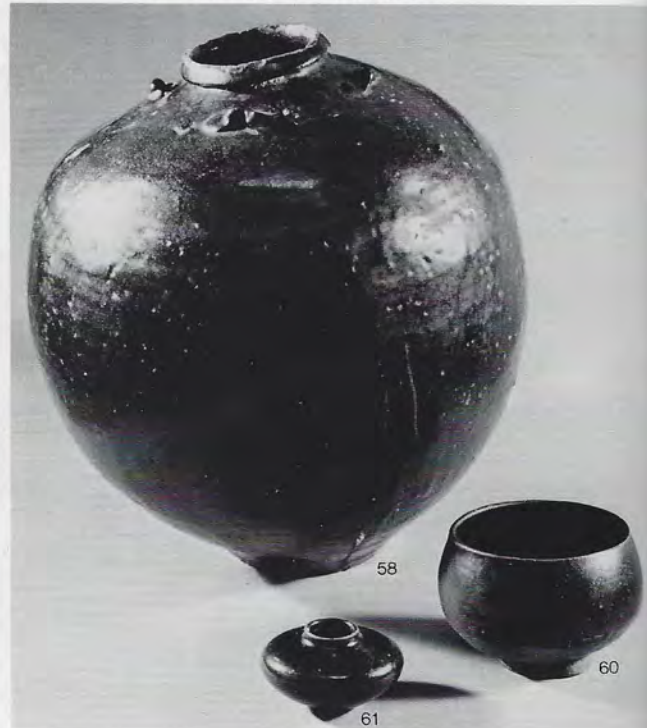
Jarlet: Stoneware; rich brown temmoku type glaze; concave unglazed buff-coloured base. Excavated in Indonesia. H. 5 cm. D. 7.5 cm.

60 JAPAN

Seto. 18th Century A.D.

Tea Ceremony Bowl: Stoneware; dark brown temmoku glaze, rolling heavily where thick; some blue colour showing in reduced areas.

H. 10.2 cm. D. 12.8 cm.



63 THAILAND

Sawankoloke. 14th - 15th Century A.D.

Two-eared Bottle: Stoneware; caramel-coloured slip glaze ending short of foot; circular incised bands on shoulder; neatly carved footrim; pontil scar on base. Excavated in Indonesia.

H. 15.3 cm. D. 11.0 cm.

59 CAMBODIA

Khmer. 12th Century A.D.

Jar: High-fired earthenware; applied beak, eyes and tail of owl; deep caramel-coloured brown glaze.

H. 13.9 cm. D. 16 cm.

62 VIETNAM

Dai Nam. A.D. 1400 - 1428.

Four-Eared Jar: Neck ground; dark brown temmoku glaze on buff-coloured body. H. 12 cm. D. 9 cm.

78 IRAN

Nishapur. 12th Century A.D.

Bowl: Heavy hand built earthenware with eight lugs below neck, on shoulders. Turquoise alkaline glaze showing some iridescence from burial.

H. 15 cm. D. 22 cm.

58 SOUTH CHINA

Sung. A.D. 960-1279.

Jar: High-fired earthenware; dark brown slip glaze, reaching to foot; full shape; narrow mouth and foot; four rudimentary loops on shoulders; unglazed base; excavated in the Philippines.

H. 36 cm. D. 31 cm.



79 CHINA

Ming: A.D. 1368 - 1644.

Dragon Jar: Buff stoneware strongly potted in 3 sections and luted; tall slim jar with eight lugs above shoulders, short neck and slightly flaring piecrust rim; turquoise alkaline glaze with two ochre-glazed 3-toed dragon appliques.

H. 92 cm.

80 CHINA

Yuan. A.D. 1279 - 1368.

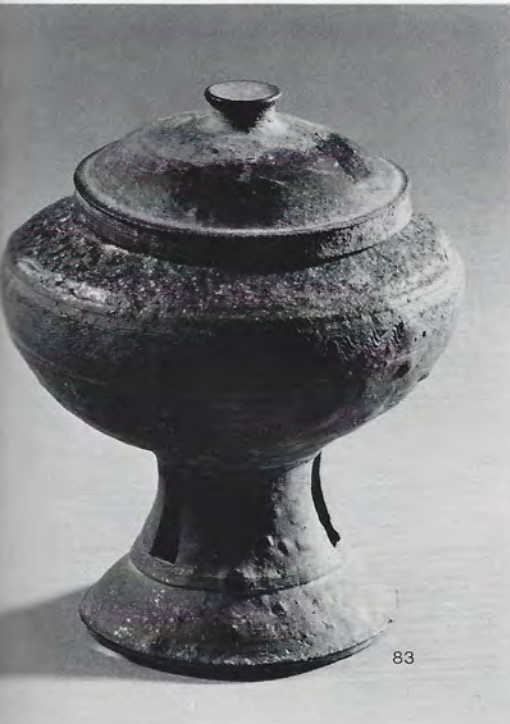
Dragon Jar: Buff stoneware; lugs are formed by arching necks of six archaic dragons; ash and ochre glaze stopping 19 cm. above base. Used as secondary burial jar —excavated in the Philippines. H. 51 cm. D. 34 cm.

Accidental and Ash-glazed Stoneware

83 KOREA

Silla. A.D. 668 - 935.

Lidded Jar: Dark grey stoneware funerary jar; pedestal foot excised; thin film of accidental ash glaze on shoulder, lid, and in well.
H. 19 cm. D. 13 cm.



86 CHINA

Sung. A.D. 960-1279.

Jar: Stoneware for mercury storage; crudely potted. Excavated in the Philippines. H. 26 cm.

84 CHINA

Sung. A.D. 960-1279.

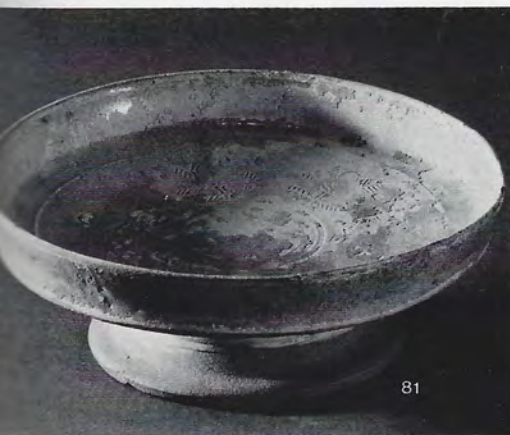
Jar: Stoneware for mercury storage; crudely potted; suggestion of accidental ash glaze on shoulder. Excavated in Philippines.
H. 20 cm.



88 CHINA

Late T'ang. A.D. 618-906.

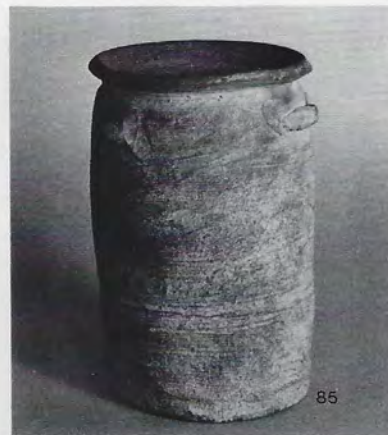
Spouted Jar: Stoneware; full shape, narrow base and mouth rim characteristic of T'ang period. Pale olive Yueh-type glaze. Excavated in the Philippines.
H. 42.5 cm.



81 CHINA

Five Dynasties. A.D. 907 - 960.

Footed Dish: Stoneware; impressed fern design under degraded, finely crackled, grey-green ash glaze. Probably from Hunan Province.
H. 7.6 cm. D. 19 cm.



85 CHINA

Sung: A.D. 960 - 1279.

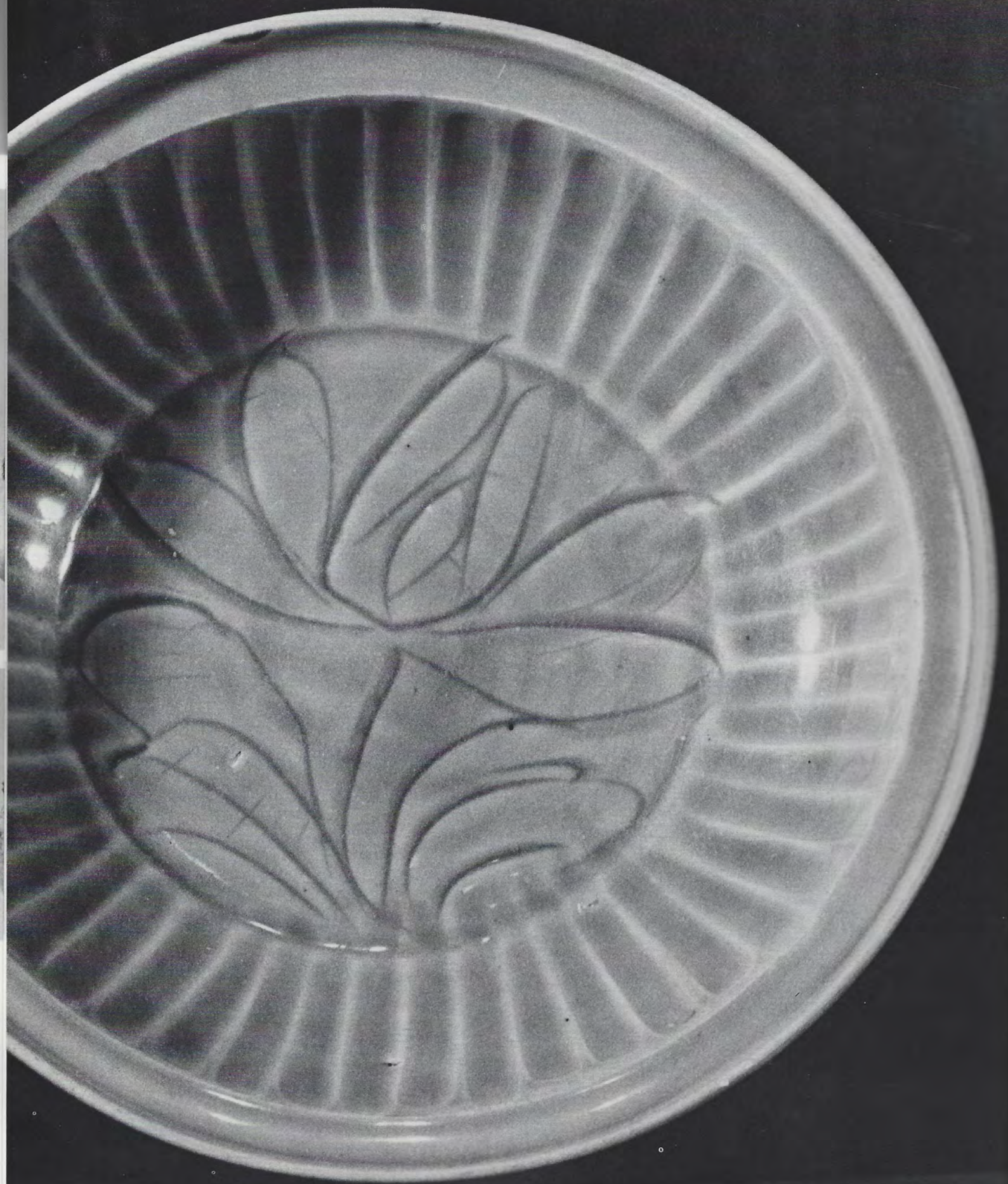
Vessel: Stoneware; handbuilt cylinder with three strap lugs on shoulder. Excavated in Indo-China.
H. 13 cm. D. 5 cm.



