All lists start at the top left side and are listed left to right in shelf order.

Glaisher gallery

Korean gallery
Case 1.1 - Left hand side
Top shelf

A pair of cocks
Chinese, Qing Dynasty (1644-1912)
18th century
Porcelain painted with enamels
Bequeathed by the Hon Lady Ward
C.28 A & B-1962

Second shelf

Monkey
Chinese, Qing Dynasty (1644-1912)
18th century
Porcelain, painted with enamels
Bequeathed by the Hon Lady Ward
C.34-1962

A pair of horses
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.14 A & B-1962

Deer
Chinese, Qing Dynasty (1644-1912)
Probably 18th century
Porcelain painted with enamels
Bequeathed by the Hon Lady Ward
C.42-1962
Figure of a horse
Chinese, Qing Dynasty
Probably Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.2-1962

Monkey
Chinese, Qing Dynasty (1644-1912)
18th century
Porcelain covered with a white glaze
Bequeathed by the Hon Lady Ward
C.35-1962

Third shelf
Pair of ducks standing on leaf shaped-bases
Chinese, Qing Dynasty (1644-1912)
Middle of the 18th century
Porcelain painted with enamels
Bequeathed by the Hon Lady Ward
C.17 A & B-1962

Duck
Chinese, Guangdong province
Qing Dynasty, Qianlong Period (乾隆 1736-1795)
Stoneware painted with enamels
Guangdong ware
Bequeathed by the Hon Lady Ward
C.16-1962
Kou Lung seated on a rock
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722), 18th century
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.6-1962

Parrot
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Given by Ralph Griffin, FSA
C.221-1918

Fourth shelf
Figure of an immortal – Fu-xing 福星
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by Cecil E. Byas
OC.61-1938

Shoulao 壽老
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.18-1962

Figure of a seated musician
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
A man standing by a horse
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.19-1962

Horse
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.4-1962

Sitting dog
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with enamels
Bequeathed by the Hon Lady Ward
C.15-1962

Duck
Chinese, Qing Dynasty (1644-1912)
Late 18th century
Porcelain painted with enamels
Bequeathed by the Hon Lady Ward
C.33-1962
Bottom shelf

Pair of tureens in the shape of geese
Chinese, Qing Dynasty
Qianlong Period (乾隆 1736-1795)
Porcelain painted with enamels

Cecil E Byas Bequest
OC.71.1 & A-1938
OC.71.2 & A-1938
Case 1.2 (Right hand side)

Top shelf

Rouleau vase
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted with *famille verte* enamels
C B Marlay Bequest
MAR.C.74-1912

Large dish
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain, with a pheasant on rockwork, overpainted with *famille verte* enamels
Ex. Audley End and possibly from the collection of Queen Mary II
Given by Dr Sydney Smith, St Catharine’s College
C.8-1978

Wall cistern and cover
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain, painted overglaze with enamels in the *famille verte* palette
Leonard D Cunliffe Bequest
OC.37 & A-1938

Rouleau vase
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted with *famille verte* enamels
Reginald Cory Bequest
OC.6-1936
Export porcelain

Blue-and-white export porcelain and enameled wares, first in famille-verte and then in famille-rose style, were produced in great quantities during the Qing dynasty (1644-1911). They were made particularly for the European market as Europeans had become major consumers of tea by the 18th century. This development resulted in the need to meet the specific requirements of these new overseas markets.

A special group within Chine de commande is armorial porcelain that is pieces decorated with the coats-of-arms of the men who ordered them.

However, not all Chinese ceramics for the domestic and foreign markets were produced in Jingdezhen. Smaller, local kilns had their own assortment in varying qualities such as Blanc de Chine from Fujian. This porcelain is characterized by a rich, glossy transparent glaze, pooling in recesses and without crackle.
Pitcher and cover
Chinese, Qing Dynasty Qianlong Period (乾隆 1736-1795)
Late 18th century
Porcelain decorated with famille rose enamels
Made for export to Europe
Given by Miss Dorothy Bushby
C.3 &A-1970

Plate
Chinese, Qing Dynasty (1644-1912)
First half of 18th century
Porcelain decorated with the arms of Bishop Hoadly
Given by Miss Ridding
C.7-1914

Mug
Chinese, Qing Dynasty (1644-1912)
Late 18th century
Porcelain decorated with famille rose enamels
with the arms of Bisse impaling Bill
Given by Mrs James Bedford
C.5-1911

Large dish
Chinese, Qing Dynasty
Yongzheng Period (1723-1735)
Porcelain, decorated with a female immortal, perhaps Xi Wangmu (西王母 the Queen Mother of the West) with symbols of longevity
C B Marlay Bequest
MAR.C.85-1912
Ruby-back dish
Chinese, Qing Dynasty
Yongzheng Period (雍正 1723-1735)
Porcelain painted with famille rose enamels
Leonard D Cunliffe Bequest
OC.46-1938

Third shelf
Buddhist lion joss-stick holder
Chinese, Fujian Province
Qing Dynasty (1644-1912),
late 16th or early 17th century
Hard-paste porcelain, blanc de chine
Given by Allen Green
C.154-2010

Guanyin
Chinese, Dehua, Fujian Province
Qing Dynasty (1644-1912), late 17th century
Porcelain, blanc de chine
Guanyin, the Goddess of Mercy, is accredited with the ability to grant the gift of children
Purchased with the Cunliffe Fund
C.4-1970

Model of an elephant
Chinese, Fujian Province
Qing Dynasty (1644-1912), c.1680
Hard-paste porcelain, blanc de chine
Given by Allen Green
C.139-2010

Zhenwas group with acolytes
Chinese, Fujian Province
Qing Dynasty (1644-1912), late 16th century
Hard-paste porcelain, blanc de chine
Tripod candlestick with applied dragon
Chinese, Fujian Province
Qing Dynasty (1644-1912), late 17th century
Hard-paste porcelain, blanc de chine

Figure of Lu Dongbin 吕洞賓, one of the eight immortals
Chinese, Fujian Province
Qing Dynasty (1644-1912), early 17th century
Hard-paste porcelain, blanc de chine

Lion joss-stick holder
Chinese, Fujian Province
Qing Dynasty (1644-1912), mid 16th century
Hard-paste porcelain, blanc de chine
Blue and white

After the Mongol conquest of China which established the Yuan dynasty (1279-1368), an entirely new kind of porcelain, painted in underglazed cobalt-blue appeared. The cobalt used at Jingdezhen was imported from Iran, and after preparation was painted directly onto the moulded or thrown body. The white porcelain body was a Chinese innovation, the last development in a long history of white glazed stoneware dating from at least as early as the Sui dynasty (581-618).

Between the 1320s and 1350s the body was made of white clay (Gaoling) mixed with pulverized china stone (petuntze) and fired at about 1280°C to 1300°C. The finished porcelain was eye-catchingly beautiful, with complex designs in gradations of blue contrasting with the body. Blue and white porcelain was to fascinate the rest of the world to this day.
Plate
Japanese, c.1660-1690
Arita ware porcelain, painted underglaze blue, decorated in the Chinese Kraak Style of The Late Ming
Purchased with the S. V. Finn Fund
C.20-2007

Plate
Chinese, c.1643
Porcelain, painted underglaze in blue with stylized flowers with wide border panels. ‘Kraak’ ware from the Hatcher cargo
Purchased with the S. V. Finn Fund
C.9-2007

Plate
Dutch, Delft, c.1700-50
The Three Golden Ash-Barrels factory
Tin glaze earthenware painted in blue imitation of late Ming porcelain. Mark D/26 in blue
Dr. J.W.L. Glaisher Bequest
C.2440-1928

Plate
Chinese, Youngzheng period (c.1723-1735)
Porcelain, painted underglaze blue with landscape the style of the Dutch Delft pottery decorator Frederik van Frytom (1632-1702)
Purchased with the S. V. Finn Fund
C.22-2007
Plate with a view of Burghley House
Chinese, Qianlong period (c.1745-1760)
Hard-paste porcelain, painted in underglaze blue.
Burghley was built and mostly designed by William Cecil, Lord High Treasure to Queen Elizabeth I, between 1555 and 1587

Given by Peter Crabbe and Roger Seaton Robinson
C.8-2002
Bottom Shelf

A pair of Buddhist lions or Fo Dogs
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain painted on the biscuit with famille verte enamels
Bequeathed by the Hon Lady Ward
C.27A & B-1962

Perfume burner and cover
Chinese, Qing Dynasty (1644-1912)
Late 19th century
Porcelain painted on the biscuit with famille verte enamels
Given by Dr Sydney Smith, St Catharine’s College
C.28 & A-1978
Case 2.1 left hand side

Top shelf (left to right)

Five pieces Buddhist altar set - two pricket candlesticks 燭臺, two vases 壺 and an incense burner 香爐

Chinese, Qing Dynasty (1644-1912), Qianlong period (1736-1796) Jasper

Altar set is known as wu gong , and were made in a variety of different materials, including stone, tin, enamel, bronze, lacquer, etc. They were displayed in front of the tombs of ancestors, Buddhist and Daoist temples

Oscar Raphael Bequest, 1941
O.78A-E-1946

Figure of the Bodhisattva, Guanyin 觀音

Chinese, 6th century AD
Bronze, cast

Bequeathed by Mrs Walter Sedgwick through the National Art Collections Fund
O.3-1968
Second shelf

Four piece tea & coffee service
Chinese, c.1880
Silver, beaten, in the middle of the base impressed with ‘Jien Ji 建記’ mark and the pattern number 85. Made in Guangdong or Shanghai

Purchased with Dr. Roy Hull Fund
O.2.1-O.2.4 &A-2009

Cake basket
Chinese, c.1900
Silver, beaten, pierced, decorated with flowers of four seasons, made by Kwong Man Shing, Hong Kong

Purchased with Dr. Roy Hull Fund
O.1-2009
Third shelf

Vase imitating the archaic gu 鼎
Chinese, Qing dynasty
Seal mark and date of Qianlong (乾隆 1736-1796)
Bronze, parcel-gilt

Oscar Raphael Bequest, 1941
O.117-1946

Bowl with monster handles
Chinese, Ming Dynasty (1368-1644)
Seal mark of Hu Wenming (胡文明 fl.c.1583-1613)
Bronze, parcel-gilt, decorated with archaizing taotie masks

Given by Dr Sydney Smith, St Catharine’s College
O.3-1982

Bowl with ring handles
Chinese, Ming Dynasty (1368-1644)
Seal mark of Hu Wenming (胡文明 fl.c.1583-1613)
Bronze, parcel-gilt, decorated with archaizing taotie masks

Given by Dr Sydney Smith, St Catharine’s College
O.4-1982

Ruyi septre
Chinese, 17th-18th century
Steatite, engraved and enameled

Oscar Raphael Bequest, 1941
OC.73-1946
Pair of lobed wine cups with dragon handles
Chinese, Yuan Dynasty (1279-1368)
Bronze, engraved and gilt
Given by Dr Sydney Smith, St Catharine’s College
O.1 & 2-1982

Square vessel
Chinese, Ming Dynasty (1368-1644), c. 1600
Signed by Hu Wenming (胡文明 fl.c.1583-1613)
Bronze, parcel-gilt
Given by Sir Harry Garner
O.3-1971
Fourth shelf

Paper weight
Chinese, Qing dynasty (1644-1912) 19th century
Blue glass, moulded and carved in the shape of a frog with a hollow in its back

Bequeathed by R F Lambe
C.16-1951

Covered jar
Chinese, Qing dynasty (1644-1912) 18th century
Opaque-yellow glass, carved in relief with prunus branches and birds within panels

Bequeathed by R. Cory
C.51 & A-1936

Bowl
Chinese, Qing dynasty (1644-1912) 18th century
Thick amethyst glass, underside moulded and cut to resemble flower petals

Bequeathed by R F Lambe
C.12-1951

Circular box and cover
Chinese, Qing dynasty
Mark and period of Yongzheng (雍正 1723-35)
Marbled opaque-yellow and orange glass, moulded and ground

Bequeathed by R F Lambe
C.15 & A-1951
Dish
Chinese, Qing dynasty (1644-1912)
18th century
Amethyst glass, moulded and ground
Bequeathed by R F Lambe
C.11-1951

Hexagonal bowl
Chinese, Qing dynasty (1644-1912)
18th century
Blue glass, moulded and ground
Bequeathed by R F Lambe
C.14-1951

Dish
Chinese, Qing dynasty (1644-1912)
Daoguang mark and period (道光 1821-50)
Amethyst glass, moulded and ground
Bequeathed by R F Lambe
C.13-1951

Bottom shelf

Armorial dish
Chinese, Qing dynasty (1644-1912)
Yongzheng period (雍正 1723-35)
Porcelain, painted in enamels, gilt. The arms are Lethieullier of Kent and Middlesex
Given by Miss Jane Sandeman
C.13-2009
Case 2.2 (right hand side)

Top shelf

Pair of Canton enamel plates
Chinese, Qing Dynasty (1644-1912) Qianlong period (乾隆 1736-1795)
Enamelled in colours with lady and two little boys
Cecil E Byas Bequest OC.74 A & B-1938

Oval dish
Chinese, Qing Dynasty (1644-1912) Qianlong period (乾隆 1736-1795)
Enamelled in colours with prune flowers and peonies
Reginald R. Cory Bequest OC.48-1936

Oval dish
Chinese, Qing Dynasty (1644-1912) Qianlong period (乾隆 1736-1795)
Enamelled in colours with chrysanthemum and roses
Reginald R. Cory Bequest OC.47-1936

Second shelf

Maitreya, Laughing Buddha
Chinese, Qing Dynasty (1644-1912)
19th century
Soapstone with red mottling, carved
Cecil E. Byas Bequest O.25-1938
A pair of Buddhist monks
Chinese, Qing Dynasty (1644-1912)
19th century
Soapstone, carved, one incised with a character 佛 (Buddha) on the chest

Cecil E. Byas Bequest
O.22 & 23-1938

Guanyin
Chinese, Qing Dynasty (1644-1912)
18th century
Soapstone, carved and studded with pearls and semi-precious stones

Cecil E. Byas Bequest
O.24-1938

Buddha holding an open lotus blossom
Chinese, 20th century
Lapis-lazuli mounted on a jade stand, carved
Studded head-dress

Cecil E. Byas Bequest
O.27-1938

Third shelf

Water Jacket Punch bowl
Chinese, 18th century
Porcelain, supported on four lions and decorated in European taste

Bequeathed by Dr Charles Lucas
OC.7-1937
Fourth shelf

Snuff bottle
Chinese, 1780-1850
Porcelain, moulded with a five-clawed dragon chasing a flaming pearl and covered with a light green glaze

The Marley Bequest, 1912
MAR. O.161-1912, M104

Snuff bottle
Chinese, 1720-1850
Pewter, decorated with relief of magpie on prunus blossom panel against the openwork floral background

Reginald R. Cory MA Bequest, 1935
C.50-1936, C188

Snuff bottle
Chinese, 1850-1930
Porcelain, moulded in the form of a bean pod with leaves in relief and decorated with green enamel with gold neck and stopper

Oscar Raphael Bequest, 1941
O.159-1946

Snuff bottle
Chinese, 1796-1820
Porcelain, carved with a white glaze and moulded with nine Buddhist lions playing with brocade balls, with a gold stopper

Oscar Raphael Bequest, 1941
O.129-1946
Snuff bottle
Chinese, 1780-1850
Porcelain, decorated with mottled mulberry and turquoise glaze, imitating the mei ping vase

Oscar Raphael Bequest, 1941
O.153-1946

Snuff bottle
Chinese, 1800-1880
Porcelain, decorated with underglaze blue and rouge des fer with dragons amidst waves and clouds, imitating the Ming dynasty porcelain

Oscar Raphael Bequest, 1941
O.138-1946

Snuff bottle
Chinese, 1800-1900
Glass, double gourd shape with a single overlay of ruby red on opaque white carved with panels containing the flowers of the four seasons

