

**BENTHAL GREEN BRANCH
MUSEUM. CATALOGUE OF A
COLLECTION OF ORIENTAL
PORCELAIN AND POTTERY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649486656

Benthal Green Branch Museum. Catalogue of a Collection of Oriental Porcelain and Pottery by
A. W. Franks

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

A. W. FRANKS

**BENTHAL GREEN BRANCH
MUSEUM. CATALOGUE OF A
COLLECTION OF ORIENTAL
PORCELAIN AND POTTERY**

©
SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
London, Eng. — SOUTH KENSINGTON MUSEUM

BETHNAL GREEN BRANCH MUSEUM.

CATALOGUE

OF A

COLLECTION OF ORIENTAL PORCELAIN
AND POTTERY

LENT FOR EXHIBITION

BY

Suggested by
A. W. FRANKS, Esq., F.R.S., F.S.A.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

1876.

Price One Shilling.

CONTENTS.

	PAGE
PREFACE - - - - -	vii
INTRODUCTION - - - - -	ix
CATALOGUE :	
CLASS I.—CHINESE PORCELAIN NOT PAINTED - - -	1
SECTION A.—PLAIN WHITE - - -	1
" B.—SINGLE COLOURED GLAZES - - -	5
" C.—GLAZES OF SEVERAL COLOURS - - -	11
CLASS II.—CHINESE CRACKLE PORCELAIN - - -	12
CLASS III.—CHINESE PORCELAIN WITH WHITE SLIP DECORATION - - -	15
CLASS IV.—CHINESE PAINTED PORCELAIN - - -	16
SECTION A.—PAINTED IN BLUE - - -	16
" B.—PAINTED IN BLUE WITH OTHER COLOURS UNDER THE GLAZE - - -	37
" C.—PAINTED IN COLOURS OVER THE GLAZE - - -	39
CLASS V.—CHINESE PORCELAIN WITH PIERCED ORNA- MENTS FILLED WITH GLAZE - - -	62
CLASS VI.—CHINESE POTTERY - - -	63
CLASS VII.—JAPANESE PORCELAIN - - -	64
SECTION A.—PLAIN WHITE - - -	67
" B.—COLOURED GLAZES - - -	67
" C.—PAINTED IN BLUE UNDER THE GLAZE - - -	68
" D.—PAINTED IN COLOURS - - -	69
CLASS VIII.—JAPANESE POTTERY - - -	82
CLASS IX.—SIAMESE PORCELAIN - - -	84
CLASS X.—ORIENTAL PORCELAIN WITH FOREIGN DESIGNS - - -	86
SECTION A.—WHITE - - -	89
" B.—PAINTED IN BLUE - - -	90
" C.—PAINTED IN COLOURS - - -	91
CLASS XI.—ORIENTAL PORCELAIN DECORATED IN EUROPE - - -	101
CLASS XII.—ORIENTAL PORCELAIN IN COMBINATION WITH OTHER SUBSTANCES - - -	104
MARKS ON ORIENTAL PORCELAIN - - -	107
SYMBOLICAL ORNAMENTS - - -	121

LIST OF PLATES.

I-III. CHINESE DATE MARKS.

IV.-IX. CHINESE MARKS.

X., XI. JAPANESE MARKS.

XII., XIII. SYMBOLS.

XIV. SYMBOLICAL ORNAMENTS.

PREFACE.

THE collection now exhibited to the public has been gradually brought together in a somewhat desultory manner during a period of several years.

Many other collections contain larger and finer specimens than are here to be found, such for instance as the brilliant series formed by Mr. Alfred Morrison or Mr. Louis Huth; but it is probable that none of them illustrate so fully the different varieties of porcelain which have been produced in the manufactories of China and Japan. For it will be seen that this collection has not been limited to choice or ancient specimens, but that even common and modern examples have been included when they illustrate the subject. It is probably, moreover, the first time that any attempt has been made to exhibit Oriental porcelain divided into classes, and to distinguish the respective productions of China and Japan. This it has been by no means easy to do, and it will be for others to judge how far the attempt has succeeded. Further experience may lead hereafter to a more perfect classification.

As the marks given in the plates have in nearly every case been copied from specimens in the collection, they will probably be found more accurate than those which have hitherto appeared, derived as the latter have been from different and sometimes untrustworthy sources.

It may be well to give a brief account of what has been already published on the subject in order to obviate the necessity of frequent reference. The earliest description we have of the processes connected with the manufacture of Oriental porcelain is to be found in the valuable letters from a Jesuit Missionary, Père d'Entrecolles, written in 1712 and 1722, and published in "Lettres édifiantes et curieuses." The most scientific work that has appeared on the nature of porcelain and its chemistry is the "Traité des Arts Céramiques," by A. Brongniart, 1844. The only work which affords any native evidence on the history of Chinese porcelain, and the various places at which it has been manufactured, is the "Histoire de la fabrication de la Porcelaine chinoise," translated from the Chinese by M. Stanislas Julien (Paris, 1856), which will be referred to hereafter as "The History of King-te-chin." In Marryat's

"History of Pottery and Porcelain" is an extended account of the Oriental fabrics, with some useful chronological notes on the introduction of porcelain into Western Asia and Europe, as well as an abstract of the History of King-techin. The marks on Oriental porcelain are given in the various editions of Chaffers, "Marks and Monograms on Pottery and Porcelain"; they are also to be found in works published by Dr. Graesse, Mrs. Bury Palliser, and others.