82 CHINA

Han. 206 B.C. - A.D. 220.

Vessel: Stoneware shallow bowl with short handle in form of dragon's head; glassy green drop of accidental ash glaze on handle.
H. 10.2 cm. D. 24.3 cm.



Celadon

Celadon is the name applied to a wide range of high-fired porcelaneous wares with characteristic grey-green or blue-green glaze, the colour produced by firing a feldspathic glaze containing small amounts of iron in a reducing atmosphere. Varied amounts of iron in both body and glaze, varied firing times and temperatures and inconsistencies in the kiln atmosphere during reduction are each in part responsible for the numerous shadings found in celadon wares. Colours range from apricot (unreduced but containing large amounts of iron), golden-green, olive-green, sea-green, grey-green, to the clear blue-green and blue of the Chinese Kinuta and Ju wares, both very rare and much sought after. Technically, the creamy wares and the shadowy blue known as "ying ching" also belong in this family, as the delicate blue shade is due to the presence of minute quantities of iron in the glaze and porcelain body of the wares, again fired in a reducing atmosphere.

The earliest wares displaying a celadon-type glaze date from several centuries B.C., forerunners of the grey-green glaze produced in the Yueh kilns of China in the eighth and ninth centuries A.D. (#88). This low iron, high temperature, clay and ash glaze was the ancestor of the celadons. In Sung times, it was perfected to become the thick, unctuous glaze of the Lung Chuan kilns, subtly accentuating the refinement of the body form.

During the Koryo Dynasty in Korea (contemporary with the Sung) celadons predominated, with slight differences in colour, tending to blue-green, grey-green, or mouse-grey. These celadon glazes were often applied over mishima type inlays of contrasting clays, usually black and white (#100 and #101).

In Thailand, during the fourteenth and fifteenth centuries Chinese expatriate potters were producing a form of blue-green celadon resembling the Lung Chuan wares in many ways, although lacking the unctuous quality. It frequently had a distinct glassy appearance, due to a lack of alumina in the glaze. This quality accentuated the detail of the incised design which was used extensively, but the glaze often formed glassy pools on the inner surface of bowls, or ran in large teardrops from the foot (#397 and #398).

96 CHINA

Yuan. A.D. 1279-1368. Dish: Porcelaneous stoneware; sea-green celadon; incised lotus design; fluting on cavetto; deeply undercut foot; completely glazed except footrim which has turned red on cooling; fired in a reducing atmosphere. H. 8.33 cm. D. 34.6 cm.

Celadon

95 CHINA

Sung. A.D. 960 - 1279.

Conical Bowl: Similar to #90 but fired in oxidizing atmosphere; oatmeal colour. H. 7.6 cm. D. 16 cm.



92 CHINA

Yuan. A.D. 1279 - 1368.

Jarlet: Porcelaneous grey body; thick grey-green celadon glaze applique decoration of one dragon chasing another on shoulder; lower half with running scroll; unglazed concave base; patch of apricot where oxidized.

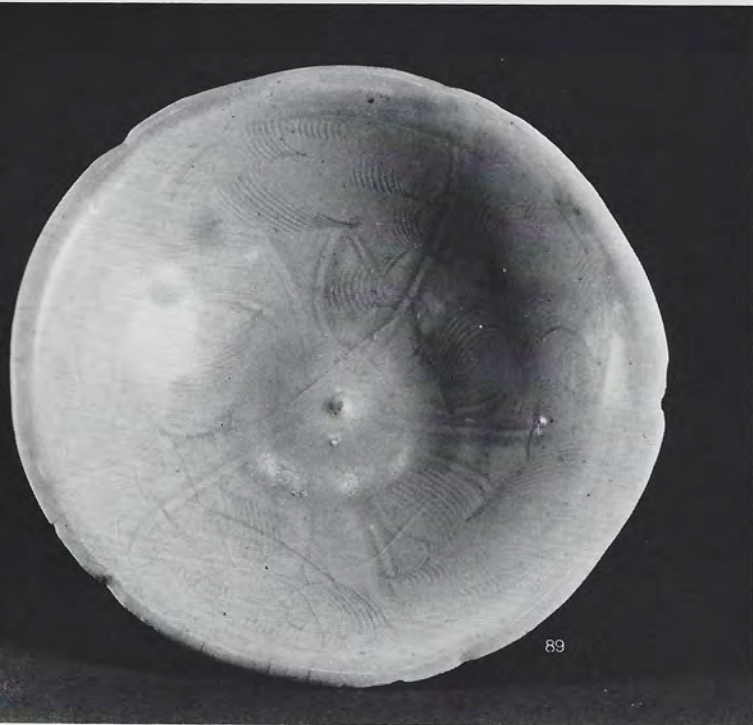
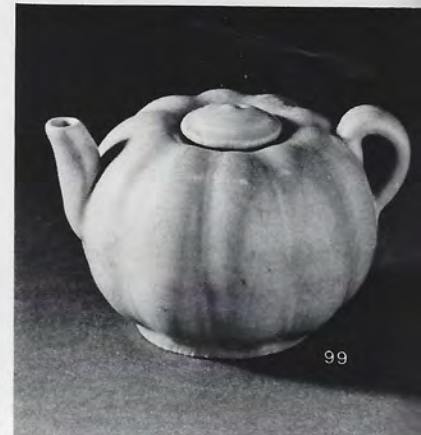
H. 7 cm. D. 12.8 cm.



99 SOUTH CHINA

Yuan. A.D. 1279 - 1368.

Pouring Vessel: Melon-shaped with lid; porcelain; grey-green celadon glaze; entirely glazed except for footrim; undefined double crackle. H. 7.6 cm. D. 12.8 cm.



90 CHINA

Sung. A.D. 960-1279.

Conical Bowl: Grey porcelaneous body; thinly potted with narrow base, slim foot, and lotus fluting on exterior; olive-green celadon glaze. H. 6.5 cm. D. 15 cm.

89 CHINA

Sung. A.D. 960 - 1279.

Saucer Plate: Porcelaneous stoneware; five lobes; combed decoration under thick grey-green glaze; unglazed base reveals masterful trimming mark.

H. 4.5 cm. D. 16 cm.



94 CHINA

Yuan. A.D. 1279 - 1368.

Dish: Grey porcelaneous body with applique of dragon pursuing the sacred pearl; incised meanders on the cavetto; lotus fluting on outer body of dish; deeply undercut foot; apricot celadon glaze partially reduced to grey-green; entirely glazed except for footrim which has reddened in cooling. D. 35.8 cm.

104 CHINA

Sung. A.D. 960-1279. Dish: Porcelain; translucent; applique central design of two fish, symbol of conjugal bliss; exterior lotus fluting; flat everted rim; pale blue-green celadon semi-matte glaze; unglazed footrim. H. 4.5 cm. D. 19.8 cm. *Excavated in the Philippines.*



104

97 THAILAND

Sawankoloke, 14th-15th Century A.D. Deep Dish: Stoneware; incised designs of lotus on centre and cavetto; thin celadon glaze pooling inside bowl; dark pontil scar on unglazed base; heavy drops of glaze hanging from foot. Fired in a reducing atmosphere; base burned red. H. 10 cm. D. 30 cm. *Excavated in Indonesia.*



97



102 CHINA

Sung. A.D. 960 - 1279. Incense Burner: Porcelaneous stoneware; three suspended feet; deep horizontal ridges; blue-green crackled celadon glaze; unglazed footrim. H. 8.9 cm. D. 12.8 cm.



100 KOREA

Koryo. 13th - 14th Century A.D. Oil Jar: Porcelaneous stoneware; thin blue-green celadon glaze over mishima type inlay of stylised flowers. H. 5.7 cm. D. 8.3 cm.



98 THAILAND

Sawankoloke. A.D. 14th - 15th Century. Bottle: Porcelaneous stoneware; two lugs at neck; incised design on flattened shoulder; fluting on sides; blue-green celadon glaze; pontil scar on unglazed base. H. 15 cm. D. 17 cm.

Celadon Crackle



108 JAPAN

Late 18th Century A.D.

Sake Bottle: Stoneware; pear shape; thick, crackle, green glaze; blue where reduced; unglazed recessed base.

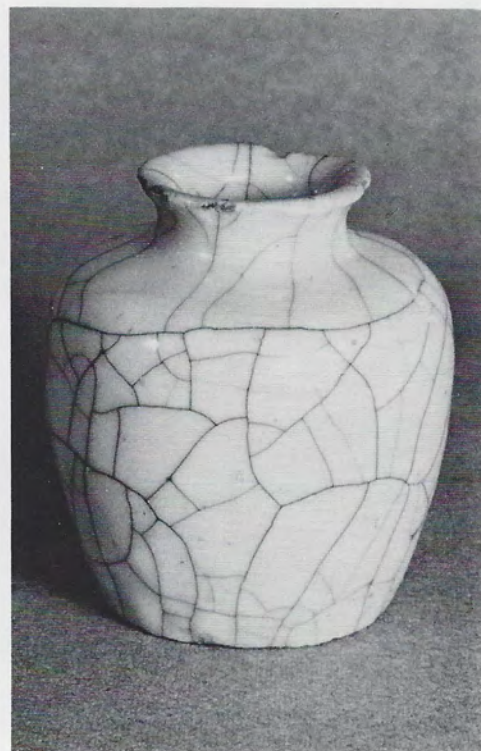
H. 19.2 cm. D. 10.2 cm.

109 JAPAN

Late 18th Century A.D.

Bowl: Porcelaneous stoneware; grey-green celadon with double crackle. Collection of the Centennial Museum.

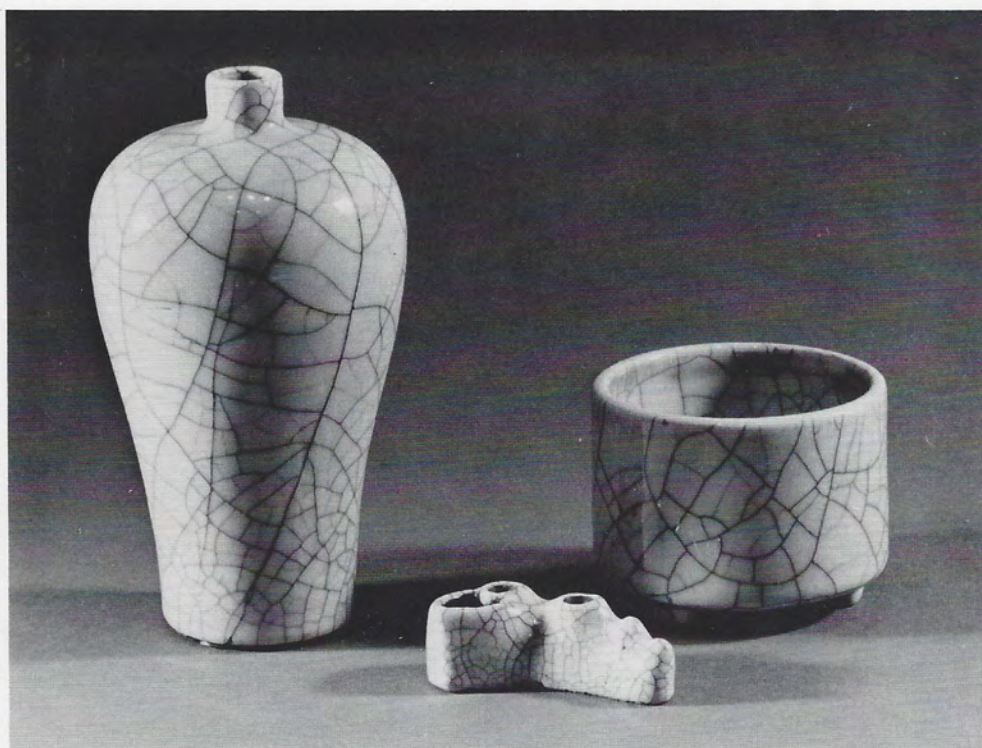
H. 10 cm. D. 13.6 cm.