Reginald R. Cory MA Bequest, 1935
C.50-1936, C113

Snuff bottle
Chinese, 1780-1880
Porcelain, decorated with underglaze blue with a formalized floral design and five formalized blossoms in rouge des fer, imitating the Ming dynasty porcelain

Oscar Raphael Bequest, 1941
O.146-1946
Snuff bottle
Chinese, 1800-1900
Jadeite, in the form of ancient bronze *hu* vase with lavender colour
Reginald R. Cory MA Bequest, 1935
C.50-1936, C216

Snuff bottle
Chinese, 1760-1880
Porcelain, miniature vase form with an overall dark blue glaze, imitating the ginger jar
Oscar Raphael Bequest, 1941
O.155-1946

Snuff bottle
Chinese, 1800-1900
Porcelain, decorated with flambé glaze, imitating the *jun* ware porcelain
Reginald R. Cory MA Bequest, 1935
C.50-1936, C168

Snuff bottle
Chinese, 1780-1800
Jadeite, of compressed form with a concave lip and a recessed foot, dark green colour with a tourmaline stopper
Lady Jenkinson Bequest, 1960
C.11-1961, J13
Snuff bottle
Chinese, 1780-1900
Glass, with splashes of red, yellow and gold markings
Reginald R. Cory MA Bequest, 1935
C.50-1936, C110

Snuff bottle
Chinese, 1800-1900
Jade, nephrite of light grey-green colour, carved in the form of a buddha’s finger fruit with leaves in relief
The Marley Bequest, 1912
MAR. O.248-1912, M76

Bottom shelf
Punch bowl
Chinese, export porcelain
18th century
Hard-paste porcelain decorated with enamels with a coat of arms
Given by Mr J P Morrison
C.10-1974
Case 3.1 (left hand side)

Top shelf

Pair of square vases
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, partly glazed blue, each decorated in relief with four figures of Daoist Immortals and emulation of Wedgwood’s jasperware

Bequeathed by Lady Pratt, Hollyoak, Nairdwood Lane, 1993
C.1A & B-1993

Dish

Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain painted underglaze in blue in Xuande style

Given by Dr Sydney Smith, St Catharine’s College, 1978
C.12-1978
Second shelf

Diamond-shaped brush pot
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, clear-glaze, painted with *famille rose* enamels with gilding and each of the sides with a fourteen character poem

Reginald Cory Bequest, 1936
OC.37-1936

Double gourd Vase
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, painted in underglaze blue with longevity characters and dragon each side

The Henry Reitlinger Bequest, 1950
C.725-1991

Small bowl
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, painted with cranes on an engraved ruby ground

Reginald R. Cory Bequest
OC.36-1936

Vase and cover
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, decorated with underglaze bulé-and-white and overglaze enamels, known as *doucai* (鬥彩 literally-compete for colour)

Reginald R. Cory Bequest
OC.39 & A-1936
A pair of ruby-back bowls
Chinese, Qing Dynasty
Qianlong seal mark and period (乾隆 1736-1795)
Porcelain painted with *famille rose* enamels
Reginald Cory Bequest, 1936
OC.34-1936

Square section two-handled baluster vase
Chinese, Qing Dynasty
Jiaqing mark and period (嘉慶 1796-1820)
Porcelain painted underglaze in blue and copper red
Given by Dr Sydney Smith, St Catharine’s College
C.19-1978

Bowl
Chinese, Qing Dynasty
Daoguang Period (道光 1821-1850) and mark in Mongolian script ‘Baragon Tumed’ (West wing of the Tumed Banner)
Purchased with the Zoe Hadwen Fund
C.392-1991

Stem cup
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain painted underglaze in blue
Purchased with the Varty Smith Fund
C.2-1963
Third shelf

Vase
Chinese, Qing Dynasty (1644-1912)
18th century
Porcelain with copper red glaze
C J M Adie Bequest, 1954
C.55-1954

Saucer
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, incised with imperial dragon on yellow ground
Bequeathed by the Rev Valentine Richards
C.56-1933

Bottle
Chinese, Qing Dynasty
Qianlong Period (乾隆 1736-1795)
Porcelain with copper red glaze
P C Manuk and Miss C D Coles Bequest through The Art Fund
C.13-1948

Vase
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, copy of ‘Guan’ ware of the Song Dynasty
Given by Sir Harry and Lady Garner, 1973
C.14-1973
Bottle
Chinese, Qing Dynasty (1644-1912)
Early 18th century
Porcelain with apple-green glaze
Oscar Raphael Bequest, 1941
OC.105-1946

Bowl
Chinese, Jingdezhen, Jiangxi province
Qing Dynasty, Tongzhi mark and period (同治 1862-1874)
Porcelain painted with dragons and flaming pearls, all in yellow enamel on a blue ground
Given by Peter Carter in memory of his mother, Mrs AEM Carter C.4-2013

Dish
Chinese, Qing Dynasty
Qianlong seal script mark and period (乾隆 1736-1795)
Porcelain decorated underglaze in copper red
Given by Dr Sydney Smith, St Catharine’s College, 1978 C.32-1978

Bowl
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain, clear-glazed, decorated overglaze with famille rose enamels with flowering and fruiting peach and the five bats of good fortune
Reginald Cory Bequest, 1936 OC.31-1936

Bottom shelf
Vase
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain with white slip decoration in relief of dragons and fish
P C Manuk and Miss C D Coles Bequest through The Art Fund
C.10-1948

Bottle
Chinese, Qing Dynasty (1644-1912)
18th century
Porcelain with sang de boeuf glaze
Given by A W Young, 1934
C.2-1934

Bottle
Chinese, Qing Dynasty
Qianlong mark and period (乾隆 1736-1795)
Porcelain painted underglaze in blue in early Ming style
Given by Dr Sydney Smith, St Catharine’s College, 1978
C.13-1978
Case 3.2 (centre part)

Top shelf

Meiping vase
Chinese, Ming Dynasty (1368-1644)
17th century
Porcelain painted underglaze in blue and copper red with a peach tree
Given by Sir Harry and Lady Garner
C.11-1973

Dish
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain, moulded, covered with a yellow ground
Purchased with the Dr Francis William Aston Fund
C.7-1947

Meiping vase
Chinese, Qing Dynasty
Qianlong Period (乾隆 1736-1795)
Porcelain painted underglaze in blue and copper red
Given by Dr Sydney Smith, St Catharine’s College
C.14-1978
Second shelf

Stem cup
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain with pale green glaze
The Rev A V Valentine-Richards Bequest
C.44-1933

Stem cup
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Hard-paste porcelain decorated with copper red
Bequeathed by Thomas Knox-Shaw
C.28-1972

Bowl
Chinese, Qing Dynasty
Yongzheng Period (雍正 1723-1735)
Porcelain painted underglaze in blue with the Taoist Immortals
Given by Sir Harry and Lady Garner
C.13-1973

Bottle
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain with an opaque pale blue glaze
P C Manuk and Miss C D Coles Bequest through The Art Fund
C.9-1948

Dice bowl
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain painted underglaze in blue in 15th century style
Dish
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain painted underglaze in blue with phoenixes reserved against an overglaze yellow ground
Given by Dr Sydney Smith, St Catharine’s College
C.23-1978

Saucer dish
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain, clear-glaze, painted with polychrome enamels in the famille rose palette
Reginald Cory Bequest
OC.18-1936

Three cups
Chinese, Qing Dynasty,
Yongzheng six character mark and period (雍正 1723-1735)
Porcelain, painted with polychrome enamels in the famille rose palette
Reginald Cory Bequest
OC.25, 26, 27-1936

Bowl
Chinese, Qing Dynasty
Yongzheng four character reign mark and period (雍正 1723-1735)
Hard paste porcelain painted onglaze in polychrome enamels reserved on a coral ground
Bequeathed by Gabor Cossa, 1989
C.15-1991

Bowl
Chinese, Qing Dynasty, Yongzheng six character mark and period (雍正 1723-1735)
Porcelain, clear-glaze, decorated overglaze with polychrome enamels in the *famille rose* palette
Reginald Cory Bequest
OC.21-1936

Bowl
Chinese, Qing Dynasty, Yongzheng six character mark and period (雍正 1723-1735)
Porcelain, painted with polychrome enamels in the *famille rose* palette
Reginald Cory Bequest
OC.22-1936

Dish
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain, clear-glazed, decorated overglaze with *famille rose* enamels with flowering and fruiting peach and the five bats of good fortune
Reginald Cory Bequest
OC.30-1936

Stem cup
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain painted underglaze in blue and red
Louis C G Clarke MA Bequest
C.95-1961
Green-backed dish
Chinese, Qing Dynasty
Yongzheng mark and period (雍正 1723-1735)
Porcelain, painted with polychrome enamels in the famille rose palette
Reginald Cory Bequest
OC.15-1936

Bottom shelf
Vase with loop handles and fixed rings
Chinese, Qing Dynasty (1644-1912)
19th century
Incised nien hao mark of Kangxi 康熙年號
Porcelain, incised, with yellow glaze
P C Manuk and Miss C D Coles Bequest through The Art Fund
C.11-1948

Bottle vase
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722), 18th century
Porcelain with carved floral decoration
C B Marlay Bequest
MAR.C.79-1912
Case 3.3 (right hand side)

Tall vase
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain, carved and painted underglaze in blue with rocks and magnolias
Given by Dr Sydney Smith, St Catharine’s College
C.7-1978

Dish
Chinese, Qing Dynasty, Kangxi mark and Period (康熙 1662-1722)
Porcelain decorated overglaze with red enamel
Given by the Friends of the Fitzwilliam, in accordance with the wishes of the late Dr J G Billington
C.182-1975

Vase of archaic bronze form
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Vase of bronze form, carve an painted underglaze blue copper and celadon. Mark of Chenghua 1465
Given by Dr Sydney Smith, St Catharine’s College
C.8-1978
Second shelf

Bowl
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain, painted underglaze blue with four flying phoenix to the exterior and a further phoenix in the well of the bowl

Purchased through AA Duplicates Fund C.30-2007

Bottle
Chinese, Qing Dynasty
Kangxi ‘Shop’ mark and period (康熙 1662-1722)
Porcelain painted underglaze in blue and copper red

Given by Dr Sydney Smith, St Catharine’s College C.31-1978

Bowl
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Chenghua mark
Porcelain painted underglaze in blue

Given by Mrs Nora Twyman. Purchased in 1913 by Bertie Twyman of H M Consular Service in China C.16-1973

Birthday plate
Chinese, Qing Dynasty
Kangxi mark and period (康熙 1662-1722)
Porcelain, inscribed on the border ‘A myriad longevities without end’, the Imperial birthday greeting

Reginald Cory Bequest OC.11-1936
Bottle
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain decorated underglaze in copper red
The animal’s eyes are picked out in blue
Given by Dr Sydney Smith, St Catharine’s College
C.40-1978

Bowl
Chinese, Qing Dynasty
Kangxi period (康熙 1662-1722)
Porcelain, painted in green, iron-red, blue, yellow, turquoise and aubergine enamels with details in black and gilding
Leonard D. Cunliffe Bequest
OC.36-1938
Third shelf

Jar
Chinese, Qing Dynasty (1644-1912)
Early 18th century
Underglaze blue *tien* (天 heaven) mark
Porcelain decorated underglaze in copper red

Given by Dr Sydney Smith, St Catharine’s College
C.29-1978

Vase
Chinese, Qing Dynasty
Kangxi mark and period (康熙 1662-1722)
Porcelain decorated underglaze in copper red
with two five claw dragons

Given by Sir Harry and Lady Garner
C.12-1973

Water Pot
Chinese, Qing Dynasty
Probably Kangxi Period (康熙 1662-1722)
Porcelain with peach bloom glaze

Bequeathed by the Hon Lady Ward
C.41-1962

Water Pot
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Xuande mark 宣德款
Porcelain decorated underglaze in copper red

Given by Dr Sydney Smith, St Catharine’s College
C.36-1978
Box and cover
Chinese, Qing Dynasty
Kangxi mark and period (康熙 1662-1722)
Porcelain with peach bloom glaze
L C G Clarke Bequest 1960
C.96 & A-1961

Water pots
Chinese, Qing Dynasty
Kangxi mark and period (康熙 1662-1722)
Porcelain with peach bloom glaze
Bequeathed by the Hon Lady Ward
C.40A-1962

Amphora shaped vase
Chinese, Qing Dynasty
Possibly Kangxi mark and period (康熙 1662-1722)
Porcelain with peach bloom glaze
Bequeathed by the Hon Lady Ward
C.38-1962

Bowl
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), Xuande 宣德 mark but probably 16th century
Porcelain decorated underglaze with anhua dragons picked out in copper red
Given by Dr Sydney Smith, St. Catharine’s College
C.27-1978
Bottom shelf

Vase
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Mark of Chenghua 成化
Porcelain painted underglaze in blue with lilies
Given by Mrs M Schneider
C.1-1956

Bottle vase
Chinese, Qing Dynasty
Kangxi Period (康熙 1662-1722)
Porcelain with ‘powder blue’ glaze overlaid with gilding
C B Marlay Bequest
MAR.C.80-1912
Case 4.1 Left hand side

A pair of four-sided jars
Chinese, Wanli mark and period (萬曆 1573-1620)
Porcelain, painted in shades of underglaze blue with a dragon and phoenix
The Henry Reitlinger Bequest, 1950

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Wanli Period (萬曆 1573-1620)
Porcelain painted underglaze in blue with overglaze red and green enamels
Purchased as a memorial to Herbert Leger Parr (1874-1950) from a fund raised to commemorate his thirty eight years service in the Fitzwilliam Museum, C.4-1953

Second shelf

Head rest
Chinese, Ming Dynasty (1368-1644)
16th century
Porcelain, the reclining figure of a baby is unglazed
Bequeathed by Leonard D Cunliffe, 1937
OC.3-1938

Stem cup
Chinese, Ming Dynasty
Jiajing mark and period (嘉靖 1522-1566)
Porcelain decorated underglaze in blue
Given by Dr Sydney Smith, St. Catharine’s College
C.35-1978
Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Xuande mark and period (宣德 1426-35)
Hard-paste porcelain decorated with ‘an hua’ dragon inside and a dark blue glaze outside
Mrs Walter Sedgwick Bequest through The Art Fund
C.7-1968

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Jiajing mark and period (嘉靖 1522-1566)
Porcelain decorated in iron red enamel
Given by Mrs Walter Sedgwick through the National Art Collections Fund
C.12-1968

Cup stand with bracket-lobed rim
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644)
Hongwu period, late 14th century
Porcelain painted underglaze in copper red
Bequeathed by Wilfred A Evill
C.7-1963

Palace bowl
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Jiajing mark and period (嘉靖 1522-1566)
Porcelain, incised underglaze with a theatrical scene and enameled
Given by Dr Sydney Smith, St. Catharine’s College
C.37-1978
Third Shelf

Large bowl
Chinese, Ming Dynasty
Jiajing mark and period (嘉靖 1522-1566)
Porcelain, painted in underglaze blue
The Henry Reitlinger Bequest, 1950
C.719-1991

Wucai sectioned box with perforated lid
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Wanli mark and period
(萬曆 1573-1620)
Porcelain with underglaze blue and overglaze polychrome enamels in wucai style
Given by Mrs W.D. Dickson
C.10 & A-1929

Octagonal container and cover
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Wanli Period (萬曆 1573-1620)
Porcelain painted underglaze in blue with flowers, rocks and birds
The Henry Reitlinger Bequest, 1950
C.720 & A-1991
Bottom shelf

Incense burner with a wooden cover
Chinese, Yuan dynasty (1271-1368) Jun type, in the shape of an archaistic bronze ding with a wooden cover and an openwork jade lid
Oscar Raphael Bequest, 1941
O.79 & A-1946