The most elaborate treatises, however, which have hitherto appeared on these subjects are "Histoire de la Porcelaine," by A. Jacquemart and E. Le Blant, Paris, 1862, and "Histoire de la Céramique," by A. Jacquemart, Paris, 1873. These works contain minute descriptions of the various kinds of Oriental porcelain, written by one who could fully appreciate their merits, and who has bestowed great pains upon their investigation. With many of the conclusions of this talented writer (whose recent death we all have to deplore), I regret to say that I am unable to agree; but both works possess great value, and are illustrated by exquisite engravings, due to the artistic skill of M. Jules Jacquemart.

The pottery and porcelain of Japan forms the subject of a richly illustrated work now in course of publication, entitled "Keramic Art of Japan," by G. A. Audsley and J. L. Bowes.

Notwithstanding, however, the numerous works that have been published, it is probable that we have as yet but an imperfect notion of the age, history, and meaning of much that appears in collections of Oriental porcelain, and until some European residing in China, well versed in the subject, and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark.

The introductory notices in this catalogue might have been extended to much greater length, but this would have been scarcely within the scope of a hand catalogue, and would tend to diminish its usefulness to the public.

I cannot conclude without expressing my obligations to Professor Douglas and Dr. Birch for much assistance respecting the Chinese inscriptions, and to Mr. E. Satow for his help with regard to Japanese inscriptions.

AUGUSTUS W. FRANKS.

INTRODUCTION.

THE art of making pottery seems to have been practised by mankind from very early times. It is even a question whether it was not known to the primitive inhabitants of Europe, in those early ages when the mammoth and reindeer still lived in the plains of France.

The lake dwellings of Switzerland and the ancient sepulchres of northern Europe, many of them belonging to the Stone Age, have produced numerous specimens of pottery, rude indeed, but still showing that man was capable of forming vessels of clay which sufficed for his daily wants. Many of these vases are simply fashioned by the hand; but the potter's wheel was known to the Egyptians at a very early period, probably not less than 2,500 years before our era. The beauty of shape and design which are exhibited in Greek pottery need merely be alluded to, as probably few of the specimens go back before 800 B.C.

More, however, is known of the early wares of Europe, Egypt, and Asia Minor than of the extreme east of Asia. The tombs carefully explored during many years have yielded up their ceramic treasures, and the age of the various specimens can generally be fixed with some approach to exactness.

With regard to China and Japan our information is much more scanty. All that we know respecting the fabrics of the former country is derived from the valuable history of the manufactory of King-te-chin, prepared by a local magistrate, in 1815, from older native documents, and which has been most ably translated and commented upon by M. Stanislas Julien.

This work is divided into seven books:—

I.—Researches on ancient kinds of porcelain.

II.—Ancient porcelain of King-te-chin.

III.—Account of ancient porcelain imitated at King-te-chin.

IV.—Porcelain made at King-te-chin.

V.—Processes of porcelain making.

VI.—List of everything concerning the manufacture of porcelain.

VII.—General remarks of a technical character.

From this work the following short summary has been prepared; but it will be seen that from want of specimens to refer to, and from the inherent obscurity of technical terms

when translated into another language, little information is to be derived from it.

The invention of pottery in China is referred by native writers to the legendary Emperor Hwang-ti, who is stated to have commenced his reign of a hundred years in 2697 B.C. A subsequent Emperor Yu-ti-shun (2255 B.C.) is stated to have himself made pottery before he ascended the throne.

This must have been simple pottery, possibly glazed; but we have no precise information as to the kind manufactured. Some of the specimens may have resembled what is known as Egyptian porcelain, which is an opaque siliceous composition, covered with brilliant glazes of various colours, and sometimes painted. This Egyptian porcelain is stated to have been invented as early as the sixth Egyptian dynasty.

The manufacture of porcelain proper, in China, is considered to have commenced under the Han dynasty, between 206 B.C. and 87 A.D.

The progress of the manufacture seems to have been slow. Under the Wei dynasty (A.D. 220-265) two manufactories are recorded as supplying porcelain for imperial use. Under the Ts'in dynasty (A.D. 265-419) the vessels are stated to have been blue in colour, and were highly esteemed. M. Julien mentions that under the Sui dynasty (A.D. 581-618) a green porcelain was made, to take the place of a vitrified material of which the composition had been lost.

Under the Tang dynasty (A.D. 618-907) we hear more of the manufacture, and six different porcelains are mentioned. One of these is stated to have resembled jade or ice, another is noticed as blue, and two others as white. Two celebrated makers, Tao-yu and Ho, are mentioned as being famous for their works.

During the reign of the Emperor Chin-tsung, of one of the lesser dynasties (A.D. 954), a celebrated porcelain was made in the province of Ho-nan; it is described as being blue as the sky, shining as a looking glass, thin as paper, and giving a sound like a musical stone, the only defect being that the feet of the pieces were of a coarse and yellow paste. The colour of these vases is said to have originated in an order of the Emperor Chin-tsung, that, for the future, the porcelain for the palace should be "blue as the sky after rain when seen between the clouds." This porcelain appears to be so much esteemed in China, that even fragments are treasured up and set as personal ornaments.

During the Sung dynasty (A.D. 960-1279) the manufacture received still greater development, or more details