106 CHINA

Sung. A.D. 960-1279.

Small Jarlet: Kuan ware; porcelaneous stoneware; thick lustrous grey glaze with double Crackle; completely glazed except for footrim. Excavated in Sumatra. H. 7.6 cm. D. 6.4 cm.



110 CHINA
K'ang Hsi. A.D. 1672-1722.
Mei-ping Vase: Porcelaneous stone-
ware; pale blue, Kuan-type, glaze,
with double Crackle; reduction fired.
H. 23 cm. D. 12.8 cm.

112 CHINA
18th Century A.D.
Brush Rest and Washer: Porcelan-
eous stoneware; Pale blue Kuan-
type crackle glaze.
H. 3.8 cm. D. 9.6 cm.

111 CHINA
K'ang Hsi. A.D. 1672-1722.
Incense Burner: Porcelaneous stone-
ware; pale blue, Kuan-type, crackle
glaze; reduction fired.
H. 9.6 cm. D. 12.8 cm.



White Wares

134 CHINA

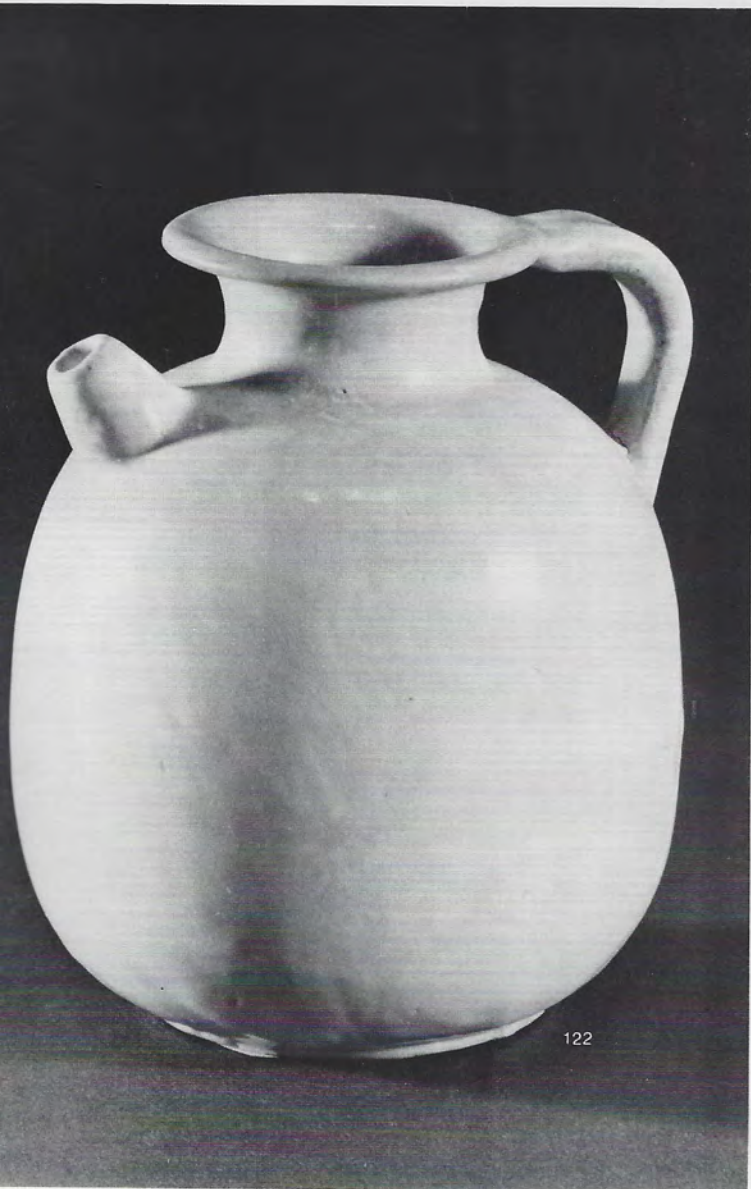
Dish: Finely moulded porcelain; fish design Ting Yao (Yao feng).
H. 4 cm. D. 12 cm.

White Wares

122 CHINA

Tang. A.D. 618-907.

Pouring Vessel: Porcelaneous bulbous body with short spout and strap handle; creamy-white glaze. Hsing Yao. H. 15.3 cm. D. 12.8 cm.



116 CHINA

Sung. A.D. 960 - 1279.

Brush Washer: Porcelain; resonant and translucent; moulded in the form of lotus pod and leaf; ying ching matte glaze, fired in reducing atmosphere.

H. 4 cm. D. 12 cm.

121 CHINA

Yuan. A.D. 1279 - 1368.

Pouring Vessel: Porcelain; resonant and translucent; eight-lobed; moulded with raised design of flying crane on two sides, banana leaf lower border; ying ching glaze, fired in reducing atmosphere.

H. 10.2 cm. D. 10.2 cm.



133 CHINA

Yuan. A.D. 1280 - 1368.

Box: Melon-shaped porcelaneous body; moulded; ying ching glaze; unglazed base.

H. 3.4 cm. D. 3.4 cm.



123 CHINA

Late Sung. 13th Century.

Jarlet: Porcelaneous, fine hard paste; wheel thrown with squared sides; creamy-white finely crackled glaze; unglazed base. H. 6.4 cm.

124 CHINA

Yuan. A.D. 1279 - 1368.

Covered Box. Finely crackled, creamy glaze outside; degraded inside; hole-bottom base; fine hard paste body. H. 3.8 cm. D. 5.7 cm.

125 CHINA

Sung. A.D. 960 - 1279.

Bowl: Porcelaneous stoneware; highly resonant; slim high foot; incised and combed design of lotus, freely drawn; unglazed base and footrim. Excavated in Indonesia. H. 7.4 cm. D. 19.3 cm.

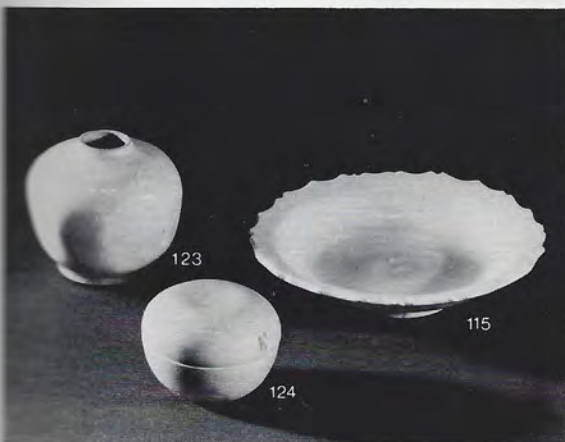
114 CHINA

Ching. 18th Century A.D.

Cup: Translucent porcelain; eight-lobed with moulded fluting; Te Hua blanc de chine; creamy white lustrous glaze. Excavated in Indonesia. H. 6.4 cm. D. 8.3 cm.

135

Pouring Vessel: Te Hua blanc de chine; dragon-headed red painted base (possibly a repair); translucent. Excavated in Sulawesi. H. 22 cm.



115 CHINA

Yuan. A.D. 1279 - 1368.

Saucer Dish: Porcelaneous stoneware; foliated rim; pale bluish-white finely crackled glaze. D. 13.4 cm.

130 CHINA

Ming. A.D. 1368 - 1644. Miniature Vase: Porcelain; blue cobalt underglazed design; matte white glaze; unglazed base. H. 5 cm. D. 3.8 cm. Excavated in the Philippines.

132 VIETNAM

16th Century

Miniature Seal box: Underglaze blue floral medallion on lid. D. 3.8 cm.

128 CHINA

Ming. A.D. 1364-1644. Jarlet: Translucent porcelain moulded in three sections; luted; raised design of flying phoenix on shoulder; ying ching type glaze; flat unglazed base. H. 4.5 cm. D. 4 cm.

131 CHINA

Ming. 15th Century. Covered Miniature Box: Porcelain; incised fluting; Ying Ching glaze. D. 2.3 cm.

120 CHINA

Sung. A.D. 960-1279. Covered Box: Porcelain; octagonal box; moulded design of lotus under ying ching glaze; translucent. H. 7 cm. D. 19.7 cm.



Cobalt Underglaze: Blue and White Wares

144 CHINA

K'ang Hsi. 18th Century A.D.

Dish: Porcelain; blue underglaze decoration of warriors on horseback with spears, swords and flags, six character mark on base within double rings.

H. 7.4 cm. D. 38.4 cm.

Cobalt Underglaze

156 CHINA

Yuan. A.D. 1279-1368.

Jarlet: Porcelain; moulded balimbing shape; two ring lugs; vertical floral sprays in alternate panels. *Excavated in Philippines.* H. 8.5 cm.

136 CHINA

Ming. A.D. 1368 - 1644. Bowl: Kraak porcelain; cobalt blue underglaze; central design of fruit basket; alternating panels on cavetto of fruit and Taoist symbols; fruit and flower sprays on flattened foliated rim. H. 5.7 cm. D. 21.7 cm.

140 CHINA

Ming: A.D. 1368 - 1644.

Dish: Porcelain; cobalt blue underglaze decoration depicting a group of figures, pavilion, willow tree and lake. Six character mark within double circle.

H. 4.5 cm. D. 31 cm.



155 CHINA

Yuan. A.D. 1279 - 1368.

Jarlet: Porcelain; two loop handles above shoulder; straight neck; everted mouth rim; underglaze blue decoration of three stylized chrysanthemum sprays above luted waist. *Excavated in the Philippines.* H. 5.8 cm.

153 CHINA

Yuan. A.D. 1279 - 1368.

Cuboid Jarlet: Square mouth opening; luted at waist; moulded "chih" dragons forming loops on shoulder; floral spray in dark underglaze blue on each side panel, unglazed interior and foot, repaired. *Excavated in the Philippines.* H. 6.5 cm.

154 VIETNAM

15th Century A.D.

Jarlet: Porcelain; square body; round neck; crackled glaze over cobalt blue decoration; floral sprays on four sides; lappets on shoulder. *Excavated in Philippines.* H. 7.0 cm.

162 CHINA

Ming. A.D. 1368 - 1644.

Square Bottle: Porcelain. H. 7 cm.