Fountain

Chinese, Shiwan 石灣, near Canton 19th century Stoneware, red, coated in white slip and painted in coloured glazes
Purchased with the Glaisher Fund
C.51 & A-1954
Case 4.2

Top

Meiping vase
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), 16th century
Porcelain painted underglaze in blue

The Henry Reitlinger Bequest, 1950
C.723-1991

Large Charger

Chinese, Fujian province
Ming Dynasty (1368-1644) Jiajing mark and period (1522-66), c.1530
Porcelain painted underglaze in pale blue

Bequeathed by Dr Donald Thomas Kellaway
C.12-2002

Meiping vase

Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), 15th century
Porcelain painted underglaze in blue

Given by the Friends of the Fitzwilliam
C.1-1957
Second shelf

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), early 16th century
Porcelain with overglaze red, green and yellow enamels, four character mark in red enamel
Given by Sir Harry and Lady Garner
C.8-1973

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Hongzhi mark and period (弘治1488-1505)
hard-paste porcelain with yellow glaze
Given by Mrs Walter Sedgwick through The Art Fund
C.9-1968

Saucer dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Hongzhi Period (弘治1488-1505)
Porcelain, painted underglaze in blue and overglaze in yellow enamel
Purchased with the C J M Adie Fund
C.5-1955

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Zhengde mark and period (正德1506-1521)
Porcelain with Imperial yellow glaze
Given by the National Art Collections Fund in memory of Mrs Beatrice Nellie Stuart
C.3-1965
Saucer dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Hongzhi mark and period (弘治1488-1505)
Porcelain with Imperial yellow glaze
Sir Robert Hyde Greg, KCMG Bequest, 1953
C.57-1954

Third shelf
Vase
Chinese, Ming Dynasty (1368-1643)
Stoneware, decorated with fahua 法花 palette with turquoise blue, yellow, aubergine glaze
Bought with the Glaisher Fund
(Brangwyn collection of Chinese and Japanese pottery)
C.351-1934

Incense burner
Chinese, Ming Dynasty, Hongzhi period (弘治1488-1505)
Stoneware, incised and decorated with fahua 法花 palette with white, turquoise, yellow, aubergine and blue glaze
C.B. Marlay Bequest
C.70-1912

Wine ewer
Chinese, Ming Dynasty, Hongzhi period (弘治1488-1505)
Stoneware, incised and decorated with fahua 法花 palette with turquoise blue, yellow, aubergine on a turquoise-blue ground
Bought with Frances William Aston Fund
C.18-1947
Bowl
Chinese, Ming Dynasty (1368-1643)
Stoneware, incised and decorated with fahua 法花 palette with turquoise blue, yellow, aubergine on a turquoise-blue ground
Bought with the Glaisher Fund
(Brangwyn collection of Chinese and Japanese pottery)
C.95-1934

Bottom shelf

Garden seat
Chinese
Ming Dynasty (1368-1644)
Porcelain with applied lion masks, covered with deep blue glaze
Given by The Art Fund
C.15-1912

Vase
Chinese, Ming Dynasty
Hongwu nianhao and period (1368-1398)
Porcelain, incised under the base ‘Nei yung chih ch’i’ (內用製器 vessel for use within the imperial house)
Oscar Raphael Bequest, 1941
OC.85-1946

Garden seat
Chinese, Ming Dynasty (1368-1644)
16th century
Porcelain with applied lion masks, covered with deep blue glaze
Given by The Art Fund
C.16-1912
Case 4.3 Top shelf

Dish

Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), early 15th century
Porcelain painted underglaze in blue
Purchased with C J M Adie Fund
C.2-1956

Dish

Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Yongle Period (永樂 1403-1424)
Early 15th century
Porcelain painted underglaze in blue
Given by the Friends of the Fitzwilliam
C.3-1953

Second shelf

Guan jar

Chinese, Jingdezhen, Jiangxi province
Yuan Dynasty (1279-1368), mid 14th century
Porcelain painted underglaze in blue
Oscar Raphael Bequest, 1941
OC.93-1946

Stand

Chinese, Jingdezhen, Jiangxi province
Yuan Dynasty (1279-1368), mid 14th century
Porcelain painted underglaze in blue
Purchased with the University Grant and the Cunliffe Fund
C.5-1967
Jar and cover
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, mid 15th century but mark of Xuande Period (宣徳 1426-1435)
Porcelain painted underglaze in blue
Purchased with the Glaisher Fund
C.119 & A-1950

Third shelf

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty, Hongzhi mark and period (弘治 1488-1505)
Porcelain painted underglaze in blue
Given by Mrs Walter Sedgwick through The Art Fund
C.8-1968

Dish
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), Chenghua mark and period (成化 1465-1487) Porcelain painted underglaze in blue
Purchased with the Leonard D Cunliffe Fund
C.6-1967

Pilgrim flask
Chinese, Jingdezhen, Jiangxi province
Ming Dynasty (1368-1644), second half of 15th century
Porcelain painted underglaze in blue
Given by Sir Harry and Lady Garner
C.7-1973
Bowl
Chinese, Hutian, Jingdezhen, Jiangxi province
Yuan Dynasty (1279-1368)
Porcelain, with moulded design, *shufu* characters and *luanbai* glaze
Oscar Raphael Bequest, 1941
OC.81-1946

Stem cup
Chinese, Yuan Dynasty (1279-1368)
14th century
Porcelain incised with dragon inside the cup and covered with translucent glaze
Given by A. C. Edwards
OC.68-1936
Bottom shelf

Vase and cover
Chinese, Yuan Dynasty (1279-1368)
Second half of 14th century
Porcelain painted underglaze in blue
Oscar Raphael Bequest, 1941
OC.94 & A-1946

Vase
Chinese, Yuan Dynasty (1279-1368)
14th century
Porcelain painted underglaze in blue
Oscar Raphael Bequest, 1941
OC.100-1946

Double gourd shape vase
Chinese, Jingdezhen, Jiangxi Province
Ming Dynasty (1368-1644)
Late 15th-early 16th century
Porcelain painted underglaze in blue
Given by Dr J G Billington, in memory of his mother, through the Friends of the Fitzwilliam
C.2-1955
Case 5.1
Top shelf

Meiping vase
Chinese, Northern Song Period (960-1127) or Jin Dynasty (1115-1234), 12th-13th century
Stoneware, thrown, with sgraffito decoration of peony scrolls
Cizhou ware
Bequeathed by Sir Gervase Beckett Bt
OC.6-1937

Meiping vase
Chinese, Northern Song Period (960-1127) or Jin Dynasty (1115-1234), 12th-13th century
Stoneware, thrown, with sgraffito decoration of peony scrolls
Cizhou ware
Oscar Raphael Bequest
OC.72-1946

Vase
Chinese, Song dynasty (960-1279)
stoneware with floral sprays in varying shades of brown painted under a golden brown glaze
Cizhou ware
Oscar Raphael Bequest
OC.64-1946
Second shelf

Bowl
Chinese, Henan province
Song Dynasty (960-1279)
Stoneware with black glaze
Henan ware
Oscar Raphael Bequest, 1941
OC.67-1946

Bowl
Chinese, Henan province
Song Dynasty (960-1279)
Stoneware with dark glaze
Henan ware
Oscar Raphael Bequest, 1941
OC.69-1946

Bowl
Chinese, Yuan Dynasty (1279-1368)
13th-14th century
Stoneware, with black glaze inside. Red (iron-oxide) dashes have been painted into the glaze
Purchased with the Glaisher Fund
C.79-1934

Ewer and cover
Chinese, Southern China
Song Dynasty (960-1279)
Stoneware with dark brown splash glaze
Jian ware
Purchased with the Glaisher Fund
C.81 & A-1934
Third shelf

Jar with two loop handles
Chinese, Henan province
Song Dynasty (960-1279)
Stoneware with thick brownish-black glaze shot with splashes of green and brown
Northern ware
C J M Adie Bequest
C.53-1954

Tea bowl
Chinese, Fukian Province
Song Dynasty (960-1279)
Dark brown body with thick black glaze with “oil-spot” decoration in red. The numeral chi (7) is cut in the base. Jian ware
Oscar Raphael Bequest, 1941
OC.55-1946

Jar
Chinese, Henan province
Song Dynasty (960-1279)
Stoneware, covered in dark brown-black glaze
Henan ware
Oscar Raphael Bequest, 1941
OC.106-1946

Tea bowl
Chinese, Jizhou Kiln, Yonghezhen, Jiangxi province
Song Dynasty (960-1279)
Stoneware, brown-black ground decorated with a stencil with a spray of real leaves showing where a caterpillar has eaten a hole. Jizhouware
Oscar Raphael Bequest, 1941
OC.70-1946
Tea bowl
Chinese, Southern China
Song Dynasty (960-1279)
Stoneware, with hare’s fur glaze
Jian ware

Oscar Raphael Bequest, 1941
OC.62-1946
Fourth shelf

Tea bowl
Chinese, Fujian Province  
Song Dynasty (960-1279)  
Stoneware, with hare’s fur glaze  
Jian ware  
Purchased with the Glaisher Fund  
C.78-1934

Tea bowl
Chinese, Southern Chinese  
Song Dynasty (960-1279)  
Stoneware, with dark brown glaze  
Jizhou ware  
Purchased with the Glaisher Fund  
C.75-1934

Tea bowl
Chinese, Southern China  
Song Dynasty (960-1279)  
Stoneware, dark brown, mottled tortoiseshell glaze  
Jian ware  
Oscar Raphael Bequest, 1941  
OC.58-1946

Tea bowl
Chinese, Southern China  
Song Dynasty (960-1279)  
Stoneware, with dark brown splash glaze  
Jian ware  
Oscar Raphael Bequest, 1941  
OC.61-1946
Tea bowl
Japanese
By Kita Kazuaki (b. 1934), 1982
Stoneware, temmoku glazed, with gold and purple iridescence
Given by Professor Shingo Shibata
C.15-1982

Tea bowl
Japanese by Kita Kazuaki (b. 1934), 1982
Stoneware, temmoku glazed, with tortoiseshell and hare’s fur markings
Given by Professor Shingo Shibata
C.16-1982

Tea bowl
Chinese, Southern China
Song Dynasty (960-1279)
Stoneware, with dark brown glaze
Jian ware
Oscar Raphael Bequest, 1941
OC.59-1946

Bottom shelf
Vase
Chinese, Henan province
Song Dynasty (960-1279)
Stoneware with dark glaze, painted in iron-brown
Oscar Raphael Bequest, 1941
OC.107-1946

Vase with loop handles
Chinese, Song Dynasty (960-1279)
Stoneware with incised floral designs
Cizhou ware
Case 5.2
Top shelf

Wine bottle with four loop handles
Chinese, Yuan Dynasty (1279-1368)
14th century
Stoneware decorated in iron brown under translucent cream glaze
Cizhou ware
Purchased with the Glaisher Fund, 1934
C.60-1934

Meiping vase
Chinese, Song Dynasty (960-1279)
Stoneware, painted with dark stripes under translucent cream glaze
Cizhou ware
Bequeathed by Mrs Walter Sedgwick through The Art Fund 1968
C.5-1968

Vase with four loop handles
Chinese
Song Dynasty (960-1279) or later
Stoneware, painted with white and dark slip
Cizhou ware
Given by Oscar Raphael
C.35-1924
Second shelf

Jar
Chinese, Ming Dynasty (1363-1644)
14th or 15th century
Stoneware, painted and glazed: phoenix and bird
Cizhou ware
Given by Oscar Raphael
OC.63-1936

Jarlet
Chinese, Yuan Dynasty (1279-1368)
14th century
Stoneware, thrown, painted and glazed
Cizhou type
The Rev A V Valentine-Richards Bequest
C.22-1933

Vase
Chinese, Song Dynasty (960-1279)
Late 13th century
Stoneware with sgraffito decoration
Cizhou ware
Oscar Raphael Bequest, 1941
OC.83-1946

Jar
Chinese, Song Dynasty (960-1279)
Stoneware, slip-coated and painted in dark
Cizhou ware
Purchased with the Glaisher Fund
C.91-1934
Third shelf

Bowl
Chinese, Song Dynasty (960-1279)
Stoneware with blue glaze
Jun ware
Given through The Art Fund
C.14-1912

Plate
Chinese, Song Dynasty (960-1279)
Stoneware with blue glaze
‘Splashed’ Jun ware
Oscar Raphael Bequest, 1941
OC.77-1946

Bowl
Chinese, Jin Dynasty (1115-1234)
Stoneware, thrown and covered with thick blue-grey glaze
Jun ware
Purchased with the Glaisher Fund
C.64-1934

Dish
Chinese, Song Dynasty (960-1279)
Stoneware, with lavender blue glaze
Jun ware
Bequeathed by E Maurice B Ingram
OC.1-1942
Bulb bowl
Chinese, Yuan Dynasty (1279-1368)
Stoneware, moulded with lobed edges and resting on three feet, blue glaze. The numeral ‘qi’ (seven 七) is incised on the base
Jun ware
Oscar Raphael Bequest, 1941
OC.74-1946

Fourth shelf

Ruyi septre
Chinese, 17th-18th century
Steatite, engraved and enameled
Oscar Raphael Bequest, 1941
OC.73-1946

Bowl
Chinese, Jin Dynasty (1115-1234)
Probably 13th century
Stoneware, slip-coated, glazed and painted in enamels
Cizhou ware
Purchased with the Glaisher Fund
C.93-1934

Octagonal pillow
Chinese, probably Yuxian Kilns, Henan Province
Jin Dynasty (1115-1234)
Stoneware, slab-built, slipped and painted in iron black, with combed sgraffito details under clear glaze with opalescent patches.
Cizhou ware
Given by the National Art Collections Fund
C.10-1912
Bowl
Chinese, Jin Dynasty (1115-1234)
Probably 13th century
Stoneware, slip-coated, glazed and painted in enamels
Cizhou-type
Purchased with the Glaisher Fund
C.94-1934

Bowl
Chinese, Song Dynasty (960-1279)
Stoneware, incised and combed white slip decoration in the form of a flower
Cizhou ware
Given by Oscar Raphael
OC.65-1936

Bottom shelf
Vase
Chinese, Ming Dynasty (1368-1644)
14th or early 15th century
Stoneware, slip-coated and painted in brown
Cizhou ware
The Rev A V Valentine-Richards Bequest
C.19-1933

Domed cylindrical box and cover
Chinese, Ming Dynasty (1368-1644)
Probably 16th century
Stoneware, thrown and turned, white slip painted in iron black under clear glaze
Cizhou ware
The Henry Reitlinger Bequest, 1950
C.621 & A-1991
Deep bowl

Chinese, possible Yuan dynasty (1280-1368)
Stoneware, cut and incised with peony scrolls under clear glaze

The Henry Reitlinger Bequest, 1950
C.616-1991
Case 6.1

Song dynasty (960-1279)

During the Song dynasty a new institution sprang up throughout China, the tea house, where people from all levels of society could seek refreshment and relaxation with their friends over tea.

Song dynasty people favoured black-glazed Jian ware tea bowls with hare’s fur markings. This was because ‘whipped tea’ was white in colour when infused, and this colouring made it easier to discern the tea powder in the bowl. A companion to the tea bowl was the bowl stand, which appears to have been a commonly-used utensil throughout this period. The major Song wares such a Ding ware with its ivory-white glaze, Jizhou ware with its ingenious appliqué and resist motifs, and Longquan ware with its jade-like celadon glaze, each bought to the tea ware of the period its unique quality of glaze or decoration.
Top shelf

Funerary jar and cover
Chinese, probably Zhejiang province
Song Dynasty (960-1279), 11th century
Stoneware, with thin, crackled celadon glaze
Given by Dr W M Tapp
C.45 & A-1932

Vase
Chinese, Zhejiang province
Song Dynasty (960-1279), 10th century
Stoneware, incised and glazed Yue ware
Oscar Raphael Bequest, 1941
OC.50-1946

Funerary jar and cover
Chinese, probably Zhejiang province
Song Dynasty (960-1279)
Stoneware with incised and carved decoration under thin, crackled celadon glaze
Given by Dr W M Tapp
C.46 & A-1932
Second shelf

Circular box and cover of double lotus form
Chinese, probably made at Shanglinhu 上林湖
Yuyao xian 餘姚縣, Zhejiang province
Tang Dynasty (618-906), 10th century
Stoneware with relief decoration of lotus petals
Yue ware
Oscar Raphael Bequest, 1941
OC.24 & A-1946

Jar with loop handles
Chinese, Western Jin Period (265-317)
Stoneware with thin green glaze
Yue ware
Given by the late Sir Alan and Lady Barlow
C.8-1970

Circular box and cover of chrysanthemum form
Chinese, Tang Dynasty (618-906) or
Five Dynasties (907-960)
Grey stoneware with thin celadon glaze
Yue ware
Oscar Raphael Bequest, 1941
OC.120 & A-1946

Lobed dish
Chinese, Tang Dynasty (618-906) or later
Stoneware covered with opaque grey-green celadon glaze. The base is recessed and displays three prominent spur marks
Bequeathed by Mrs Walter Sedgwick through The Art Fund
C.4-1968
Third shelf

Dish
Chinese, Southern Song Period (1127-1279)
Dark stoneware, with blue-grey celadon glaze
with irregular brown crackle pattern
Guan ware
Purchased with the Miss D Milton Fund and with a Grant-in-Aid from the Victoria and Albert Museum
C.6-1978

Eight-fold foliate dish
Chinese, Ming Dynasty (1368-1644)
late 15th or early 16th century
Stoneware, with grey crackled glaze
Gilt metal rim
Given by Dr Sydney Smith, St. Catharine’s College
C.17-1978

Dish
Chinese, Qing dynasty
17th or 18th century
Stoneware with cracked glaze
Guan ware type
Bequeathed by Mrs Walter Sedgwick through The Art Fund
C.6-1968

Incense burner
Chinese, Song Dynasty (960-1279)
12th century
Light grey porcelain covered with celadon glaze
Longquan ware
Oscar Raphael Bequest, 1941
OC.32-1946
Bowl in the form of a lotus leaf
Chinese, Song Dynasty (960-1279)
Stoneware with incised decoration
Longquan ware
Oscar Raphael Bequest, 1941
OC.44-1946

Mallet-shaped vase with phoenix handles
Chinese, Song Dynasty (960-1279)
12th-13th century
Stoneware covered with celadon glaze
Longquan ware
Oscar Raphael Bequest, 1941
OC.53-1946

Bowl
Chinese, Yuan Dynasty (1279-1368)
One of six bowls found in a bone heap close to Beijing on the site of an old Mongol city, circa 1923
Stoneware, covered with celadon glaze
Oscar Raphael Bequest, 1941
OC.80-1946

Arrow vase
Chinese, Song Dynasty (960-1279)
Light grey stoneware covered with celadon glaze
Longquan ware
Given by Bernard Rackham MA through The Art Fund
C.16-1926

Vase with archaic handles
Japanese, Suwa Sozan 1852-1922
Porcelain with archaic dragon handles and celadon glaze
Fourth shelf

Bowl
Thai, 13th/14th century
Stoneware, incised with vertical striations from the rim to foot-rim and covered in a crackled sea green glaze
Given by Mrs. Eumorfopoulos
OC.9-1940

Bowl
Thai, 14th/15th century
Stoneware, incised and combed, with a greenish-grey celadon glaze
Purchased from the Turner Fund
C.19-1980

Bowl and cover
Chinese, 18th century
Stoneware decorated with floral motifs and celadon glaze. The mounts is neo-Louis XVI style of c.1870-80 resemble those made by the Barbedienne Company in Paris
C.B. Marlay Bequest
MAR.C.75-1912

Bowl
Vietnamese, 14th/16th century
Stoneware, with soft opaque celadon glaze.
A ruffled edged cover incised with petal patterns
Oscar Raphael Bequest, 1941
O.126 & A-1946
Dish
Vietnamese, 12th/14th century
Stoneware, decorated with moulded patterns on the interior and radiating petals in the centre of dish
Bequeathed by Mrs. Walter Sedgwick through The Art Fund C.13-1968

Bottom shelf
Fluted dish
Chinese, Yuan (1279-1368) or Ming Dynasty (1368-1644)
Thick stoneware incised with a lotus under celadon glaze
Longquan ware
Reginald Cory Bequest OC.3-1936

Long necked bottle
Japanese
Edo Period (江戶時期 1615-1868)
18th century
Stoneware with celadon glaze
Given by the family of Dr Alec Hyatt King in his memory C.16-1995

Dish with dragon in relief
Chinese, Yuan Dynasty (1279-1368)
Thick stoneware, moulded and incised: dragon in the centre and lotus petal on the back
Longquan ware
Purchased with the Percival Fund C.1-1960
Case 6.2

Song dynasty (960-1279)

The Song dynasty was the golden age of Chinese ceramics. Its kiln industry thrived to an intensity that found no equal in the entire history of China.

Song ceramics can be divided into two major categories: official wares and popular wares. Official wares produced by the renowned kilns of Ru, Ge, Ding, Jun and Guan are characterized by a plain and unadorned surface to reflect the Song pursuit of literary elegance. They were made exclusively for the social elite. In contrast, popular wares, produced by innumerable private kilns throughout China, carried a rich variety of vivid and bold decoration that appealed to the common people.
Top shelf

Meiping vase
Chinese, found on the site of Zhuluxian (Zhili)
Northern Song Dynasty (960-1127)
Stoneware with cream glaze
Ding type
Oscar Raphael Bequest, 1941
OC.29-1946

Ewer
Chinese, found on the site of Zhuluxian (Zhili)
Song Dynasty (960-1279)
Stoneware with cream glaze
Ding type
Oscar Raphael Bequest, 1941
OC.27-1946

Funerary vase and cover
Chinese, Southern Song Dynasty
c.13th-14th century
Stoneware, with twelve applied figures, which are believed to be the deities of the zodiac
Qingbai type
Given by the Friends of the Fitzwilliam
C.20 & A-1927
Second shelf

Bowl
Chinese, Song Dynasty (960-1279)
Stoneware, incised and glazed: lotus design.
Bronze rim
Ding ware

Oscar Raphael Bequest, 1941
OC.42-1946

Saucer
Chinese, Song Dynasty (960-1279)
Stoneware, finely incised with lotus flowers and leaves. The rim mounted with a copper band
Ding ware

Oscar Raphael Bequest, 1941
OC.34-1946

Jar and cover
Chinese, Song Dynasty (960-1279)
Stoneware, incised and glazed
Ding type

Oscar Raphael Bequest, 1941
OC.49 & A-1946

Wine-ewer and cover
Chinese, Liao Dynasty
c. late 10th or early 11th century
Porcelain with white glaze. The glazed base has grit adhering near the well-cut foot-ring

Oscar Raphael Bequest, 1941
OC.33 & A-1946
Vase
Chinese, Song Dynasty (960-1279)
Porcelain, covered with a white slip and glazed
Ding ware

Oscar Raphael Bequest, 1941
OC.30-1946

Saucer
Chinese, Song Dynasty (960-1279)
Probably 13th century
Stoneware, incised and glazed: two fish among waves. Bronze rim
Ding ware

Oscar Raphael Bequest, 1941
OC.37-1946

Dish
Chinese, Song Dynasty (960-1279)
Stoneware, with moulded decoration of lotus with waves and fish. Bronze rim
Ding ware

Oscar Raphael Bequest, 1941
OC.35-1946
Third shelf

Stem-cup with dragon handles
Chinese, Song Dynasty (960-1279)
Porcellanous body covered with a bluish green glaze. The origin of this shape was in silver and similar cups were made in jade
Qingbai ware

Oscar Raphael Bequest, 1941
OC.71-1946

Vase
Chinese, Probably Song Dynasty (960-1279)
Porcellanous ware, fawn coloured body with crackled ivory glaze

Purchased with the Glaisher Fund, 1934
C.96-1934

Ovoid lobed vase with flaring mouth and foot
Chinese, Northern Song Dynasty (960-1127)
Porcelain, thrown, incised and Yingqing glazed
Qingbai ware

Given by G St G M Gompertz, CBE, in memory of his wife Elizabeth
C.63-1992

Bowl
Chinese, Henan Province
Song Dynasty (960-1279)
Stoneware, incised and glazed: floral
Qingbai ware

Oscar Raphael Bequest, 1941
OC.54-1946
Stem-bowl
Chinese, Northern Song Dynasty (960-1127)
Porcelain, thrown and finely incised with ‘invisible’ decoration under clear glaze
Qingbai ware

Given by G St G M Gompertz, CBE, in memory of his wife Elizabeth C.64-1992

Hexagonal bowl
Chinese, Song Dynasty (960-1279)
Stoneware, incised with a lotus and covered with a green celadon glaze
Qingbai ware

Purchased with the Glaisher Fund C.57-1934

Bowl
Chinese, Henan Province
Song Dynasty (960-1279)
Porcelain, incised with two fish
Qingbai ware

Oscar Raphael Bequest, 1941 OC.47-1946
Fourth shelf

Six-lobed bowl
Chinese, Song Dynasty (960-1279)
Grey stoneware covered with brownish-green crackled glaze
Northern Celadon ware
Oscar Raphael Bequest, 1941
OC.28-1946

Dish
Chinese, Song Dynasty
Southern Song Period (1127-1279)
Stoneware, incised, combed and glazed: peony and leaves
Northern Celadon ware
Oscar Raphael Bequest, 1941
OC.51-1946

Bowl
Chinese, Song Dynasty (960-1279)
White stoneware covered with incised decoration and brownish-green crackled glaze
Northern Celadon ware
Oscar Raphael Bequest, 1941
OC.56-1946

Dish
Chinese, Song Dynasty (960-1279)
Grey stoneware with incised and combed decoration and brownish-green crackled glaze
Northern Celadon ware
Oscar Raphael Bequest, 1941
OC.23-1946
Bowl
Chinese, Song Dynasty (960-1279)
Stoneware covered with celadon glaze
Northern Celadon ware
Purchased with the Glaisher Fund
C.69-1934

Bottom shelf

Vase
Chinese, Shaanxi province
Song Dynasty (960-1279)
Stoneware, incised and glazed
Northern Celadon type
Oscar Raphael Bequest, 1941
OC.65-1946

Dish
Chinese, Song Dynasty (960-1279)
Stoneware, moulded, incised, and glazed: two fish within a band of waves. Metal rim
Ding ware
Oscar Raphael Bequest, 1941
C.72-1934

Vase
Chinese, Song Dynasty (960-1279)
Stoneware, incised, combed and glazed
Northern Celadon type
Oscar Raphael Bequest, 1941
OC.66-1946
Tang dynasty (618-906)

The Tang dynasty was the period when the Chinese empire occupied its largest territories, including control of present day Korea and Manchuria, central Asia and southeast Asia.

Many types of Tang stoneware have been found at numerous kiln sites. The Tang transparent white glaze was achieved by washing the body with a very thin slip to smooth and whiten the surface before application of the glaze. Tang lead-glazed earthenware is known in China as sancai (three colours) wares. Much of this ware has straw-white, amber and green glazes, but the Tang dynasty also saw the introduction of a cobalt-blue lead glaze in the second half of the 7th century. The Tang sancai glazes were fired at a low temperature. This low-firing glaze begins to melt at 650°C and gives good quality lead glazes up to about 1000°C – providing a useful transparent base for the various sancai colours.
Top shelf

Mortuary vase
Chinese, Henan or Hebei ware
Tang Dynasty (618-906), 8th century
Hard white earthenware Kailasa vase with transparent colourless glaze
Oscar Raphael Bequest, 1941
OC.20-1946

‘Myriad Year’ (*wan nian* 萬年) jar
Chinese, Tang Dynasty (618-906)
Porcellanous ware
Purchased with the Glaisher Fund
C.50-1934

Amphora with dragon handles
Chinese, north-east zone
Tang Dynasty (618-906)
Buff earthenware, thrown, modelled and assembled with clear glaze
Henry Reitlinger Bequest, 1950
C.608-1991
Second shelf

Phoenix-head ewer
Chinese, Tang Dynasty (618-906)
8th century
Buff earthenware, mould formed, with relief panels and three-colour lead glazed
Purchased with the Glaisher Fund
C.48-1934

Tripod - fu
Chinese, Henan or Shaanxi ware
Tang Dynasty (618-906)
Earthenware with three-colour lead glaze
Purchased with the Glaisher Fund
C.52-1934

Funerary jar
Chinese, Tang Dynasty (618-906)
Earthenware with three-colour lead glaze
Purchased with the Glaisher Fund
C.51-1934

Funerary amphora with dragon handles
Chinese, Henan or Shaanxi ware
Tang Dynasty (618-906)
Earthenware with lead glaze
Purchased with the Glaisher Fund
C.49-1934
Third shelf

Spheroidal pot
Chinese, Tang Dynasty (618-906), 8th century
Earthenware, with white slip, lead glaze stained with copper and iron, applied over wax resist.
Part of a funerary set
The Rev A V Valentine-Richards Bequest
C.9-1933

Bulbous jar
Chinese, Henan or Shaanxi ware
Tang Dynasty (618-906), 8th century
White earthenware with applied mouldings, polychrome lead-glazed
Henry Reitlinger Bequest, 1950
C.609-1991

Bowl
Chinese, Tang dynasty (618-907)
Stoneware, painted in abstract design in green and brown straw glaze
Changsha ware
Purchased with the Maud Ochs Fund
C.20-2008

Small bowl
Chinese, Tang Dynasty (618-906), 8th century
Earthenware with white slip and lead glaze stained with copper and iron
Part of a funerary set
The Rev A V Valentine-Richards Bequest
C.10-1933
Incense burner on five feet
Chinese, Tang Dynasty (618-906)
Earthenware with three-colour lead glaze
Purchased with the Glaisher Fund
C.53-1934

Jar
Chinese, Tang Dynasty (618-906)
Earthenware with lead glaze
Given by George Eumorfopolous
C.1-1919

Fourth shelf
Bowl
Chinese, Liao Dynasty (907-1125)
Stoneware, amber-glazed
Spur marks inside from stacked firing
Oscar Raphael Bequest, 1941
OC.26-1946

Lamp formed as a goose
Chinese, Liao Dynasty (907-1125)
Earthenware, moulded with green lead glaze
Funerary ware
Oscar Raphael Bequest, 1941
OC.16-1946

Saucer
Chinese, Liao Dynasty (907-1125)
Earthenware, moulded, with green lead glaze
Oscar Raphael Bequest, 1941
OC.17-1946
Ewer
Chinese, Liao Dynasty (907-1125)
Stoneware, in the form of a human-headed fish-dragon, cover with transparent glaze over white slip
Oscar Raphael Bequest, 1941
OC.89-1946

Bottom shelf

Altar dish with lion masks
Chinese, early Tang Dynasty (618-906)
Gilt-bronze, cast, functioned as part of incense burner
Bequeathed by E Maurice B Ingram, 1941
O.3-1942

Tomb brick with warrior in high relief
Chinese, Tang Dynasty (618-906), 7th century
Grey earthenware, modeled and incised with traces of cold pigment
Henry Reitlinger Bequest, 1950
C.589-1991
Case 7.2
Top shelf

Tomb guardian trampling down demon
Chinese, Tang Dynasty (618-906)
Earthenware, moulded with white cold paint coating and black ink details

Bequeathed by Henry Scipio Reitlinger, 1950
C.588-1991

Tomb ornament
Chinese, Henan or Shaanxi ware
Tang Dynasty (618-906)
Earthenware with green and cream lead glaze
Tomb door knocker of a horned monster biting on a ring

Louis C G Clarke Bequest, 1960
C.101-1961

Tomb guardian
Chinese, Tang Dynasty (618-906)
Earthenware, moulded, partially lead glazed in green and tan, cold-painted details