Cobalt Underglaze

142 CHINA

Ming. A.D. 1368 - 1644.

Bottle or Vase: Blue and white ware; four-sided body is of hard, porcelainous material; the blue of the floral decoration is suggestive of the Wan Li period (A.D. 1573 - 1619). H. 22.8 cm. D. 10 cm.



147 NETHERLANDS

17th Century A.D.

Vase: Delftware; hard earthenware; blue decoration over white tin glaze painted in Chinese style; Adam and Eve design. H. 28.2 cm. D. 23.2 cm.



139 CHINA

Ching. 17th century A.D. Kendi: Porcelain; bulbous body with tall neck and everted mouth rim; Mohammedan blue underglaze design of scholar on one side; man with wine pot and characters on other. H. 20.5 cm. D. 14 cm. Heirloom from Sulawesi.



148 JAPAN

18th Century A.D.

Triangular Tripodal Bowl: Porcelain with cobalt underglaze decoration in floral design.

H. 11.5 cm. D. 20.7 cm.



149 CHINA

Ming. Late 15th Century A.D.

Water Dropper: Porcelain; short neck with flaring mouth rim; border of lappets on flat shoulder; underglaze blue decoration of scrolling lotus design; applied head and tail of a chicken; unglazed slightly recessed foot. Excavated in Sulawesi. H. 11.5 cm. D. 8.9 cm.



164 CHINA

Ming. A.D. 1368 - 1644.

Bowl: Porcelain body with inner under-glaze blue decoration of double Vajra (thunderbolt pattern) surrounded by trailing vines; diaper band around rim inside and out; lotus pond design on exterior wall. H. 6 cm. D. 13.6 cm.

Cobalt Underglaze

151 CHINA

Ming. 1368 - 1644 A.D.

Dish: Porcelain; underglaze blue decoration of rabbit among plants and grasses; trailing floral design on rim; five medallions of horselike animal on underside; deep footrim unglazed; rough mark in square.

H. 6.5 cm. D. 30.7 cm.



151



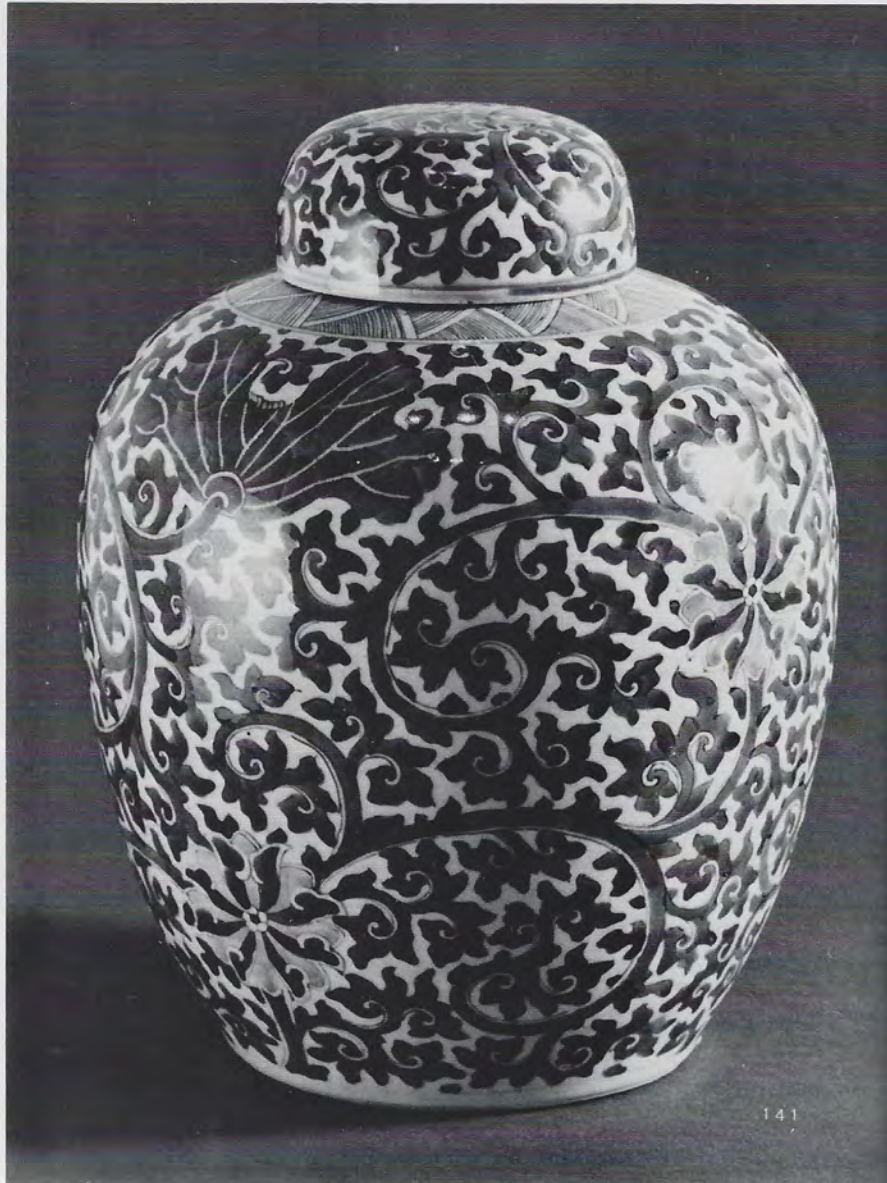
157

157 VIETNAM

15th - 16th Century A.D.

Dish: Porcelaneous stoneware; resonant; unglazed rim; blue-black underglaze decoration of leaves and flowers; unglazed foot; base covered with a chocolate wash.

H. 7.6 cm. D. 35.8 cm.



141

141 CHINA

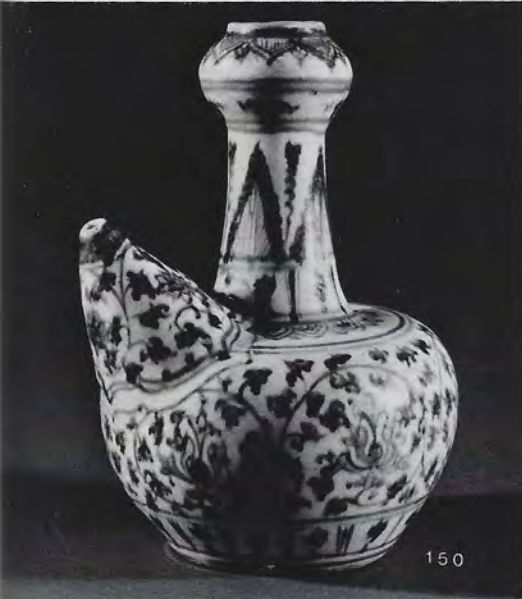
Ching. A.D. 1644-1911.

Covered jar: Porcelain; rich cobalt blue underglaze decoration of lotus flowers and leaf meander. H. 34.6 cm. D. 25.6 cm.

Cobalt Underglaze

150 CHINA

Ming. 15th Century A.D. Kendi: Porcelain; bulbous body; tall neck and onion shaped head, large mammiform drinking spout. Underglaze cobalt decoration; lappets at bottom, lotus & leaf scroll, petal lappets on shoulder & mouth rim, banana leaf border on neck. H. 18 cm.



159 JAPAN

Arita. A.D. 1600 - 1700. Kendi: Pouring vessel; with soft blue underglaze blue decoration of flying phoenix; similar to ware made in the early Arita kilns by captive Korean potters working in the Chinese style of the Ming dynasty. H. Excavated in Sulawesi.



161 VIETNAM

15th - 16th Century A.D. Globular Vase: Porcelaneous; flat base; low footrim; filed off straight neck; underglaze cobalt decoration of peonies; ribbon border around neck and base; small band of flowers and fungi on shoulder. H. 18 cm. D. 18 cm.



160 CHINA

Ming: A.D. 1368 - 1644. Bowl: Porcelain body with underglaze blue decoration of deer, birds, and shrubs on outside and flower in centre within two rings. H. 8.9 cm. D. 12 cm.

165 CHINA

Ming. A.D. 1368 - 1644. Dish: Porcelain body with underglaze blue decoration of spotted deer among rocks and pine trees (symbols of longevity) in central design; water birds in reeds on flat (foliated) rim. Excavated in Sulawesi. H. 3.8 cm. D. 15.3 cm.



163 CHINA

Ching. K'ang Hsi. A.D. 1662 - 1722. Box with Cover: Porcelain; underglaze blue (cobalt) and red (copper); seal mark in square on glazed base. H. 4.9 cm. D. 13.7 cm.

Iron Underglaze



204 JAPAN
Momoyama. 18th Century A.D.
Lidded Jar: Oribe ware; asymmetrical; iron pigment decoration over white slip; with lustrous green splashed areas of glaze.
H. 14 cm. D. 14 cm.

203 JAPAN
Momoyama 18th Century A.D.
Dish: Oribe ware; flat; asymmetrical; iron pigment decoration over white slip; lustrous green splashed areas.
H. 3.8 cm. D. 16.6 cm.



202 THAILAND
Sawankoloke. A.D. 14th - 15th Century.
Covered Jar; Stoneware, faceted surface; similar to 201, but having unusual proportions for such boxes. H. 5.7 cm. D. 10.2 cm.

201 THAILAND
Sawankoloke. A.D. 14th - 15th Century.
Covered Box: Stoneware; wheel-thrown; surface of lid and body faceted, probably by cutting; black iron design applied over white slip, underglaze; circular pontil scar on unglazed base. H. 13.9 cm. D. 15.3 cm.

Copper Reduction Copper Underglaze Overglaze Enamel

169 CHINA

Ching. 18th Century A.D.

Large Jar with Cover: Red chun-type glaze; copper reduction; glaze chipped at foot, indicating uncontrolled flow of glaze.

H. 30.7 cm. D. 21.7 cm.



172 CHINA

China. A.D. 1644 - 1911.

Bowl: Porcelain; inverted mouth rim; 6 character seal mark on base; underglaze copper red decoration of dragon and scrolls. D. 13.4 cm.

173 CHINA

Ching. A.D. 1644 - 1911.

Jarlet: Porcelain copper peachbloom type glaze; 6 character seal mark on base.

H. 5.7 cm. D. 7 cm.



170 CHINA

Ching. A.D. 1644 - 1911.

Seal Box and Cover: porcelain; copper reduction peach bloom type glaze; 6 character seal mark on base. H. 2.5 cm. D. 5.1 cm.

171 CHINA

Ching. A.D. 1644 - 1911.

Beehive Waterpot: Porcelain; copper reduction peachbloom type glaze; 6 character seal mark on base.

H. 10.2 cm. D. 13.4 cm.



174 CHINA

Ming. 16-17th Century. A.D. Dish:

Porcelaneous stoneware; overglaze enamel colors depicting mariners' motif of compass, sharks, constellations, and Taoist symbols; Swatow ware. H. 10.2 cm. D. 38.9 cm.



175 JAPAN

Late 18th Century A.D.