Bequeathed by Henry Scipio Reitlinger, 1950
C.594-1991
Second shelf

Storage jar and cover
Chinese, Tang dynasty (618-907)
Earthenware, thrown and clear glazed
Lent by Mrs Helen H.L. Whittow (née Malcolm)
M.L. 21 A & B-1992

Tripod offering dish
Chinese, Tang Dynasty (618-906)
Stoneware coated with white slip and clear glazed
Bequeathed by Dr R E D Harvey-Samuel
C.78-1992

Bowl
Chinese, North-eastern kilns
Tang Dynasty (618-906), 8th-9th century
Porcellaneous bowl with transparent glaze
Oscar Raphael Bequest, 1941
OC.21-1946

Bowl on a high foot
Chinese, found 60 miles north of Keifeng 開封
Tang Dynasty (618-906)
Porcellaneous, ding ware type
Oscar Raphael Bequest, 1941
OC.22-1946

Stemmed incense burner
Chinese, Tang dynasty (618-907)
Stoneware with straight-sided cup-like form and covered with a translucent pale cream glaze
Lent by Mrs Helen H.L. Whittow (née Malcolm)
M.L. 29-1992
Third Shelf

Tea bowl
Chinese, Tang Dynasty (618-906)
Marbled earthenware with transparent yellow lead glaze
Oscar Raphael Bequest, 1941
OC.14-1946

Bowl
Chinese, Tang Dynasty (618-906)
The marbled earthenware body is covered with transparent green lead glaze
Oscar Raphael Bequest, 1941
OC.15-1946

Tripod dish
Chinese, Tang Dynasty (618-906), 8th century
Buff earthenware with lead glaze and impressed floral design
Oscar Raphael Bequest, 1941
OC.18-1946

Tripod dish with deeply indented foliate rim
Chinese, Henan ware
Tang Dynasty (618-906), 8th century
Marble earthenware with transparent yellow lead glaze
Given by Oscar Raphael
OC.2-1937
Bottom shelf

Lozenge-shaped tile
Chinese, from Xiudingsi progoda, Anyang, Henan
Tang Dynasty (618-906), c.870 AD
Dark grey earthenware, moulded with demon wrestling serpent

Henry Reitlinger Bequest, 1950
C.591-1991
Case 7.3

Top Shelf

Male figure
Chinese, Tang Dynasty (618-906)
Earthenware, mould made
Oscar Raphael Bequest, 1941
OC.11-1946

Second Shelf

Figure of a mounted horseman
Chinese, Tang Dynasty (618-906)
White earthenware, mould made, covered in a white slip and glazed in off-white
Perhaps he once held leather reins
Given by Oscar Raphael
C.19-1927

Third Shelf

Male figure holding a bowl
Chinese, Tang Dynasty (618-906)
Earthenware, mould made, glazed
Reginald R. Cory Bequest
OC.64-1936

Figure of a Bactrian camel
Chinese, Tang Dynasty (618-906)
White earthenware, unglazed, moulded and covered in a white slip
Given by The Friends of the Fitzwilliam
C.30-1912

Bottom Shelf

Figure of a horse
Chinese, Tang Dynasty (618-906)
Earthenware
Bequeathed by Louis C G Clarke, 1960
C.102-1961
Han dynasty (206BC-AD220)

After the unification of China by the First Emperor of Qin in 221 BC, burial features changed dramatically in China. These included tombs that were carved horizontally into rocky mountains with long tomb passages leading to different functional chambers. These were different from the vertical pit tombs used in earlier periods. Another new feature was the burial of a large number of terracotta warriors inside the tombs to protect or serve the owners in the afterlife. There was also a change in the repertory of bronze vessels, and an increase of utensils in daily use, and models made of earthenware.

Three main types of lead glaze were used on Han funerary wares: a transparent glaze (light orange-brown over the reddish earthenware clay), a darker toffee-brown glaze coloured with oxide, and various copper-greens. All three colours were reminiscent of bronze in its various stated of patination, and early Han lead-glaze vessels often followed the shapes of Han bronzes.
Case 7.4

Top shelf

Vase with applied mask
Chinese, Han Dynasty
Western Han Period (206 BC-8 AD)
Lead-glazed earthenware
Bequeathed by Miss M Furlonge
C.3-1974

Vase - *hu* 壺
Chinese, Han Dynasty (206 BC-220 AD)
Lead-glazed earthenware
Oscar Raphael Bequest, 1941
OC.6-1946

Second shelf

Funerary cooking pot with duck’s head handle
Chinese, Han Dynasty (206 BC-220 AD)
Lead-glazed earthenware
The Rev A V Valentine-Richards Bequest
C.8-1933

Funerary vase (*hu* 壺) with *Taotie* mask ring handles
Chinese, Han Dynasty (206 BC-220 AD)
Red earthenware, thrown and cut, with applied moulded detail, copper green lead glaze, now partly iridescent
Purchased with the Glaisher Fund
C.45-1934

Funerary vessel of *Ding* form
Chinese, Han Dynasty (206 BC-220 AD)
Lead-glazed earthenware, showing burial iridescence
Third shelf

Mirror

Chinese, 3rd century BC
Bronze, cast with a small fluted central boss and decorated with intertwined dragons
Oscar Raphael Bequest, 1941
O.195-1946

Mirror

Chinese, 1st century AD
Bronze, cast with a large central boss and decorated with tigers, dragons and Queen Mother of the West, an immortal
Oscar Raphael Bequest, 1941
O.206-1946

Mirror

Chinese, 2nd century BC
Bronze, cast with a large central boss and decorated with animals of four directions
Oscar Raphael Bequest, 1941
O.202-1946

Mirror

Chinese, Tang Dynasty (618-906)
Bronze, cast, decorated with animals of the sea and grapes (*hai shou pu tao* 海獸葡萄鏡), with a black and green patina
Given by the nephew of the late Frederick Behrens
O.2-1945
Mirror
Chinese, Tang Dynasty (618-906)
Bronze, cast, decorated with phoenix
Bequeathed by Mrs Walter Sedgwick through The Art Fund O.4-1968

Mirror
Chinese, 2nd century BC
Bronze, cast and decorated with dots and lines to represent stars and clouds
Given by the Friends of the Fitzwilliam Museum O.2-1970

Bottom shelf
Cocoon jar
Chinese, central zone
Western Han Dynasty (206 BC- AD 8)
Earthenware, thrown, turned, assembled and burnished. Indistinctly inscribed Chinese characters inside the foot
Henry S Reitlinger Bequest 1950 C.603-1991
Case 7.5

Top shelf

Jar with two loop handles
Chinese, Western Jin (265-317)
4th century
Stoneware
Given by Frank Brangwyn RA
C.5-1935

Wine vessel or *hu* 壺
Chinese, Zhou Dynasty
Warring States Period (475-221 BC)
Earthenware, unglazed, with a dressing of blackish clay which has been polished
Oscar Raphael Bequest, 1941
OC.5-1946
Second shelf

Vase and cover
Chinese, probably near Luoyang 洛陽 Henan 河南 Han Dynasty, Western Han Period (206 BC-8 AD)
Earthenware, unglazed, formerly cold painted in polychrome imitation of inlaid bronze
Given by Oscar Raphael
C.33 & A-1924

Beaker with large openwork monster handles
Chinese, Zhou Dynasty
Warring States Period (475-221 BC)
Earthenware, unglazed, burnished black with dragon body and bird head
Oscar Raphael Bequest, 1941
OC.4-1946

Jar with loop handles
Chinese, Shoo Chou 壽州 in Anhui 安徽
3rd or 4th century AD
Yue ware (protoporcelain) with traces of glaze
Given by Oscar Raphael FSA
C.34-1924
Third shelf

Crouching feline dragon
Chinese, Possibly Han (206 BC-220 AD) or Late Zhou (11th century BC-256 BC)
Earthenware, with uneven grey surface
Lent by Helen H L Whittow (née Malcolm)  
L.10-1992

Hill jar
Chinese, Han Dynasty (206 BC-220 AD)
Earthenware, moulded, with copper-stained lead glaze, now iridescent. The hill shaped cover is lacking
Funerary ware
Purchased with the Glaisher Fund  
C.47-1934

Dragon
Chinese, Wei Dynasty (386-581)
Earthenware, solid, with traces of a white slip and red and black paint. It recalls the bas relief images in Han tombs
Bequeathed by Mrs Walter Sedgwick through The Art Fund  
C.3-1968
Fourth shelf

Female figure on a horse
Chinese, Northern Dynasty (557-589)
Earthenware, mould made

Oscar Raphael Bequest, 1941
OC.8-1946

Seated dog
Chinese, Tang Dynasty (618-906)
Said to have been excavated at Luoyang, Henan Province, and possibly imported
Bronze, cast and painted

Oscar Raphael Bequest, 1941
OC.210-1946

Male figure on a horse
Chinese, Northern Dynasty (557-589)
Earthenware, mould made and covered in a white slip

Oscar Raphael Bequest, 1941
OC.9-1946

Head of a horse
Chinese, Han Dynasty (206 BC-AD220)
Jade, carved, drilled and polished

Oscar Raphael Bequest, 1941
OC.20-1946

Horse’s head
Chinese, The Six Dynasties (220-589)
Earthenware made from two moulds, joined and seamed

Bequeathed by E Maurice B Ingram
OC.4-1942
Cock
Chinese, Wei Dynasty (386-581)
Earthenware, with the remains of red pigment

Oscar Raphael Bequest, 1941
OC.12-1946

Bottom Shelf
Watch dog
Chinese, Han Dynasty (206 BC-220 AD)
Earthenware, hollow moulded once covered with dark green lead glaze

Given by Oscar Raphael
C.7-1931

Tomb tile
Chinese, said to have come from a tomb at Ch’in T’sun 金村, Loyang 洛陽 in Honan 河南
Han Dynasty (206 BC-220 AD)
Earthenware, unglazed

Bequeathed by Mrs Walter Sedgwick through The Art Fund
C.2-1968

Tomb figure of a dog
Chinese, Han Dynasty (206 BC-220 AD)
Earthenware, hollow moulded, once covered with green lead glaze

Bequeathed by Dr R E D Harvey-Samuel
C.77-1992
Case 8.1

Chinese bronzes

Chinese bronzes were cast using alloys, of copper and tin, and sometimes also lead; they were heated to a liquid state and then poured into ceramic moulds in the shape of the piece required. Bronze vessels are a bright gold in colour when polished. Recent excavations make it clear that bronzes should be seen in sets. Both early inscriptions on bronze vessels and later poems suggest that these vessels were used in banquets at which food and wine were offered to the ancestors.

Family ceremonies that involved both the living and the dead were important in ancient Chinese society. The dead remained an integral part of everyday society, and required the same kind of attention given to living members of the family. The rituals were a show of respect to the dead, and were performed to ensure that deceased ancestors would help their descendents by interceding on their behalf with the gods or spirits.
Top shelf

Ritual wine vessel - *gu* 瓶
Chinese, Shang Dynasty
12th-11th century BC
Bronze, cast with *taotie* motif
Bequeathed by E M B Ingram
O.2-1941

Ritual wine vessel - *jue* 爵
Chinese, Shang Dynasty
12th-11th century BC
Bronze, cast with *taotie* motifs
Given by Lady Barlow
O.3-1969

Ritual food vessel - *gui* 簋 - with dragon’s head handles
Chinese, Shang Dynasty
12th-11th century BC
Bronze, cast, with *taotie* masks
Bequeathed by E M B Ingram
O.3-1941

Second shelf

Dagger with an ibex head butt
Chinese
Shang Dynasty, 12th-11th century BC
Bronze
Oscar Raphael Bequest, 1941
O.205-1946
Ritual food vessel - *yu* - on four legs with claws
Chinese, Early Western Zhou Dynasty
11th century BC
Bronze, cast in the form of two owls back to back
Oscar Raphael Bequest, 1941
O.186-1946

Cover for a bowl with lug and ring-handle
Chinese, Zhou Dynasty
3rd-4th century BC
Bronze, cast and decorated with nielloed scrolls
Given in memory of Frederick Behrens by his nephews
O.1-1945

Third shelf

Mask
Chinese
Warring States Period, 4th century BC
Bronze inlaid with gold and silver wire
Oscar Raphael Bequest, 1941
O.11-1947

*Taotie* mask as a harness buckle
Chinese
Eastern Zhou Period, 7th-6th century BC
Bronze
Oscar Raphael Bequest, 1941
O.219-1946

Flying goose
Chinese
Han Dynasty (206 BC-220 AD)
Bronze
Belt hook 帶鉤 in the form of a taotie mask
Chinese, Han Dynasty
2nd-1st century BC
Bronze, cast with traces of gilt
Oscar Raphael Bequest, 1941
O.215-1946

Mask
Chinese
Warring States Period, 4th century BC
Bronze
Oscar Raphael Bequest, 1941
O.191-1946

Belt hook
Chinese, Warring States Period
4th-3rd century BC
Bronze and silver inlaid with jade and turquoise
Oscar Raphael Bequest, 1941
O.194-1946

Belt hook
Chinese, Warring States Period
4th-3rd century BC
Bronze inlaid with gold and turquoise
Oscar Raphael Bequest, 1941
O.200-1946
Ritual food vessel - ding 鼎
Chinese, Eastern Zhou Dynasty
6th-5th century BC
Bronze, cast and decorated with bands of stylised scrolled dragons
Bequeathed by Mrs E M B Ingram, 1941
O.1-1942

Globose lobed cup
Chinese, probably early Western Zhou Period
(c.1065-771 BC)
Bronze, cast, the single handle with bovine taotie mask
Lent by Mrs Helen H L Whittow (née Malcolm)
M.L.2-1992

Ritual food vessel - ding 鼎
Chinese, Shang Dynasty
12th-11th century BC
Bronze, cast, with black inlay and taotie masks
Two legs appear to be later replacements
Bequeathed by E M B Ingram
O.1-1941
Case 8.2

Top shelf

Chariot jingle
Chinese, Eastern Zhou Period, 5th-3rd century BC
Bronze

Oscar Raphael Bequest, 1941
O.218-1946

*Taotie* mask with loops for attachment
Chinese, Western Zhou Period
9th-7th century BC
Bronze

Lent by Mrs Helen H L Whittow (née Malcolm)
M.L.5-1992

Fitting for a chariot pole
Chinese
Warring States Period, 4th century BC
Bronze

Oscar Raphael Bequest, 1941
O.199-1946

Mask
Chinese
Western Zhou Period, 9th-7th century BC
Bronze

Oscar Raphael Bequest, 1941
O.189-1946
Fitting for a chariot pole
Chinese, Early Western Zhou Period
Late 11th-early 10th century BC
Bronze
Bequeathed by E M B Ingram, 1941
O.2-1942

Second shelf

Taotie escutcheon with ring
Chinese, Eastern Zhou Period
3rd century BC
Bronze with green and brown patina and some encrustation
Lent by Mrs Helen H L Whittow (née Malcolm)
M.L.4-1992

Ceremonial axe-head
Chinese
Zhou Dynasty, 5th-3rd century BC
Bronze
Oscar Raphael Bequest, 1941
O.192-1946

Figure of a crouching deer
Sino-Siberian (Ordos)
Eastern Zhou Period, 5th-4th century BC
Bronze
Oscar Raphael Bequest, 1941
O.12-1947

Handle for a bell
Chinese
Eastern Zhou Period, 5th century BC
Bronze
Oscar Raphael Bequest, 1941
O.196-1946
Third shelf

Ritual water vessel *pan* 盤

Chinese, Western Zhou Dynasty, 10th century BC Bronze, cast and inscribed

“The first month, third quarter, day ‘yi wei’. The King was in Zhou (his capital). Zhou Shih (an official) honoured Shou Gong with his appointment to office. Shou Gong assisted Zhou Shih in performing the ‘lo’ rite with great splendour. Zhou Shih bestowed on him a roll of silk, five carpets of grass cloth, two curtains of grass cloth, a horse, three coverings of felt, three pairs of shoes of twisted hemp, three strings of jade. Shou Gong extolled Zhou Shih’s gifts and commemorated the occasion by making a sacred vessel for his ancestor ‘yi’

May his descendants forever without decline treasure it in use for sacrifice”

Bequeathed by Mrs Walter Sedgwick through The Art Fund O.1-1968

Ritual wine vessel - *gong* 觀 - and spoon

Chinese, Henan province
Early Western Zhou Dynasty,
late 11th-early 10th century BC
Bronze, cast, with *taotie* ornament

Oscar Raphael Bequest, 1941
O.188 & A-1946

Ritual food vessel - *li* 鼂

Chinese, Early Western Zhou Period
(c.1075-771 BC)
Bronze, cast, with hollow legs

Lent by Mrs Helen H L Whittow (née Malcolm)
M.L3-1992
Ritual food vessel - *ding* 鼎
Chinese, Eastern Zhou Dynasty
6th-5th century BC
Bronze, cast

Bequeathed by Mrs Walter Sedgwick through The Art Fund
O.2-1968
Case 8.3

Top shelf

Vishnu

Nepalese, 12th-14th century, or earlier
High-copper bronze, incised, gilt, set with gems and painted

Bought from the Cunliffe Fund, with contributions from the Regional Fund administered through the Victoria and Albert Museum, the NACF, and the Ancient India and Iran Trust

O.1-1980

Second shelf

Incense burner and stand

Chinese, Qing Dynasty (1644-1912)
18th century
Bronze, with red patina

Given by Sir Harry Garner
O.3 & A-1972

Incense burner

Chinese, 15th century
Xuande mark and period (宣德 1426-1435)
Bronze, in the form of a one-horned lion

O.8-1982
Given by Lady Jeans
Third shelf

Incense burner
Chinese, first half 16th century
Copper decorated with cloisonné enamel, in the shape of an archaistic ceremonial vessel of a li decorated with grape vines and two sculpted dragons as handles
Donor and date of accession unknown
O.1 X

Brushrest
Chinese, Qianlong period (乾隆 1736-96)
Copper decorated with cloisonné enamel, in the form of a three-peaked mountain and decorated with scrolling lotus
R. Cory Bequest
O.60-1936

Incense burner and cover
Chinese, Ming dynasty (1368-1644)
First half of the 15th century
Copper decorated with cloisonné enamel
Given by Sir Harry Garner
O.6 & A-1970

Bottom shelf

Wenshu (文殊 Manjusri), the God of Wisdom
Chinese, Ming Dynasty (1368-1644)
Bronze, cast, chased and gilt with traces of blue pigment in the hair
C.B. Marlay Bequest
MAR.O.298-1912
Case 8.4

Top shelf

_Haniwa figure_

Japanese, Kofun period, 6th century  
Earthenware, hand-built with applied details  
Given by Mr and Mrs Conrad Abrahams-Curiel in memory of their daughter,  
Eleanora  
C.397-1991

_Warrior with shield_

Japanese, Kofun period, 6th century  
Earthenware, hand-built  
Given by Mr and Mrs Conrad Abrahams-Curiel in memory of their daughter,  
Eleanora  
C.396-1991

Second shelf

_Bottle_

Japanese, Arita, Hasami kilns  
Edo Period (江戸時期 1615-1868)  
Porcelain painted underglaze in blue and in red and gold enamels  
Export ware for the Korean market  
Given by Dr W M Tapp  
C.15-1926

_Squatting figure of Okame_

Japanese, perhaps Kyoto  
Date uncertain  
Hand-modelled earthenware, cold painted  
Bought with the Glaisher Fund  
C.259-1934
Incense burner and cover
Japanese, Kyoto, Ninsei
Edo Period (江戶時期 1615-1868), 18th century
Porcelain, moulded and painted in enamels over grayish-cream glaze
Bought with the Glaisher Fund
C.127 & A-1934

Bowl
Japanese, Hizen Province, Nabeshima Kilns
Edo Period (江戶時期 1615-1868), 19th century
Porcelain painted underglaze in blue
C B Marlay Bequest
MAR.C.110-1912

Bottle
Japanese, Arita, Hasami kilns
Edo Period, 18th-19th century
Porcelain, painted underglaze in blue with flowers
Export ware for the Korean market
Bought with the Glaisher Fund
C.353-1934
Third shelf

Lidded jar
Japanese, Meiji period (1868-1912)
Cloisonné enamel, inlaid with seven jewels known as *shippo* technique

Given by David Scrase to celebrate the Assistant Directorship, Central Services of Margaret Greeves O.2-2008

Grasshopper
Japanese, 19th century
Bronze
Bequeathed by C B Marlay, 1912 MAR.O.173-I-1912

Turtle
Japanese, 19th century
Bronze
Bequeathed by C B Marlay, 1912 MAR.O.171-I-1912

Crayfish
Japanese, late 18th century
Bronze and copper
Bequeathed by C B Marlay, 1912 MAR.O.170-I-1912

Rectangular screen dish
Japanese, c.1890-1920
Porcelain painted in white and pink enamel with waves and sky
Signature unread
Given by the family of Dr Alec Hyatt King in his memory C.15-1995
Crab
Japanese, 19th century
Bronze, with articulated legs and eyes
Bequeathed by C B Marlay, 1912
MAR.O.174-I-1912

Crab
Japanese, 19th century
Bronze
Bequeathed by C B Marlay, 1912
MAR.O.172-I-1912

Jug
Japanese, c.1750-1850
Silver, beaten, decorated with dragons among clouds and a ‘Tokugawa (shogun) mark’ in the middle
Given by Anne Lonsdale to mark her retirement of Chair of the Syndicate of the Fitzwilliam Museum
O.1-2008

Bottom shelf
Trumpet vase with coiling dragons
Porcelain, thrown, with applied modelling and painted underglaze in blue with shishi
Given by his family to celebrate the 75th birthday of Dr Alec Hyatt King (Scholar at King’s 1929-31)
C.8-1986

Stand
Japanese, 2004
By Jun Takegoshi (b.Terai, Japan, 1948)
Porcelain, painted in green and dark purple enamels
Bottle

Japanese, Edo Period (江戶時期 1615-1868)
Porcelain painted underglaze in blue with a mountain landscape
Signed Hokuto (1870-1890)

Given by the family of Dr Alec Hyatt King in his memory
C.13-1995

Gourd shaped bottle with a handle

Japanese, Bizen, Imbe
Edo Period (江戶時期 1615-1868)
18th-19th century
A red ware covered with a brown glaze resembling salt glaze

Given by Frank Brangwyn
C.12-1935
Case 8.5

Top shelf

Ridge tile in the form of a bird
Chinese, Probably Shanxi province
Ming Dynasty (1368-1644)
Earthenware with green, yellow and black glaze
Given By C D Rotch
OC.9-1942

Roof tile (Makara)
Thai, 13th century
Stoneware, decorated in brown under a cream glaze
Given by the Friends of the Fitzwilliam Museum
C.43-1978

Ridge tile in the form of a fish
Chinese
Ming Dynasty (1368-1644)
Earthenware with green and yellow glaze
Given by C D Rotch
OC.8-1942
Second shelf

Bottle
Thai, 14th/16th century
Stoneware, incised bands on the shoulders and upper body, and patches of brown glaze on the interior of mouth and body
Given by Louis C. G. Clarke, M.A.
C.4-1924

Lime pot
Cambodian, 12th century
Stoneware, decorated with zoomorphic features of an owl and applied with dark brown glaze
Given by Mr Eric North
C.12-1971

Covered box
Thai, 14th/16th century
Stoneware, decorated with underglaze blackish-brown bands and spiral vegetal patterns
Given by Mrs Eumorfopoulous
OC.10 & A-1940

Buddha’s head
Siam, 13th century
Bronze, cast
Oscar Raphael Bequest, 1941
O.223-1946

Lime pot with cover
Cambodian, mid 12th century
Stoneware, decorated with zoomorphic features of an owl and applied with dark brown glaze
Given by Messrs. Spink and Sons Ltd
C.2 & A-1978
Squat jar  
Vietnamese, 12th century  
Stoneware, with incised decoration and brown glaze  
Given by the Friends of the Fitzwilliam Museum  
C.3-1978

Third shelf

Dish  
Vietnamese, 15th/16th century  
Stoneware, painted underglaze blue with chrysanthemum floral motif in the centre  
Purchased from the Applied Arts Duplicates Fund  
C.6-1980

Jarlet  
Vietnamese, 15th/16th century  
Stoneware, decorated with floral and leaf scrolls encircling the body, and lotus petals around the narrow mouth  
Given by Sir Harry and Lady Garner  
C.53-1972

Squat jar  
Vietnamese, 12th century  
Stoneware, with incised decoration and brown glaze  
Given by the Friends of the Fitzwilliam Museum  
C.3-1978

Large plate  
Vietnamese, 15th century  
Stoneware, painted with underglaze blue floral designs, and applied with creamy white glaze
Jarlet
Vietnamese, 15th/16th century
Stoneware, decorated with floral and leaf scrolls encircling the body, and lotus petals around the narrow mouth
Given by Sir Harry and Lady Garner
C.53-1972

Bowl
Vietnamese, c.15th century
Stoneware, painted in underglaze blue with a petal motif around the rim, and lotus petals above the foot
Given by David E. Scrase in commemoration of Robin Crighton’s keepership of the Department of Applied Arts
C.10-2005

Bottle vase
Vietnamese, 15th/16th century
Stoneware, creamy white glaze with underglaze blue and decorated with jujl lappets, stylized plantain leaves and other floral motif
Given by Lady Sutherland in memory of Sir Gordon Sutherland
C.2-1982

Bottom shelf
Jar
Japanese, possibly early ware
Grey earthenware, roughly potted
Given by Frank Brangwyn RA
C.8-1935
Pottiche and cover

Chinese, Ming Dynasty (1368-1644)
16th century
Earthenware, moulded and glazed
Given by Oscar Raphael
OC.9 & A-1931

Vase

Thai, 14th/15th century
Stoneware, with a bevelled lip and brown glaze, which falls to edge of unglazed edged foot and foot base
Oscar Raphael Bequest, 1941
O.124-1946
Individual cases

Centre case

**Seated Bodhisattva 觀音**

Chinese, Song Dynasty (960-1279), probably 13th century

Wood, covered with gesso and painted.

This rare sculpture represents a Bodhisattva seated in a frontal meditative pose known as ‘royal ease’.

The Bodhisattva is an enlightened and compassionate being who postponed Buddhahood to help save others.

Thanks to recent funding by the Marlay Group, it was possible to undertake technical analysis and conservation of this sculpture. This revealed that it was made in five sections and was painted-over at least five time in the last 800 years.

Purchased with the Marlay Fund
O.13-1930

Behind the Bodhisattva case

Top Shelf

**Globular teapot**

Chinese, Ming Dynasty (1368-1644)

Early 17th century

Blanc de Chine, ginger jar form with loop handle and short spout

Given by Mr. Alan Green
C.138-2010
Shallow censer
Chinese, Ming Dynasty (1368-1644)
1580-1600
Blanc de Chine, produced in Swatow for Japanese market
Given by Mr. Alan Green
C.156-2010

Kendi
Chinese, Ming Dynasty (1368-1644)
Early 17th century
Blanc de Chine, in blue and white. A Kendi is a pouring vessel with a spout on the side but without a handle.
Given by Mr. Alan Green
C.158-2010

Buddhist water bowl and stand
Chinese, Ming Dynasty (1368-1644)
Early 17th century
Blanc de Chine, incised three line inscription on one side
Given by Mr. Alan Green
C.136 & A-2010

Brushpot
Chinese, Ming Dynasty (1368-1644)
c.1621-27
Blanc de Chine, circular with lattic pierced sides
Given by Mr. Alan Green
C.148-2010
Second Shelf

Teapot and cover
Chinese, Ming Dynasty (1368-1644)
Mid 17th century
Blanc de Chine, incised with inscriptions on one side
Given by Mr. Alan Green
C.155 & A-2010

Magnolia bloom form cup
Chinese, Ming Dynasty (1368-1644)
Mid 17th century
Blanc de Chine, in the form of an eight petalled magnolia bloom
Given by Mr. Alan Green
C.134-2010

Cylindrical censer
Chinese, Ming Dynasty (1368-1644)
Mid 17th century
Blanc de Chine, decorated with eight trigrams in the centre
Given by Mr. Alan Green
C.152-2010

Magnolia bloom form cup
Chinese, Ming Dynasty (1368-1644)
Mid 17th century
Blanc de Chine, in the form of an eight petalled magnolia bloom
Given by Mr. Alan Green
C.135-2010
Tankard
Chinese, Ming Dynasty (1368-1644)
Late 17th century
Blanc de Chine, mounted with a 19th century lid
Given by Mr. Alan Green
C.146-2010

Third Shelf
Blobular bird feeder
Chinese, Ming Dynasty (1368-1644)
Late 17th century
Blanc de Chine, inverted rim and twin ring handles, incised four character inscription
Given by Mr. Alan Green
C.137-2010

Bronze form moulded vase
Chinese, Ming Dynasty (1368-1644)
c.1580-1600
Blanc de Chine, angular handles with attached oval square section rings, large central flower and foliage relief panel repeated either side, lower section waved on almost square platform base with out-off corners
Given by Mr. Alan Green
C.127-2010

Pricket candlestick
Chinese, Ming Dynasty (1368-1644)
Mid 16th century
Blanc de Chine, with two collars on spreading octagonal base, relief petal design to borders
Given by Mr. Alan Green
C.164-2010
Pair scroll weights
Chinese, Ming Dynasty (1368-1644)
Late 17th century
Blanc de Chine, in the form of Buddhistic lions in crouching position, resting on raised frontal legs, the paws supporting pierced brocade balls, on flat leaf base
Given by Mr. Alan Green
C.150 A & B-2010

Bottom shelf
Plaque
Chinese, Ming Dynasty (1368-1644)
16th century
Cloisonne enamel, decorated with children in the garden
Given by Claude S. Smith
O.2-1939
The Pilkington Collection

The Pilkington Collection was one of the best private collections of Chinese art in the twentieth century in the UK.

Roger Pilkington was a member of the great Lancashire glass-making family and made his first purchase of Chinese art around 1958. His collection was assembled over the next ten years from auction houses and specialist dealers. Many objects in the collection have an illustrious provenance and have come from renowned collectors.