Dish: Kutani ware; porcelaneous body with overglaze enamel decoration of bird on branch. H. 2.5 cm. D. 12.8 cm. *Collection of the Centennial Museum. DB632.*



Maiolica

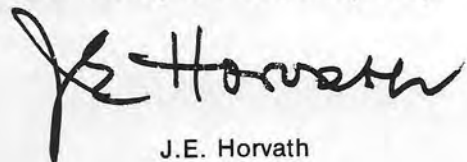
Chinese porcelain was one of the main imports into Europe in the seventeenth and eighteenth centuries and was eagerly bought by the aristocracy and rich merchants. The local potters tried to imitate this much wanted, but very expensive, Oriental ware. Because they did not have the secret of mixing kaolin and petuntze (feldspar) together and firing at a high temperature, they produced an earthenware, covered with a white tin glaze and painted with low temperature colours, which but crudely resembled porcelain.

Besides following the lead of the Far East, they were also influenced by Persia and the Ottoman Empire. The Isnik dishes shown are good examples of this influence which inspired the making of tin-glazed pottery, known as maiolica or faience, in Spain and Italy, and, later, in France, Northern Europe, and England (#184, 185).

In the European Faience section a dish is shown, moulded with the scene of the Crucifixion, (179) painted with lead-glaze colours by Bernard Palissy of France who was imprisoned in the Bastille as a Protestant heretic, and who, like his Chinese counterpart Pou Sa, stoked his kilns with his furniture to continue his experiments.

Among the finest craftsmen who brought the style and finesse of Italian type maiolica to new heights in Northern Europe were the Hutterites, later called Habans, who lived in religious communes in Moravia, northern Hungary, and Transylvania in the seventeenth and eighteenth centuries. The jugs exhibited here show a taste largely dictated by religious beliefs. The designs were floral and ornamental; no human or animal themes or fantasy shapes were allowed (#189, 191, 192, 193).

The Dutch and English potters developed along similar lines. First, the late Ming, mostly Wan Li, designs were slavishly copied; illustrated here by the seventeenth century dark blue and white Southwark dish and the somewhat later posset pot (#200, 196) charmingly decorated in the late Ming manner. In early English maiolica production, the blue-dash chargers—called after the little blue dashes that appear on the rim—are especially noteworthy. One in this exhibit shows Adam and Eve with the serpent offering Eve a fruit looking more like an orange than an apple (#194). It is popularly supposed that such designs reflected the anti-Oranian feeling of the time against the foreigner, William, Prince of Orange, who had ascended to the English throne in 1689. Prince Eugene of Savoy, popular after the victory of Blenheim in 1704 is shown on another dish identified by his initials (#195).



J.E. Horvath

183 SPAIN
Valencia(?) 16th Century A.D.
Dish: Copper lustre; bird and floral motifs.
D. 32 cm.



181 FRANCE
Nevers. Late 17th Century A.D.
Wig Stand: Polychrome chinoiserie
on a white tin glaze ground.
H. 17 cm.



182 NETHERLANDS
Ca. A.D. 1600.
Plate: Polychrome grotesques and
putto in the Italian maiolica manner.
D. 22 cm.



180 NETHERLANDS
Ca. A.D. 1680.
Hand Warmer: In book form; poly-
chrome on a white tin glaze ground.
H. 15.5 cm.



197 NORTHERN FRANCE
Ca. A.D. 1700.
Puzzle Jug: Polychrome flower on a
white tin glaze ground.
H. 16 cm.

179 FRANCE

Palissy Workshop. 16th Century A.D.
Dish: Polychrome lead glaze with
scene of St. John baptizing Christ.
H. 30 cm. D. 34 cm.



188 ITALY

Faenza. Late 16th Century A.D.
Tankard: Polychrome on a white tin
glaze ground; compendiaro style.
H. 15 cm.



190 NORTHERN FRANCE

Late 17th Century A.D.
Wine Bottle: With blue inscription
Boy on a white tin glaze ground.
H. 23 cm.



194 ENGLAND

Bristol. Ca. A.D. 1680.
Dish: Polychrome on a white tin
glaze ground with Adam and Eve, the
scene of the Fall.
D. 32 cm.



187 ITALY

Faenza. Mid 16th Century A.D.
Don Pino Virgillotto Calamelli Work-
shop.
Salt Cellar: Polychrome arms of the
Manfredi family on a white tin glazed
ground.
H. 14 cm.



200 NETHERLANDS OR ENGLAND

Possibly Southwark. Ca. A.D. 1630.
Dish: Dark blue on a white tin glaze
ground in the Chinese Wan Li
manner.
D. 32 cm.

Maiolica

189 NORTHERN HUNGARY (SLOVAKIA)

Haban. Hutterite Workshops. A.D. 1662.

Tankard: Polychrome formal flowers on a white tin glaze ground in the Italian Maiolica manner.

H. 13 cm.



184 TURKEY

Isnik. Late 16th Century A.D.

Dish: Polychrome flowers on a white tin glaze ground.

D. 30.5 cm.

185 TURKEY

Isnik. Ca. A.D. 1600.

Dish: Polychrome flowers on a creamy tin glaze ground.

D. 30 cm.



193 NORTHERN HUNGARY (SLOVAKIA)

Haban. Hutterite Workshops. A.D. 1633.

Tankard: Polychrome formal flowers on a white tin glaze ground in the Italian maiolica manner.

H. 17 cm.



191 TRANSYLVANIA

Alvinc. Hutterite Workshops. A.D. 1675.

Tankard: White slip on a dark blue ground. H. 14 cm.

192 TRANSYLVANIA

Alvinc. Hutterite Workshops. Mid 19th Century A.D.

Tankard: Polychrome an white on a Persian blue ground.

H. 19 cm.



196 ENGLAND

London. Late 17th Century A.D.

Posset Pot and Cover: Blue and purple on a white tin glaze ground; Oriental landscape in late Ming style.

H. 17 cm.

198 FRANCE
A.D. 18th Century.
Platter: Trompe l'oeil fruit and blue
lambrequins on a white tin glaze
ground.
H. 26 cm. D. 20 cm.



198



186

186 ITALY
Faenza. Leonardo Bettisi Workshop.
Ca. A.D. 1636.
Dish: Arms of Ghisilardi-Spada fam-
ily on a white tin glaze ground;
octagonal open work sides and
border.
D. 35 cm.



199

199 ENGLAND
Ca. A.D. 1740.
Dish: Blue scene of Bristol Harbour
on a white tin glaze ground; splash-
ed manganese purple border.
D. 32 cm.

Catalogue of Unphotographed Items

8 NEW MEXICO

Pueblo. Late 19th Century A.D.

Jar: Red clay paste; coiled construction; crimped rim; slip painted and burnished. H. 22.9 cm. D. 25.5 cm.

Collection of the Centennial Museum. A14.

9 ARIZONA

Hopi. Early 20th Century A.D.

Bowl: Buff clay paste; Coiled construction; pinched surface design; slip painted and burnished. H. 8.5 cm. D. 19.7 cm. *Collection of the Centennial Museum. A140.*

13 NEW MEXICO

Pueblo. Late 19th Century A.D.

Jar: Buff earthenware; coiled construction; slip-painted and burnished. H. 50.9 cm. D. 5 cm. *Collection of the Centennial Museum. A15.*

16 PHILIPPINES

Iron Age. 206 B.C.-A.D. 220.

Kundika: Buff earthenware pouring vessel; hand-modelled with pinched design at equator; from the Lemeray pottery complex, Province of Batangas. H. 10 cm.

17 THAILAND

Ban Chiang. 5000-4000 B.C.

Deep bowl: Buff earthenware; impressed corded design; three marks on base indicate that this may have been a tripod. H. 14 cm.

18 COSTA RICA

Heutar. 700-1000 A.D.

Pot: Red earthenware; hand modelled; nature form of six lobes and tapered base; from the Province of Limon. H. 17 cm.

28 CHILIE

Inca Period - 15th Century A.D.

Bowl: Gourd-shaped, lobed bowl; modelled and fired in a reducing atmosphere. H. 9.6 cm. *Collection of the Centennial Museum. QBF14*

29 ARGENTINA

La Aguada. 600-800 A.D.

Vessel: Grey earthenware; hand-modelled; incised decoration; fired in reducing atmosphere; from the Province of Catamarca. H. 18 cm.

30 TURKEY

Yortan. Anatolia. Early Bronze Age c. 2500 B.C.

Pitcher: Black earthenware; bulbous body; graceful handle and tapered spout; fired in a reducing atmosphere. H. 26 cm. *Collection of the Centennial Museum. ADF69*

32 IRAN

Amlash. 1000-800 B.C.

Vessel: Grey-black earthenware; gracefully swelling ovoid body; tall slim neck with ring handle; flat base. H. 23 cm.

33 COLUMBIA

Narino. Pre-Columbian, 13th Century A.D.

Bowl: Grey earthenware; hand built with flat base and steep sides; undulating rim; finely incised decoration. H. 12 cm. D. 17 cm.

38. IRAN

Amlash. 2000 B.C.

Pitcher: Red earthenware; geometric design; line drawings in iron slip. H. 20 cm. D. 39 cm.

40 PERU

Central Coast. Late Intermediate Period. A.D. 900-1400.

Jar: Earthenware with modelled zoomorphic lugs; slip painted. H. 26 cm. *Collection of the Centennial Museum. QBD20.*

41 PERU

Chancay. A.D. 1300-1500.

Pot: Earthenware; hand modelled in shape of man; slip painted. H. 20.5 cm. D. 12.8 cm.

43 AZERBAIJAN

1000-800 B.C.

Bowl: Red earthenware; rounded base and flattened everted rim; central motif of antlered animal painted in red iron slip. H. 4 cm. D. 15 cm.

44 PERU NORTH COAST

Early Intermediate Period. 4th Century A.D.

Stirrup Vessel: Moche style; red earthenware; hand modelled in form of frog; spout vessel, slip painted and lightly burnished; from the north coast. H. 16.5 cm. *Collection of the Centennial Museum. QBD 28.*

46 GREECE

200-100 B.C.

Miniature Jug: Buff earthenware; wheel-thrown; bulbous body with flat everted neckrim; small strap handle; painted decorating in black iron slip. H. 7.4 cm. D. 7.4.

48 PERU

Intermediate Period. A.D. 900-1400.

Jar: Chancay style; buff earthenware; modelled in anthropomorphic form; negative painted in iron slip. H. 26.7 cm. *Collection of the Centennial Museum. QBD 19.*

50 PERU

Nazca. A.D. 300-500.

Plate: Red earthenware; cream and red slip decoration; burnished. D. 37 cm.

51 PERU

Nazca. A.D. 30-500.

Pot: Red earthenware; hand modelled; slip painted with stylized faces and burnished. H. 12.8 cm. D. 23 cm.

53 COSTA RICA

Chorotega. A.D. 1000-1500.

Pot: Red earthenware; hand modelled; bichrome slip painted and burnished; neck partially restored; from province of Guanacaste. H. 13 cm.

54 PERU

Nazca. A.D. 300-500

Pot: Red earthenware; bulbous cooking pot; everted rim; slip painted and burnished. H. 12.8 cm. D. 18 cm.

68 IRAN

12th Century A.D.

Jug: Buff earthenware; heavily potted; pinched spout; flat unglazed base; green lead glaze. H. 22 cm. D. 11 cm.

69 CHINA

Sung. A.D. 960-1279.