The majority of the Pilkington Collection was sold through Sotheby’s Hong Kong in 2016, but a group of fifteen pieces was offered to HM Government in lieu of inheritance tax and allocated to the Fitzwilliam Museum in 2017.
Dish
Chinese, Jiajing (嘉靖 1522-1566) mark and period
Porcelain, coral red dish and painted with boys in green enamel
Given by the Pilkington family
C.19-2017

Bowl
Chinese, Jiajing (嘉靖 1522-1566) mark and period
Porcelain, incised with dragons in a yellow ground
Given by the Pilkington family
C.26-2017

Kinrande red bowl
Chinese, Jiajing (嘉靖 1522-1566) period
Porcelain, mark Fu Gui Jia Qi (富貴佳器 Lucky vessels for the rich and honourable) underneath
Given by the Pilkington family
C.30-2017

Meiping vase
Chinese, Ming dynasty (1368-1644), 15th century
Porcelain, painted with a scholar and attendant carrying a qin zither in cobalt blue
Given by the Pilkington family
C.22-2017
Dish
Chinese, Jiajing (嘉靖 1522-1566) mark and period
*Wucai* porcelain designed with peach tree as *shou* (壽 longevity) character
Given by the Pilkington family
C.24-2017

Dish
Chinese, Hongzhi (弘治 1488-1505) or Zhengde (正德 1506-1521) period
Polychrome, painted with winged dragon
Given by the Pilkington family
C.23-2017

Jar
Chinese, Jiajing (嘉靖 1522-1566) mark and period
Porcelain, painted with mythical horses below peony scroll in unusual olive green enamel
Given by the Pilkington family
C.18-2017

Large bowl
Chinese, Jiajing (嘉靖 1522-1566) mark and period
Porcelain, incised with phoenixes
Given by the Pilkington family
C.17-2017
Left hand side case facing the Bodhisattva

Dish
Chinese, Tianqi (天啟 1621-1644) mark and period
Polychrome painted with Daoist immortal
Given by the Pilkington family
C.29-2017

Dish
Chinese, Zhende (正德 1506-1521) mark and period
Porcelain, painted with green enameled dragon
Given by the Pilkington family
C.21-2017

Globular bowl
Chinese, Xuande (宣德 1426-1435) mark and period
Porcelain, painted with flower scroll in cobalt blue
Given by the Pilkington family
C.16-2017

Dish
Chinese, Wanli (萬曆 1573-1620) mark and period
Polychrome with bouquet design
Given by the Pilkington family
C.27-2017
Small dish
Chinese, Jiajing (嘉靖 1522-1566)
mark and period
Porcelain, painted with green enameled sprays on a yellow ground
Given by the Pilkington family  
C.28-2017

Bowl
Chinese, Zhende (正德 1506-1521)
mark and period
Polychrome painted with winged dragon
Given by the Pilkington family  
C.25-2017

Square dish
Chinese, Jiajing (嘉靖 1522-1566)
mark and period
Porcelain, iron-red painted with cranes and trigrams
Given by the Pilkington family  
C.20-2017

Individual case behind the Bodhisattva Jar
Chinese, Ming Dynasty
Jiajing mark and period (嘉靖 1522-1566)
Porcelain, decorated in underglaze blue with dragons
Given by Dr. Sidney Smith  
C.11-1975
THE FITZWILLIAM MUSEUM

GALLERY 29 - THE KOREAN GALLERY

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
The Gompertz Gallery of Korean Art

This Gallery is named for the late Godfrey St. G. M. Gompertz CBE (1904-92) Honorary Keeper of Korean Art at The Fitzwilliam Museum. The gift of their collection in 1984 and 1989 by Mr and Mrs Gompertz ensured the international importance of Korean ceramics in the Museum.

The Gompertz gift joined Korean ceramics bequeathed by Oscar C. Raphael (MA, Pembroke College) in 1941 (received 1946), which in turn enhanced the gifts of W.M. Tapp, LLD. (Gonville and Caius College) made between 1920 and 1932.

Lay-out of the Gallery

Cases in this gallery are numbered from the left hand side on the door into the Far East Gallery, ending at the right hand side of the door into the Far East Gallery, with cases 18, 19 and 20 situated in the middle.

The upper and lower shelves are indicated by arrows and the objects are arranged from left to right.
Case 1
Upper shelf

Bowl on high foot and cover
Silla Kingdom, 5th or 6th century
Stoneware, thrown, luted and pierced.
Given by W.M. Tapp, LL. D.
C.2 & A-1920

Vase (maebyong)
Koryo dynasty, 13th century
Stoneware, thrown and indented, with accidental ash glaze.
Gompertz Gift
C.21-1984

Gourd-shaped ewer and cover
Koryo dynasty, probably 13th century
Stoneware, thrown, with parts attached, with accidental ash glaze.
Gompertz Gift
C.22 & A-1984
Lower shelf

Floor tile fragment with deer and flower scrolls

Unified Silla, second half 7th century
Earthenware, moulded.

Gompertz Gift
C.101-1984

Vase

Korean, Silla (57 BC-AD 935)
Stoneware, high fired, very dark grey depressed globular body with wide skirt, conical neck on wide splayed foot with three triangular windows

Given by Prof. Peter and Mrs Trudi Plesch, OBE
C.172-2010

Box and cover

Silla kingdom, 5th century
Earthenware, thrown, with impressions.

Given by W.M. Tapp, LLD
C.2 & A-1930
Cup with handle

Kaya kingdom, 5th or 6th century
Stoneware, thrown with attached handle, and with comb pattern.

Given in memory of Sir Gordon and Lady Sutherland by their daughters, Ann, Kerstin, and Mary
C.6-2003

Roof tile fragment with honeysuckle

Unified Silla, 7th or 8th century
Earthenware, moulded.

Gompertz Gift
C.452-1984

Bowl on high foot and cover

Silla Kingdom, 5th or 6th century
Stoneware, thrown, luted, pierced, incised and combed.

Gompertz Gift
C.100 & A-1984

Bowl

Korean or Japanese, 8th century AD
Earthenware, high-fired, bucket-shaped bowl with two loop handles, bevelled rim, and shallow, well-fitting knobbed lid.
Case 2

Upper shelf

Pot

Korean, Silla (57 BC- AD 935)  
Stoneware, high-fired, black barrel-shaped pot with knobbed lid, decorated round top rim with rudimentary pie-crust and small pendant zappers, incised all over

Pot

Korean, Silla (57 BC- AD 935)  
Stoneware, wide bellied pot with short waisted neck on large splayed foot, with domed and knobbed cover

Jar

Korean, Silla (57 BC- AD 935)  
Earthenware, high-fired with wide funnel neck, on ring-foot with seven rectangular holes. Combed wave
decoration in
two zones round neck

Given by Prof. Peter and Mrs Trudi Plesch, OBE
C.174-2010

Lower shelf

Basin

Korean, Koryo dynasty (AD 918-1392) 11th-12th century
Spun bronze, heavily patinated, azurite outside base, with elegantly curved sides and everted rim on shallow foot-ring.

Given by Prof. Peter and Mrs Trudi Plesch, OBE
O.21-2010

Bowl

Korean, Koryo dynasty (AD 918-1392) or earlier
Bronze, with vivid green patination, bowl with everted lip and shallow ring foot.

Given by Prof. Peter and Mrs Trudi Plesch, OBE
O.20-2010

Bowl

Korean, Koryo dynasty (AD 918-1392)
Bronze, elegant flared shape, fastened with a rivet to a hollow conical foot.
Spouted bowl
Koryo dynasty, 14th century
Bronze.

Gompertz Gift
O.1-1984

Case 3

Upper shelf

Bowl with lotus petals
Koryo dynasty, 12th century
Stoneware, thrown, carved and incised and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.51-1984

Bowl with bamboo
Koryo dynasty, c.1150-1200
Stoneware, thrown, carved, incised and celadon-glazed
Yuch’on-ri ware.
Bowl (taejop) with lotus petals

Koryo dynasty, c. 1100-50
Stoneware, thrown, carved and celadon-glazed
Probably Sadang-ri ware.

Bowl

Koryo dynasty, c. 1100-50
Stoneware, thrown, and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.

Dish (chopssi)

Koryo dynasty, c. 1100-50
Stoneware, thrown and celadon-glazed
Probably Sadang-ri ware from kiln no.7

Bowl (sabal)
Koryo dynasty, c.1100-50  
Stoneware, thrown, and celadon-glazed  
Sadang-ri or Yuch’on-ri ware.

Gompertz Gift  
C.28-1984

**Bowl**

Koryo dynasty, c.1100-50  
Stoneware, thrown and celadon-glazed  
Probably Sadang-ri ware from kiln no.7.

Gompertz Gift  
C.24-1984

**Lower shelf**

**Bowl (taejop) with boys among lotus**

Koryo dynasty, c.1100-50  
Stoneware, thrown, moulded and celadon-glazed  
Probably Sadang-ri ware.

Gompertz Gift  
C.35-1984

**Bowl with chrysanthemum**

Koryo dynasty, c.1100-50  
Stoneware, thrown, carved and celadon-glazed  
Sadang-ri ware.

Purchased with the Glaisher Fund  
C.102-1934
Bowl \textit{(taejop)} with peony scrolls

Koryo dynasty, c.1100-50
Stoneware, thrown, moulded and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.

Gompertz Gift
C.39-1984

Dish \textit{(chopssi)} with peony

Koryo dynasty, c.1100-50
Stoneware, moulded and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.46-1984

Bowl \textit{(taejop)} with mallow

Koryo dynasty, c.1100-50
Stoneware, thrown, moulded and celadon-glazed
Sadang-ri or Yuch’on-ri ware.

Gompertz Gift
C.421-1984

Bowl with lily

Koryo dynasty, 12th century
Stoneware, thrown, moulded, incised and celadon-glazed
Probably Sadang-ri ware.

Oscar C. Raphael Bequest, 1941
OC.57-1946
Bowl (*taejop*)

Koryo dynasty, c. 1100-50  
Stoneware, thrown, shaped and celadon-glazed  
Probably Yongun-ri ware.

Gompertz Gift  
C.32-1984

Dish (*chopssi*) with lotus

Koryo dynasty, 12th century  
Stoneware, moulded and celadon-glazed  
Probably Yuch’on-ri ware.

Gompertz Gift  
C.40-1984
Case 4

Upper shelf

Cup with peony

Koryo dynasty, c.1100-50
Stoneware, thrown, carved, incised, and celadon-glazed
Possibly Sadang-ri ware.

Gompertz Gift
C.47-1984

Cup with flowers

Koryo dynasty, 12th century
Stoneware, thrown, incised, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.59-1984

Cup with chrysanthemum

Koryo dynasty, c.1050-1150
Stoneware, thrown, shaped, incised, and celadon-glazed.

Given by W.M. Tapp, LL.D
C.32-1927
Cup with lotus
Koryo dynasty, c.1100-50
Stoneware, thrown, incised, and celadon-glazed.
Gompertz Gift
C.66-1984

Cup stand with chrysanthemum and fish
Koryo dynasty, c.1100-50
Stoneware, moulded, carved, incised, and celadon-glazed
Probably Yuch’on-ri ware.
Gompertz Gift
C.54-1984

Cup and stand with chrysanthemum
Koryo dynasty, c.1100-50
Stoneware, moulded, carved, incised, and celadon-glazed
Probably Yuch’on-ri ware.
Gompertz Gift
C.58 & A-1984

Cup stand with flowers
Koryo dynasty, c.1100-50
Stoneware, moulded, carved, incised, and celadon
glazed
Probably Sadang-ri or Yuch’on-ri ware.

Gompertz Gift
C.62-1984

Dish (chopssi) with flowers
Koryo dynasty, c.1050-1100
Stoneware, thrown, incised and celadon-glazed
Yongun-ri ware from kiln no.9.

Gompertz Gift
C.435-1984

Bowl with flowers and waves
Koryo dynasty, c.1050-1150
Stoneware, thrown, incised and combed, and
celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.434-1984
Lower shelf

Bowl stand
Koryo dynasty, c.1100-50
Stoneware, thrown, luted, and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.
Gompertz Gift
C.27-1984

Bowl and stand with flowers
Koryo dynasty, c.1100-50
Stoneware, thrown, shaped, joined, incised and celadon-glazed
Probably Sadang-ri ware.
Gompertz Gift
C.450 & A-1984

Cup and stand
Koryo dynasty, c.1100-50
Stoneware, thrown, luted, and celadon-glazed
Sadang-ri or Yuch’on-ri ware.
Gompertz Gift
C.26 & A-1984
Bowl stand
Koryo dynasty, c.1100-50
Stoneware, thrown, shaped, joined and celadon-glazed
Probably Yongun-ri ware from kiln no.9 or no.12.
Gompertz Gift
C.25-1984

Bowl stand with dragon
Koryo dynasty, c.1150-1200
Stoneware, thrown, joined, carved, incised and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.
Gompertz Gift
C.63-1984

Cup stand with flowers
Koryo dynasty, mid 12th century
Stoneware, thrown, luted, carved, incised and celadon-glazed
Probably Sadang-ri ware.
Gompertz Gift
C.64-1984
Case 5

Upper shelf

Ewer with peony scrolls

Koryo dynasty, c.1050-1100
Stoneware, thrown, with parts attached, painted in iron-oxide, and celadon-glazed
Chinsan-ri ware.

Gompertz Gift
C.428-1984

Bottle (kwanggu byong) with foliage

Koryo dynasty, c.1050-1100
Stoneware, thrown, painted with iron-oxide, and celadon-glazed
Probably Chinsan-ri ware.

Given by W.M. Tapp, LLD
C.16-1930

Vase (maebyong) with flowers

Koryo dynasty, c.1050-1100
Stoneware, thrown, painted in iron-oxide, and celadon-glazed
Probably Chinsan-ri ware.

Given by W.M. Tapp, LLD
C.6-1920
Lower shelf

Cosmetic box and cover with lotus

Koryo dynasty, c.1150-1200
Stoneware, moulded, incised and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.422 & A-1984

Cosmetic box and cover with concentric rings

Koryo dynasty, c.1100-50
Stoneware, moulded, incised and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.30 & A-1984

Cosmetic box and cover with lotus leaf

Koryo dynasty, c.1150-1200
Stone, moulded, incised and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.48 & A-1984
Oil bottle (*kirumbyong*) with lotus petal

Koryo dynasty, c.1100-50
Stoneware, thrown, carved, incised and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.

Gompertz Gift
C.424-1984

Oil bottle (*kirumbyong*)

Koryo dynasty, c.1150-1200
Stoneware, thrown, and celadon-glazed.

Gompertz Gift
C.29-1984

Tripod vessel with dragon

Koryo dynasty, c.1150-1200
Stoneware, moulded, with parts attached and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.36-1984

Flower-shaped small dish (*chopssi*)

Koryo dynasty, c.1200-50
Stoneware, thrown, shaped, and celadon-glazed
Probably Sadang-ri ware.
Case 6

Upper shelf

Ewer with foliage

Koryo dynasty, c.1050-1150
Stoneware, thrown, with parts attached, coated with iron-oxide, painted in white slip, and celadon-glazed Chinsan-ri ware.

Gompertz Gift
C.433-1984

Vase (umaebyonɡ) with foliage

Koryo dynasty, c.1050-1150
Stoneware, thrown, coated with iron-oxide, painted in white slip, and celadon-glazed Chinsan-ri ware.

Gompertz Gift
C.430-1984

Vase with chrysanthemum

Koryo dynasty, c.1050-1150
Stoneware, thrown, coated with iron-oxide, incised,
and celadon-glazed
Probably Chinsan-ri ware.

Gompertz Gift
C.431-1984

Lower shelf

Vase (*maebyong*) with foliate sprays
Koryo dynasty, 12th century
Stoneware, thrown, painted in iron-oxide, incised, and
celadon-glazed
Sadang-ri ware.

Gompertz Gift
C.429-1984

Vase (*maebyong*) with peony
Koryo dynasty, 12th century
Stoneware, thrown, painted in iron-oxide, and
celadon-glazed
Probably Kyeyul-ri ware.

Oscar C. Raphael Bequest, 1941
OC.90-1946

Cosmetic box and cover
Koryo dynasty, c.1050-1150
Stoneware, moulded, coated with iron-oxide, and
celadon-glazed
Probably Chinsan-ri ware.
Small dish (*chopssi*) with florets

Koryo dynasty, 13th century
Stoneware, moulded, incised, painted in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.

Given by W.M. Tapp, LLD
C.28-1927

Melon-shaped ewer with foliate design

Koryo dynasty, c. 1100-50
Stoneware, thrown, indented, painted in iron-oxide, and celadon-glazed

Gompertz Gift
C.3-1989

Oil bottle (*kirumbyong*) with florets

Koryo dynasty, c. 1200-50
Stoneware, moulded, painted in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.

Given by W.M. Tapp, LLD
C.5-1920
Case 7

Upper shelf

Bowl with lychee
Koryo dynasty, c.1200-50
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.
Gompertz Gift
C.78-1984

Bowl with ducks, willow and reeds
Koryo dynasty, c.1250-1350
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Sadang-ri ware.
Given by W.M. Tapp, LLD
C.5-1926

Bowl with ducks, willow and reeds
Koryo dynasty, with cyclical date corresponding to 1330
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Sadang-ri ware.
Gompertz Gift
C.76-1984
Large bowl with lychee and chrysanthemum

Koryo dynasty, c.1300-50
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Sadang-ri ware.