Kendi: Buff earthenware; Long neck; long tapering straight spout; green lead glaze similar to #68. *Excavated in Philippines* H. 19.2 cm. D. 19.8 cm.

72 CHINA

Tang A.D. 618-907.

Wine Cup: Buff earthenware; three colored lead glaze inside; outside and flat base unglazed. H. 4.5 cm. D. 7.7 cm.

73 CHINA

Sung. A.D. 960-1279.

Kendi: Buff earthenware; long neck; long straight tapered spout similar to #69; ochre colored lead glaze; unglazed flat base. H. 16.6 cm. D. 15.3 cm. *Excavated in the Philippines.*

74 CHINA

Ming. A.D. 1368-1644.

Covered Box: Stoneware; square moulded box with recessed base; green glaze eroded by burial; area of iridescence; interior and base white glazed; underglaze blue four-character mark. H. 3.5 cm. D. 3.7 cm. *Excavated in Indonesia.*

87 CHINA

Six Dynasties. 3rd - 4th Century A.D.

Bulbous Jar: Buff stoneware; flaring neck with collar and two loop handles; degraded grey-green ash glaze. H. 15.4 cm. D. 15.4 cm.

91 CHINA

Yuan. A.D. 1279-1368.

Lotus Lidded Jar: Porcelaneous stoneware; luted at equator; vertical ribbing on body; lid moulded to resemble lotus leaf; olive green celadon glaze, revealing light body on high points; fired in reducing atmosphere. H. 8.2 cm. D. 8.2 cm. *Excavated in Philippines.*

93 CHINA

Sung. A.D. 960-1279.

Deep Bowl: Porcelaneous stoneware; outer vertical lotus fluting; grey-green celadon glaze; entirely glazed except for footrim which has turned red on cooling; fired in reducing atmosphere. H. 9.6 cm. D. 13.2 cm. *Excavated in Indonesia.*

101 KOREA

Koryu. 13th-14th Century A.D.

Bowl: Porcelaneous; blue-grey celadon glaze applied over mishima inlay design of fruit and flower forms H. 7.6 cm. D. 21 cm.

103 CHINA

Sung. A.D. 960-1279.

Jarlet: Porcelaneous stoneware; luted at waist; pale blue-green celadon glaze, semi-matte; unglazed, rimless, slightly concave base. H. 6.4 cm. D. 7.6 cm. *Excavated in the Philippines.*

105 CHINA

Ching. Late 17th Century A.D.

Vase: Porcelaneous stoneware; grey celadon glaze with Kuan-style crackle. H. 14.7 cm. D. 12.8 cm.

107 CHINA

18th Century A.D. Censer: Porcelaneous stoneware; finely crackled grey-green celadon glaze; three small feet with underglazed soles. H. 6 cm. *Collection of Centennial Museum. DA456.*

113 CHINA

Ming. A.D. 1365-1644.

Tea Bowl: Translucent porcelain; simple incised floral design; rich creamy glaze almost synonymous with body; Te Hua blanc de Chine. H. 5.1 cm. D. 16.6 cm.

118 CHINA

Yuan. A.D. 1280-1368.

Double Gourd Pouring Vessel and Lid: Translucent porcelain; moulded in six parts and luted; sugary body; handle in form of dragon; Ying Ching glaze over spots of iron pigment; fired in a reducing atmosphere. H. 12.8 cm. D. 8.2 cm.

119 CHINA

Ming. A.D. 1368-1644.

Bowl: Translucent porcelain with visible chatter marks; Ying Ching glaze; fired in a reducing atmosphere. H. 4 cm. D. 11.6 cm.

126 CHINA

Ming. A.D. 1364-1644.

Cup: Translucent porcelain; soft semi-matte white glaze; unglazed ring in centre; square mark on base; *Excavated in Indonesia*. H. 5 cm. D. 5 cm.

127 CHINA

Ming: A.D. 1364-1644.

Bowl: Sugary porcelain body; white glaze with drifts of grey; slightly translucent; unglazed base and footrim. H. 6 cm. D. 10 cm.

129 CHINA

Ming. A.D. 1368-1644.

Miniature Jarlet: porcelain; Ying Ching glaze. H. 3.2 cm. D. 2.8 cm.

137 CHINA

Ching. Late 18th Century A.D.

Cup: Porcelain; blue underglaze decoration. Chrysanthemum meanders below border of Taoist symbols. D. 9.7 cm. *Collection of Centennial Museum*. DA829a.

138 CHINA

Ching. Late 18th Century A.D.

Cup: Porcelain; blue underglaze decoration. Similar to 137 D. 9.7 cm. *Collection of Centennial Museum*. DA829b.

143 CHINA

Ming. 16th Century A.D.

Bowl: Porcelain; Mohammedan blue underglaze central design of water buffalo; outer design of four scenes of boy and buffalo from a Sung folk tale. H. 5.5 cm. D. 10.5 cm. *Excavated in Sulawesi*.

145 CHINA

Ching. 18th Century A.D.

Plate: Porcelain; blue cobalt underglaze; floral motif. D. 22 cm.

146 ENGLAND

Wincanton. A.D. 1740.

Plate: Earthenware; blue floral motif (mimosa pattern) on bluish white tin glaze ground. Marked similarity to #145. D. 19 cm.

152 CHINA

Yuan. A.D. 1279-1368.

Small Ewer: Porcelain with impure cobalt underglaze decoration of peony scroll. *Excavated in Philippines*. H. 11 cm. D. 10 cm.

158 CHINA

Ming. 17th Century A.D.

Seal Box: Porcelain body; underglaze blue wheel-like design of floral branches and central flower on lid; single bands around lower box. H. 4.8 cm. D. 7.7 cm.

166 CHINA

Ming. 17th Century A.D.

Covered Box: Porcelain with underglaze blue decoration of simple floral medallion on lid; unglazed footrim. *Excavated in Sulawesi*. H. 4.8 cm. D. 7.7 cm.

167 KOREA

Yi. 17th Century A.D.

Round Pot: Porcelain body with soft blue underglaze decoration of peony; matte white glaze. H. 11.5 cm. D. 15.3 cm.

168 GERMANY

Frankfurt. Early 18th century A.D.

Plate: Blue cobalt design in the Wan Li manner on bluish white tin glaze ground; earthenware. Central motif of bird on rock, flowering shrub and water, inside octagonal border. Cavetto & rim in 6 panels. D. 21.5 cm.

176 JAPAN

Late 18th Century A.D.

Sake Cup: Porcelaneous body; decorated in overglaze enamel; gilded; by Shozo Kutoni. H. 2.2 cm. W. 4.8 cm.

177 SWITZERLAND

Winterthur. 17th Century A.D.

Fruit Dish: Earthenware; polychrome glaze in the Italian Maiolica manner. D. 20.5 cm.

178 ITALY

Faenza. c A.D. 1540. Workshop of Virgilio Calamelli.

Fruit Dish: Earthenware; polychrome Maiolica. D. 23 cm.

195 ENGLAND

c. A.D. 1710.

Dish: Earthenware; polychrome; inscribed "P.E." for Prince Eugene of Savoy. D. 34 cm.

205 THAILAND

Sawankoloke: 14th-15th Century A.D.

Miniature Bottle: Earthenware gourd-shaped bottle with two ears; brown iron slip glaze. H. 8.3 cm.

206 THAILAND

Sawankoloke: 14th-15th Century A.D.

Miniature Covered Box: Hard earthenware; iron decoration of trailing vines under clear glaze. H. 3.8 cm. D. 3.8 cm.

207 THAILAND

Sawankoloke. 14th-15th Century A.D.

Similar to #206. H. 3.8 cm. D. 3.8 cm.



Glossary

ACCIDENTAL ASH GLAZE

An uncontrolled glaze occurring when the flying ash in the kiln chamber of wood or grass firings settles on flat surfaces of exposed wares, and at stoneware temperature melts and combines chemically with metal oxides in the body to become a thin glaze.

ALVINC

These workshops in Transylvania produced ware similar to that made by the Haban potters.

AMLASH

A locality in the mountainous region southwest of the Caspian Sea. Artifacts have been recovered from tombs dating from the Megalithic period, eighth and ninth centuries B.C. The potters of this area displayed a fine artistic sensibility, often using animal forms familiar to the artist in the creation of the favoured rhyton or libation vessel. (See #14).

AMPHORA

Large Greek jar having ovoid body and two looped handles, primarily for the storage of wine or oil, usually with pointed base for setting in sand.

ANABAPTISTS

Members of a religious sect originating in the early Sixteenth Century who believed in adult baptism, and regarded any true religious reform as involving social betterment their pottery workshops were active in the sixteenth and seventeenth centuries. They were also called Habans, Hutterites, Mennonites.

ANATOLIA

Ancient Asia Minor, now part of modern Turkey.

ARITA

Early in the seventeenth century a Korean potter, who had been taken to Japan as a prisoner of war, discovered kaolin deposits in the Arita district of Hizen Province and with a group of mainly Korean potters started producing porcelains using initially the underglaze cobalt decoration popular in Korea and China. Later at Arita, Kakiemon Sakaido perfected the overglaze enamel technique which carries his name, but which in the west is often referred to as "Imari", for the port from which it is shipped.

ASH GLAZE

A controlled glaze containing from 20-60% of the ashes of trees, leaves, straw, etc. In China the other principal ingredient was petuntze.

AZERBAIJAN

A mountainous province of north-west Iran, west of the Caspian Sea.

BAN CHIANG

A village in north-west Thailand where excavations of the last decade have produced pottery and bronze dating to five thousand B.C.

BISCUIT

A once-fired body without a glaze (unglazed earthenware).

BLACK POTTERY

The black colour of this earthenware results either from carbonization of vegetable matter in the clay or from heavy smoking during firing.

BODY

Any material for the making of pots, or the pot itself.

CAVETTO

The descending, inner wall of a plate or dish.

CELADON

A stoneware glaze which may range in hue from grey and green to blue-green and olive-green, produced by varying degrees of concentration and reduction of the oxides of iron. It was first produced in China by combining ash and clay containing a small percentage of iron. See also Siamese celadons.

CHANCAY

A distinctive style of the later Postclassical Period (A.D. 1200-1500) in Mexico. The earlier black-white-red ware of this style was followed by white-slipped bowls and jars, often ovoid in form, with black painted decoration and rudimentary modelling.

CHINA CLAY

Fine white refractory clay formed by decomposition of granite rock. Essential in making true porcelain (of which it forms the body) it is mixed with petuntze or feldspar, and fused at a temperature of 1300-1400°C. Also used in the making of high temperature glazes.

CHIMU

The later Postclassic (A.D. 1200-1500) pottery of the Chimu kingdom tended to become mass-produced ware using the moulding process. It was predominantly black in colour and fired in a reducing atmosphere.

CHINESE DYNASTIES

Han	206 B.C.—A.D.	221
Six Dynasties	221 A.D.—A.D.	589
Sui	581 A.D.—A.D.	618
T'ang	618 A.D.—A.D.	907
Five Dynasties	908 A.D.—A.D.	960
Sung	960 A.D.—A.D.	1127
South Sung	1127 A.D.—A.D.	1279
Yuan (Mongol)	1279 A.D.—A.D.	1368
Ming	1368 A.D.—A.D.	1644
Ch'ing (Manchu)	1644 A.D.—A.D.	1911

See also Ming Dynasty and Ch'ing Dynasty.

CH'ING DYNASTY

Shun Chih	1644—1661
K'ang Hsi	1662—1722
Yung Cheng	1723—1735
Ch'ien Lung	1736—1796
Chia Ch'ing	1796—1820
Tao Kuang	1821—1850
Hsien Feng	1851—1861
T'ung Chih	1862—1874
Kuang Hsu	1875—1908
Hsuan T'ung	1909—1912

COBALT

A metal, the salts and oxides of which produce a range of blue colours. It is usually applied under a glaze.

COILING

A method of hand-building with coils of clay which are beaten to form a compact wall.

COMBING

A technique of making an incised pattern in wet clay with a toothed instrument.

COPPER

A metal, the oxides of which produce a range of blue-green shades in oxidation and of reds in reduction firing.

CRACKLE GLAZE

Originally a kiln defect, with minute cracks appearing in the glaze of stoneware and porcelain, caused by different rates of contraction of the body and the glaze on cooling. Later the crackles were deliberately induced and accentuated by colouring matter.

CRANE

A Chinese symbol of long life.

CRAZING

Similar to crackling, but occurring in earthenware. It is harmful, as moisture and grease can be absorbed into the porous body.

CREAMWARE

A light-bodied earthenware with a transparent lead-based glaze evolving in England in the mid-eighteenth century.

DEER

A Chinese symbol of long life, often associated with the sacred fungus.

DELFT WARE

Tin-glazed earthenware produced in the town of Delft in the Netherlands (Holland), mainly blue and white.

DIAPER

A geometric pattern often used in Oriental underglaze blue decoration.

DRAGON

Important symbol in Chinese mythology, often depicted as pursuing the sacred pearl, the symbol of power.

EARTHENWARE

Low-fired pottery (under 2000° Fahrenheit), usually red or buff in colour; or black under special conditions.

ENAMELS

Low-fired coloured glazed usually applied over stoneware or porcelain glazes.

ENGOBE

A clay-like slip applied to a raw or bisque body either to change the colour or smooth the surface. It may contain fluxes or silica.

FAIENCE

Earthenware covered by a tin glaze.

FELDSPAR

A mineral essential to all stoneware and porcelain bodies as well as high-fired glazes. It is a product of the decomposition of granite. Feldspathic glazes, unlike alkaline or lead glazes, are very resistant to disintegration and emerge from long burial as new.

FERRIC AND FERROUS OXIDES

Red and black iron ore oxides. High concentrations in the body will lower the firing temperatures. Red, or high iron clay, melts and becomes a rich brown or Temmoku glaze at porcelain temperatures. Lower concentrations in the glaze produce the cream and tan colours in oxidation and the ying ching and celadon greens in reduction.

FISH

An ancient Chinese symbol, the fish is one of the eight auspicious signs and has been used in Chinese art since Han times. Two fishes denote conjugal felicity and were popular in Sung times as a decoration for wedding dishes.

FLOWERS

Have provided a popular form of decoration on pottery in many areas, particularly for those potters whose religious beliefs forbade the depiction of humans or animals (Islamic, Haban, Pennsylvania Dutch, etc.) For Buddhists, the lotus and the bodhi tree featured prominently in all art forms, and in China during and after the Sung period, a complex form of flower symbolism developed, using flowers to depict such things as seasons, emotions, and fortunes. The plum, chrysanthemum and peony were favored emblems.

FLUX

A substance which lowers the fusibility point of any ceramic mixture of which it is a part.

FOLIATED

Shaped like a leaf or leaves, ornamented leaf pattern.

FOOT

The ringlike base of a pot, usually heavier than the surrounding body.

FUNGUS (LIN CHIH)

An important Chinese symbol used in all art forms. A symbol of longevity, it is similar in form to the cloud pattern.

GILDING

The application of a layer of metallic gold. Prior to the eighteenth century honey was often used as a fixatif.

HAEMATITE

Mineral form of ferric oxide which produces a red colour.

HARD PASTE OR PORCELAIN

True porcelain fired to cone 12 or over 2420° Fahrenheit.

HARE

This is the emblem for the moon and is also associated with longevity—a favourite of the late Ming potters.

ISNIK WARES

Turkish Ottoman Pottery produced in the workshops of Isnik (ancient Nicaea) in western Anatolia. They date from the early fourteenth century to the late seventeenth century, with a wide variety of forms, glazes and decorations, the first being slip-painted red earthenware similar to that made in Iran. Later work became more colourful, using cobalt blue, copper turquoise, as well as green and red on a loose grained white body. Both utilitarian ware and mosque tiles were produced, decorated in floral and scroll patterns often drawn in a semi-naturalistic way. The finest and most colourful appeared in the late sixteenth and early seventeenth centuries. (#184, #185).

K'ANG HSI

Chinese emperor of the early eighteenth century whose name has been applied to a large number of porcelains produced in the kilns of Ching-te'-Chen, Kiangsi province. These wares include blue and white porcelains and the famous copper reduction colours of sange de boeuf and peach blossom.

KAOLIN

See China clay.

KENDI

A drinking vessel used extensively in Southeast Asia.

KINUTA

A Japanese name for the blue-green celadon of the Lung-Ch'uan kilns. (See Lung Ch'uan).

KORYO

A Korean dynasty (A.D. 936-1395) noted for the production of fine celadons, many using the Mishima inlay technique.

KRAAK

A Dutch term applied to seventeenth century blue and white trade porcelains carried, at one time, throughout Southeast Asia on vessels known as "carracks".

KUAN

Official ware of the Southern Sung Dynasty. Glaze varies from a polished stone effect to a soft lustrous quality ranging in colour from whitish-grey to grey-green to translucent blue and often with a distinctive crackle.

KUTANI

Japanese porcelain ware named after a remote village in Kaga province and noted for its bold designs and bright colours.

LEAD

A common, low-fired flux which can be dangerous unless used under carefully controlled conditions. Lead glazes are unsuitable for lining food containers.

LOTUS

The symbol of Buddhism and emblem of redemption. The Buddha is portrayed seated on a lotus throne.

LUNG CH'UAN

Site of extensive potteries in the southwest corner of Chekiang province, noted for its fine celadons in the late Sung, Yuan and early Ming periods.

LUSTRE DECORATION

Achieved by painting a metallic pigment on the surface of a pot and firing it in a reducing atmosphere. This produces a fine, metallic film which is often iridescent. Copper, gold, silver, and platinum produced copper, lemon, pink and silver lustres.

LUTING

The joining together of two clay surfaces by using a slip (liquid clay).

MANGANESE

An oxide used in clay bodies to produce brown, or black colours. In glazes it produces browns and violet purples; with cobalt and iron it produces black.

MATTE GLAZE

A glaze with a dull surface.

MESOPOTAMIA

The region between the Tigris and Euphrates Rivers, in which the ancient cultures of Sumer and Babylonia flourished.

MING DYNASTY

Hung Wu	1360-1368
Chien Wen	1399-1402
Yung Lo	1403-1424
Hung Hsi	1425
Hsuan Te	1426-1435
Cheng T'ung	1436-1449
Ching T'ai	1450-1457
T'ien Shun	1457-1464
Ch'eng Hua	1465-1487

Hung Chih	1488-1505
Cheng Te	1506-1521
Chia Ching	1522-1566
Lung Ch'ing	1567-1572
Wan Li	1573-1620
T'ai Ch'ang	1620-
T'ien Ch'i	1621-1627
Ch'ung Cheng	1628-1644

MISHIMA

A type of decoration found on Korean stoneware—a fine inlay of black and white slips on a grey body and usually covered with a thin celadon glaze.

MOULDING

The process of pressing clay into plaster or biscuit moulds, or half-moulds, often with intaglio ornamentation, the sections being luted together.

NAZCA

Nazca pottery was attractively painted, without incision, in as many as eight colours on a background slip. Circa 100 B.C.

NEHAVEND

A town in Iran south of Hamadan and close to the excavations at Tepe Giyan where much pottery has been found dating to the first and second millennium B.C. Usually buff earthenware with red or black line drawings in red or black slip. Also excavated have been tripods and beaked vessels.

NISHAPUR

Now in modern Iran and once important on the fabled Silk Route, this town is noted for its glass and turquoise glazed wares of the fifth to twelfth centuries A.D.

OCHRES

Natural clays with high iron content often used in slip glazing.

ORIBE WARE

A type of boldly-moulded ware originated by Furuta Oribe in the seventeenth century in Japan and characterized by asymmetry, underglaze iron decoration over white slip, and splashes of lustrous green glaze (see #203, #204).

OVERGLAZE PAINTING (OR ENAMEL PAINTING)

Painting over an already fired glaze using pigments mixed with a suitable flux and refiring at a low temperature to fuse the colour onto the glaze.

OX (HUMPED)

An animal often represented by potters and metalworkers of Amlash. A similar species is found in that area today.

OXIDIZING FIRE

One in which there is an ample supply of oxygen in the firebox. An electrical kiln always gives an oxidizing fire.

PARACAS

Paracas pottery from Peru's south coast relied for its effect on polychrome painting in contrast to the pottery of the north which emphasized modelling but used little colour. Circa A.D. 300-500.

PEACH BLOOM

Incompletely reduced copper glaze originating in China and characterized by a peach-like matrix in which float spots of deep red and, occasionally, green.

PEONY

Chinese symbol of spring and feminine beauty; emblem of love and affection.

PETUNTZE

A partially decomposed feldspathic rock. In China it is mixed with kaolin to form porcelain bodies, and with fluxes to form glazes. It is similar in composition to Cornwall stone.

PHOENIX

In Chinese mythology the phoenix symbolized the empress, as the dragon did the emperor.

PORCELAIN

A vitrified ceramic product with three main characteristics—whiteness, translucence, and resonance. It was produced in China a thousand years before the secret of its composition was discovered in Europe in the eighteenth Century.

POSSET POT

Container for warm, spiced ale, which was handed about from guest to guest. English, 17th century.

POTTERY

Earthenware: fired at low temperatures and always porous. The colour depends on the amount of iron and other impurities present in the clay body and may range from grey to reddish brown, to black.

RABBIT

See Hare.

REDUCTION FIRE

One in which Oxygen is cut off from the kiln chamber for part of the firing cycle; combustion is then incomplete, causing the colouring oxides to lose oxygen and revert to their metallic form. This is the method used to produce copper reds, and blue-greens from iron. Changes are also apparent in the surface quality of the pots.

RHYTON

Ritual libation vessel often modelled in the form of an animal's head or a horn. (#14).

SANG DE BOEUF

A French term used to describe the rich, deep red glaze of the fully reduced Chinese copper glaze.

SIAMESE CELADONS

Usually thinner and more glassy than the Chinese celadons; produced mainly at the Sawankoloke kilns during the fourteenth and fifteenth centuries, A.D.

SILLA DYNASTY

Korean kingdom, traditionally believed to have been established in 57 B.C., that achieved supremacy over other Korean kingdoms and established Unified Silla in A.D. 668-935.

SLIP

Liquid suspension of clay usually containing sufficient fluxes to function as a glaze at high temperatures.

STONEWARE

High-fired ware (above 2300 degrees Fahrenheit) which resembles porcelain in many respects: it is non-porous, resonant, and may be slightly translucent. Its colour (usually grey or buff) is due to iron and other impurities.

SUNG DYNASTY

Chinese dynasty dating from A.D. 960-1279 during which period fine stonewares and early porcelains were produced. The supremacy of the Sung celadon glazes is widely acknowledged.

TANG DYNASTY A.D. 618-906

Chinese dynasty best known for its lead-glazed earthenware pottery and funerary pieces.

TEMMOKU

Japanese word for a lustrous dark brown stoneware glaze, rich in iron, occasionally displaying special features (hare's fur and oil spot).

TIN ENAMEL

Low-fired opaque glaze, originally developed in Persia. Tin is used in this glaze as an opacifier, with lead as a flux. This type of ware was also produced in Spain from the 11th to the 16th century, spreading to other parts of Europe.

TIN OXIDE

The best pigment for making an opaque white glaze. Used in quantities of 12% or less, it produces a milk-white glaze.

TOLTECS

A warrior people from northern Mexico who established the powerful city of Tula (Hidalgo) about A.D. 600, heralding the Postclassical Period (A.D. 600-1500) of Mexican art, pottery and sculpture.

TRANSLUCENT

A property of thin porcelains or white wares which allows light to pass through.

UNDERGLAZE COLOURS

Painted on the unfired greenware or biscuit before glazing, the main colouring oxides being cobalt, iron and copper.

VAJRA

Buddhist symbol of protection represented by the thunderbolt pattern.

VITREOUS

Pertaining to the glassy, non-porous quality of most high-fired wares.

Bibliography

- Addis, John Mansfield. "Chinese Ceramic Found in the Philippines," *Transactions of the Oriental Society [London]* 37 1967-69.
- Argence, Rene-Yvon Lefebvre d'. *The Hans Popper Collection of Oriental Art*. Centre of Asian Art and Culture, San Francisco, 1973.
- Aslanapa, Oktay. *Turkish Art and Architecture*. Praeger, 1971.
- Atil, Esin. *Ceramics from the World of Islam*. Freer Gallery of Art. Fiftieth Anniversary Exhibition, vol. 3. Smithsonian Institution, 1973.
- Auboyer, Jeannine. *The Art of Afghanistan*. Hamlyn., 1968.
- Billington, Dora M. *The Technique of Pottery*. Batsford, 1962.
- Bushnell, G.H.S. *Ancient Art of the Americas*. Praeger, 1965.
- Canadian Society for Asian Arts. See Vancouver Society for Asian Art.
- Cardew, Michael. *Pioneer Pottery*. Longmans, 1969.
- Charleston, Robert J. ed. *World Ceramics*. Hamlyn, 1968.
- Christensen, Erwin O. *Primitive Art*. Crowell, 1955.
- Chu Po-Chien. *Report on the Excavation of Lung-Ch'uan Celadon Kiln-Sites in Chekiang*. Chinese Translations, No. 2. The Victoria and Albert Museum in Association with the Oriental Ceramic Society, London, 1968.
- Cox, Warren E. *Pottery and Porcelain*. Crown, 1944.
- Donnelly, P.J. *Blanc de Chine*. Praeger, 1969.
- Fox, Robert B. *The Tabon Caves*. Manila: National Museum, 1970.
- Ghirshman, Roman. *The Arts of Ancient Iran*. Golden Press, 1964.
- Ghirshman, Roman. *Persian Art*. Golden Press, 1962.
- Gompertz, G. st. G.W. *Chinese Celadon Wares*. Faber and Faber, 1958.
- Gonzales, Alberto Rex, and Perez, Jose Antonio. *Primeras Culturas Argentinas*, Buenos Aires: Fillmediciones Valero.
- Grebanier, Joseph. *Chinese Stoneware Glazes*. Watson Guphill Publications, 1975.
- Griffin, Robert S. "Thailand's Ban Chiang". *Arts of Asia*, Nov.-Dec., 1973, pp. 31-34.
- Hayashiya, Seizo, and Hasebe, Gakuji. *Chinese Ceramics*. Tuttle, 1966.
- Hejzlar, J. *The Art of Vietnam*. Hamlyn, 1973.
- Historical Relics Unearthed in New China*. Foreign Languages Press, 1972.
- Joseph, Adrian M. *Chinese and Annamese Ceramics Found in the Philippines and Indonesia*. Moss, 1973.
- Joseph, Adrian M. *Ming Porcelains*. Biblot, 1971.
- Kenny, John G. *Ceramic Design*. Chilton Books, 1963.
- Lathrop, Donald W., and Collier, Donald. *Ancient Ecuador*. Field Museum of Natural History, 1975.
- Leach, Bernard, *A Potter's Book*. Faber and Faber, 1960.
- Lion-Goldschmidt, Daisy. *Chinese Art*. 3d American ed. Universe Books, 1962.
- Lloyd, Seton. *The Art of the Ancient Near East*. Praeger, 1961.
- Locsin, Leandro, and Locsin, Cecilia. *Oriental Ceramics Discovered in the Philippines*. Tuttle, 1967.
- Lynch, Frank X. "Batangas Excavations", *Manila Times*, 16 Feb. 1971.
- Meacham, William. "Shamwan". *Arts of Asia*, May-June 1973.
- Nelson, Glen C. *Ceramics*. 2d ed. Holt, Rinehart and Winston, 1966.
- New Archaeological Finds in China*. Foreign Languages Press, 1972.
- Parrot, Andre. *The Arts of Assyria*. Golden Press, 1961.
- Parrot, Andre. *Sumer*. Golden Press, 1961.
- "The Potteries of China". *Times Literary Supplement*, 23 Nov., 1951.
- Rawson, Philip. *The Art of Southeast Asia*. Praeger, 1965.

- Reeve, John. *A Potter's Way to Understand Glazes*. Vancouver School of Art, 1973.
- Rice, Tamara Talbot. *Ancient Arts of Central Asia*. Praeger, 1965.
- Ridley, Michael. *Treasures of China*, Arco, 1973.
- Royal Ontario Museum. Far Eastern Department. *Chinese Art in the Royal Ontario Museum*. Royal Ontario Museum, 1972.
- Sanders, Herbert H. *The World of Japanese Ceramics*. Tokyo: Kodansha International, 1967.
- Seattle Art Museum. *International Symposium on Japanese Ceramics*. Seattle Art Museum, 1973.
- Seattle Art Museum. *Ceramic Art of Japan*. Seattle Art Museum, 1972.
- Shoten, Kadokawa, ed. *A Pictorial Encyclopedia of the Oriental Arts*. Crown, 1969.
- Southeast Asian Society. *Chinese Whitewares*. The Southeast Asian Ceramic Society, Singapore, 1973.
- Spinks, Charles Nelson. *The Ceramic Wares of Siam*. The Siam Society, Bangkok, 1965.
- Stone, Doris, and Balser, Carlos. *Arte Precolombino de Costa Rica*. Museo Nacional, San Jose, 1973.
- Tregear, Mary. *Arts of Asia, Recent Discoveries*. Tokyo: Kodansha International, 1968.
- Treloar, F.E. "Stoneware Bottles in the Sarawak Museum," *Sarawak Museum Journal* 20 (1972).
- Vancouver Society for Asian Art. *The Talking Jars*. Vancouver Society for Asian Art, Vancouver, B.C., 1971, and 2d printing with additions and corrections, 1976.
- Vancouver Society for Asian Art. *Potteries and Crafts of Ancient Asia*. Vancouver Society for Asian Art, Vancouver, B.C., 1975.
- Willels, William. *Blue and White Wares of the Ming Dynasty*. Taiwan National Palace Museum, 1963.
- Willels, William. *Ceramic Art of Southeast Asia*. The Southeast Asian Ceramic Society, Singapore, 1971.
- William Sorsby Ltd. *Southeast Asian and Early Chinese Export Ceramics Exhibition*. William Sorsby Ltd., Chelsea, 1974.
- Winning, Hasso von. *Precolumbian Art of Mexico and Central America*. Abrams, 1968.

Canadian Society for Asian Arts

Officers and Members of the Board

OFFICERS AND DIRECTORS FOR 1976-1977

President.....Mrs. Jean Fahrni
Vice President.....Mr. James Craig
Past President.....Dr. Shadi Khanna
Treasurer.....Mr. J. E. Horvath
Recording Secretary.....Mrs. Joan Selby

THE REMAINING MEMBERS OF THE BOARD

Dr. James Caswell	Mr. Harold Sault
Mrs. Soona Engineer	Lt. Col. Fred Eaton
Mrs. Patricia Lai	Miss Margaret Lewis
Dr. Chit Chan Gunn	Mr. Ralph Flitton
Mr. Awk Hau	Mrs. Edith Low-Beer
Dr. Lourdes Mabanta	Mr. Hock Meng Heah
Mrs. Linda Joe	Mrs. Mary Morrison
Mrs. Jyan Nath	Mr. Brian Lunn
Mr. Larry Rogers	Mr. J. J. Southwoth

PURPOSE OF THE SOCIETY

It is the purpose of the Society to promote the enjoyment, appreciation and study of the Arts of Asia by bringing interested persons together through the medium of a stimulating programme.

In addition, the society has the long-range goal of establishing an Asian Art Centre to provide a permanent home for collections, exhibitions and informative as well as entertaining programmes. The Society is interested in the Arts of all countries of the Asian Continent and Islands from the Bosphorus to the Bering Sea, including not only the fine arts and crafts, but also architecture, theatre and cuisine.

Staff For The Exhibition

Museum Director	Gordon M. Shrum, Executive Director, Centennial Museum
Exhibition Committee Canadian Society for Asian Arts	Jean Fahrni Eileen Graham Eugene Horvath Lloyd Hunt Brian Lunn Mary Morrison Laurie Patrick Joan Selby Miguel Tecson Paul LeBrooy
Head of Exhibitions	Herb Watson
Designer	Gordon Miller
Technicians	Sandy Blair Paul MacMillan Dale Miller George Nethery Henry Tabbers Ed Van Thienen
Curator of Ethnology	Lynn Maranda
Archaeologist	Lenore Johnston
Ethnologist	Barbara Lawson
Publication	Jean Fahrni Eugene Horvath Joan Selby Larry Rogers Ralph Flitton Daphne Gray-Grant

**Recent Publications
Available from the
Canadian Society
for Asian Arts**

Talking Jars. Acknowledgement by Ming Ren Leung. Preface and Introduction by C. Chan Gunn. Catalogue of Oriental Ceramic Folkwares found in South East Asia, published concurrently with the exhibition of the same title at The Centennial Museum, Vancouver, Canada, in November 1971. Limited second printing with added corrections and suggestions from world authorities, including the State Administrative Bureau of Museums and Archeological Data, Peking. 76 pages; 164 black-and-white illustrations. 1976. \$5.00.

This publication available from the Canadian Society for Asian Arts and can be ordered by mail. To order, please make your cheque payable to *The Canadian Society for Asian Arts* and include mailing and handling charge (50c per copy surface mail). Mail to: 4686 - W. 2nd Ave., Vancouver, B.C. V6R 1L1