Given by W.M. Tapp, LL.D
C.3-1926

Lower shelf

Bowl with crane and cloud

Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed

Henry S. Reitlinger Bequest, 1950
C.400-1991

Deep bowl (pal) with dragon

Koryo dynasty, mid 12th century
Stoneware, thrown, incised, inlaid in white slip, and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.84-1984
Bowl with twin-fish
Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.
Gompertz Gift
C.79-1984

Bowl with flower scrolls
Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.
Gompertz Gift
C.73-1984

Bowl with chrysanthemum
Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed.
Purchased from Glaisher fund
C.100-1934
Small bowl with crane and cloud

Koryo dynasty, c.1250-1300
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.

Gompertz Gift
C.120-1984
Case 8

Upper shelf

Cup and stand with chrysanthemum

Koryo dynasty, 13th century
Stoneware, moulded, carved, incised, stamped, inlaid in slip, celadon glazed
Probably Yuch'on-ri ware.

Gompertz Gift
C.74 & A-1984

Cup and stand

Koryo dynasty, c.1150-1200
Stoneware, moulded, incised, carved, inlaid with slip and celadon glazed
Probably Yuch'on-ri ware.

Gompertz Gift
C.117 & 118-1984

Cup and stand

Koryo dynasty, c.1150-1200
Stoneware, moulded, carved, incised, inlaid in slip, and celadon-glazed
Probably Yuch'on-ri ware.

Given by W.M. Tapp, LLD
C.8 & A-1926
Jar with cover and saucer

Koryo dynasty, c.1150-1200
Stoneware, thrown, incised, inlaid in slip, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.119 & A, 119B-1984

Lower shelf

Small dish with chrysanthemum

Koryo dynasty, c.1200-50
Stoneware, thrown, inlaid in white slip, and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.

Given by W.M. Tapp, LLD
C.29-1927

Cosmetic box and cover

Koryo dynasty, c.1200-50
Stoneware, moulded, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.116 & A-1984
Box and cover with chrysanthemum

Koryo dynasty, c.1150-1200
Stoneware, moulded, with parts inserted, inlaid in slip, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.86 & A-1984

Cosmetic box and cover

Koryo dynasty, c.1150-1200
Stoneware, moulded, incised, inlaid in black and white slip,
and celadon-glazed
Probably Yuch’on-ri ware.

Given by W.M. Tapp, LLD
C.12 & A-1930

Cosmetic box and cover with crane and cloud

Koryo dynasty, c.1200-50
Stoneware, moulded, inlaid in black and white slip,
and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.67 & A-1984
Small dish with flowers

Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.

Oscar C. Raphael gift
C.30-1931

Cylindrical box and cover

Koryo dynasty, c.1150-1200
Stoneware, moulded, incised, inlaid in white slip, and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.85 & A-1984

Cosmetic box and cover with peony

Koryo dynasty, c.1150-1200
Stoneware, moulded, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.426 & A-1984
Cosmetic box and cover with peony
Koryo dynasty, c.1150-1200
Stoneware, moulded, incised, inlaid in slip and celadon-glazed
Probably Yuch’on-ri ware.
Gompertz Gift
C.81 & A-1984

Dish (chopssi) with dragon
Koryo dynasty, c.1150-1200
Stoneware, thrown, shaped, incised, inlaid in slip, and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.
Gompertz Gift
C.427-1984

Cosmetic box and cover
Koryo dynasty, c.1200-50
Stoneware, moulded, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.
Given by W.M. Tapp, LLD
C.33 & A-1927
Cosmetic box and cover with peony and chrysanthemum

Koryo dynasty, c. 1200-50
Stoneware, moulded, inlaid in black and white slip, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.72 & A-1984
Case 9

Upper shelf

Bottle

Choson dynasty, 15th century
Stoneware, thrown, covered with white slip, carved and punch’ong-glazed.

Henry S. Reitlinger Bequest, 1950
C.399-1991

Dish with leaf

Choson dynasty, 15th century
Stoneware, thrown, stamped, inlaid, and covered with white slip, carved and punch’ong-glazed Hakbong-ri ware.

Gompertz Gift
C.128-1984

Bowl

Choson dynasty, 16th century
Stoneware, thrown, slipped, and punch’ong-glazed
From a kiln in Kyongsang province.

Gompertz Gift
C.124-1984
Lower shelf

Oil bottle (*kirumbyong*) with peony

Koryo dynasty, c.1200-50
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed
Probably Sadang-ri ware.

Given by W.M. Tapp, LLD
C.13-1930

Oil bottle (*kirumbyong*) with crane and cloud

Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip, incised, and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.69-1984

Oil bottle (*kirumbyong*) with scrollwork

Koryo dynasty, c.1150-1200
Stoneware, thrown, incised, inlaid in white slip, and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.70-1984
Oil bottle (*kirumbyong*) with chrysanthemum

Koryo dynasty, c. 1150-1200
Stoneware, thrown, inlaid with black and white slip, and
celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.68-1984

Oil bottle (*Kirumbyong*) with Lotus Scroll

Koryo dynasty, c. 1150-1200
Stoneware, thrown, incised, inlaid in black and white slip, and
celadon-glazed
Probably Sadang-ni ware.

Gompertz Gift
C.71-1984

Oil bottle (*kirumbyong*) with chrysanthemum

Koryo dynasty, 13th century
Stoneware, thrown, inlaid in black and white slip, and
celadon-glazed
Probably Sadang-ri ware.

Given by W.M. Tapp, LLD
C.14-1930
Case 10

Upper shelf

Ovoid vase

Choson dynasty, c.1650-1700
Porcelain, thrown, luted, and glazed.

Henry S. Reitlinger Bequest, 1950
C.398-1991

Stem cup

Choson dynasty, 16th century
Porcelain, thrown, luted, and glazed
From a kiln in Kyongsang province.

Gompertz Gift
C.125-1984

Deep bowl (sabal)

Choson dynasty, c.1550-1600
Porcelain, thrown, and glazed
Kwanum-ri ware.

Gompertz Gift
C.95-1984
Lower shelf

Bowl with chrysanthemum

Choson dynasty, c.1400-50
Stoneware, thrown, stamped, inlaid in white slip, and punch’ong-glazed
Probably from a kiln in Cholla province.

Purchased with the Glaisher Fund
C.101-1934

Small jar with scroll

Choson dynasty, c.1500-50
Stoneware, thrown, slipped, painted in iron oxide and punch’ong-glazed
Hakpong-ri ware.

Gompertz Gift
C.127-1984

Wine bottle with scroll

Choson dynasty, c.1500-50
Stoneware, thrown, slipped, incised, painted in iron oxide, and punch’ong-glazed
Hakpong-ri ware.

Gompertz Gift
C.126-1984
Dish with stamped mark *naesom*

Choson dynasty, 15th century
Stoneware, thrown, stamped, inlaid in white slip, and punch’ong-glazed
Probably from a kiln in Cholla province.

Gompertz Gift
C.98-1984

Bowl with linear designs

Choson dynasty, c.1450-1500
Stoneware, thrown, incised, inlaid in white slip, and punch’ong-glazed
Hakpong-ri ware.

Given by the Rev. Stanley T. Smith
C.9-1953
Case 11

Upper shelf

Large jar (hangari) with dragon

Choson dynasty, c.1650-1700
Porcelain, thrown, painted in iron-brown, and glazed
Sindae-ri or Chiwol-ri ware.

Given by Miss J.A. Venn in memory of the late Professor Sir William Ridgeway
C.17-1926

Lower shelf

Jar (hangari) with plant

Choson dynasty, c.1650-1700
Porcelain, thrown, painted in iron-brown, and glazed
Kwangju ware.

Gompertz Gift
C.438-1984

Flattened flask with bamboo

Choson dynasty, mid 17th century
Porcelain, moulded, luted, painted in iron-brown, and glazed
Probably Sondong-ri or Songjong-ri ware.
Case 12

Upper shelf

Bottle with bats among leaves
Choson dynasty, c.1850-1900
Porcelain, thrown, painted in cobalt-blue, and glazed.
Given by W.M. Tapp, LL.D
C.21-1927

Octagonal bottle with crane and bamboo
Choson dynasty, c.1850-1900
Porcelain, painted in cobalt-blue, and glazed Punwon-ri ware.
Given by W.M. Tapp, LL.D
C.31-1934

Bottle with birds, prunus and bamboo
Choson dynasty, c.1850-1900
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.
Given by W.M. Tapp, LL.D
C.22-1927
Lower shelf

Box and cover with peony and bat

Choson dynasty, c.1850-1950
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.

Given by W.M. Tapp, LLD
C.7 & A-1920

Box and cover with crane and landscape

Choson dynasty, 19th century
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.

Gompertz Gift
C.96 & A-1984

Dish with crane and cloud

Choson dynasty, 19th century
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.

Gompertz Gift
C.94-1984
Offering dish inscribed with the character che

Choson dynasty, 18th century
Porcelain, thrown, luted, inscribed in cobalt-blue, and glazed
Kumsa-ri ware.

Gompertz Gift
C.92-1984

Case 13

Upper shelf

Bottle with flower

Choson dynasty, c.1850-1900
Porcelain, thrown, painted in cobalt-blue, and glazed
Punwon-ri ware.

Gompertz Gift
C.448-1984

Bottle with deer and crane

Choson dynasty, 19th century
Porcelain, thrown, painted in cobalt-blue, and glazed
Punwon-ri ware.

Given by W.M. Tapp, LL.D
C.52-1932
Bottle with animals and birds in landscape

Choson dynasty, 19th century
Porcelain, thrown, painted in cobalt-blue, and glazed
Punwon-ri ware.

Given by W.M. Tapp, LLD
C.22-1930

Lower shelf

Inscribed hexagonal jar

Choson dynasty, c.1800-50
Porcelain, thrown, shaped, painted in cobalt-blue, and glazed
Punwon-ri ware.

Gompertz Gift
C.99-1984

Ewer and cover with chrysanthemum

Choson dynasty, 19th century
Porcelain, thrown, with attached parts, painted cobalt-blue, and glazed
Punwon-ri ware.

Gompertz Gift
C.444 & A-1984
Pickle jar (tanji) with peony
Choson dynasty, c.1850-1900
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.
Gompertz Gift
C.442-1984

Bottle with tortoise, deer and crane
Choson dynasty, 19th century
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.
Gompertz Gift
C.440-1984

Bottle with dragon
Choson dynasty, c.1800-50
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.
Gompertz Gift
C.441-1984

Hexagonal bottle with flower
Choson dynasty, c.1800-50
Porcelain, painted in cobalt-blue and glazed Punwon-ri ware.
Gompertz Gift
C.443-1984
Case 14

Upper shelf

Dragon vase (*yongjunhang*) and cover

Choson dynasty, c. 1850-1900
Porcelain, thrown, painted incobalt-blue, and glazed Punwon-ri ware.

Given by W.M. Tapp, LLD
C.19-1930

Lower shelf

Large jar (*hangari*) with tortoise and crane

Choson dynasty, c. 1750-1800
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri war

Given by W.M. Tapp, LLD
C.21-1930

Dragon vase (*yongjunhang*)

Choson dynasty, c. 1750-1800
Porcelain, thrown, painted in cobalt-blue, and glazed Punwon-ri ware.
Case 15

Upper shelf

Ten-sided jar (*tojuhang*) with roundels

Choson dynasty, c. 1800-50
Porcelain, thrown, shaped, painted in copper-red, and glazed.

Given by W.M. Tapp, LLD
C.4-1920

Bottle

Choson dynasty, 19th century
Porcelain, thrown, covered in copper-red, and glazed.

Given by W.M. Tapp, LLD
C.11-1926

Bottle with cloud

Choson dynasty, c. 1850-1900
Porcelain, thrown, incised, covered in cobalt-blue, and glazed
Punwon-ri ware.

Given by W.M. Tapp, LLD
C.12-1926
Lower shelf

Water-dropper with plum blossom

Choson dynasty, c. 1700-50
Porcelain, moulded, painted in cobalt-blue, and glazed
Kumsari ware.

Gompertz Gift
C.446-1984

Seal paste box with flowers

Choson dynasty, c. 1800-1900
Porcelain, painted in cobalt-blue, and glazed.

Gompertz Gift
C.65 & A-1992

Water-dropper

Choson dynasty, c. 1850-1900
Porcelain, covered in cobalt-blue and glazed
Punwon-ri ware.

Gompertz Gift
C.447-1984
Water-dropper with butterfly and orchid

Choson dynasty, c.1800-50
Porcelain, slab-built, painted in cobalt-blue, and glazed
Punwon-ri ware.

Gompertz Gift
C.445-1984

House-shaped water-dropper

Choson dynasty, 19th century
Porcelain, slab-built, incised, painted in iron-brown and copper-red, and glazed
Punwon-ri ware.

Gompertz Gift
C.89-1984

Haetae-shaped water-dropper

Choson dynasty, c.1750-1850
Porcelain, moulded, incised, painted in cobalt-blue and glazed
Punwon-ri ware.

Gompertz Gift
C.439-1984
Water-dropper with chrysanthemum spray and inscription

Choson dynasty, 19th century
Porcelain, slab-built, painted in cobalt-blue, and glazed.

Gompertz Gift
C.4-1989

Water-dropper

Choson dynasty, c.1850-1900
Porcelain, slab-built, covered in cobalt-blue and glazed
Punwon-ri ware.

Gompertz Gift
C.129-1984

Twelve-sided jar and cover

Choson dynasty, 19th century
Porcelain, thrown, shaped, incised, and glazed in iron-brown.

Gompertz Gift
C.123 & A-1984

Pipe rest with openwork decoration

Choson dynasty, c.1800-50
Porcelain, slab-built, pierced, with parts attached,
painted in cobalt-blue, and glazed
Punwon-ri ware.

Gompertz Gift
C.91-1984

Case 16

Upper shelf

Bottle with bamboo and prunus

Choson dynasty, 19th century
Porcelain, thrown, with designs applied and incised, and glazed
Punwon-ri ware.

Given by W.M. Tapp, LLD
C.10-1926

Stand with flowers

Choson dynasty, 19th century
Porcelain, thrown, carved, pierced, and glazed
Punwon-ri ware.

Given by Rev. Stanley T. Smith
C.8-1953
Incense burner and cover with trigrams

Choson dynasty, 19th century
Porcelain, thrown, with parts attached, pierced, and glazed
Punwon-ri ware.

Given by W.M. Tapp, LLD
C.17 & A-1930

Lower shelf

Hexagonal jar and cover

Choson dynasty, c.1800-50
White porcelain, slab-built, and glazed
Punwon-ri ware.

Gompertz Gift
C.436 & A-1984

Pickle jar (*tanji*)

Choson dynasty, c.1800-50
Porcelain, thrown, and glazed
Punwon-ri ware.

Gompertz Gift
C.97-1984
Stem cup with long life inscription
Choson dynasty, 19th century
Porcelain, thrown, inscribed in slip, and glazed
Punwon-ri ware.
Gompertz Gift
C.93-1984

Chrysanthemum-shaped rice bowl and cover
Choson dynasty, 19th century
Porcelain, moulded, shaped, inscribed in cobalt-blue, and glazed
Punwon-ri ware.
Gompertz Gift
C.88 & A-1984

Square brush pot
Choson dynasty, c.1800-50
Porcelain, moulded, pierced, incised, and glazed
Punwon-ri ware.
Gompertz Gift
C.90-1984
Case 17

Upper shelf

Tripod vessel (*ch'odu*) with duck's head handle

Paekche kingdom, 6th or 7th century
Bronze.

Gompertz Gift
O.18-1984

*Kundika* (water sprinkler)

Koryo dynasty, 12th century
Bronze.

Gompertz Gift
O.2-1984

Rectangular mirror with dragon

Koryo dynasty, 12th or 13th century
Bronze.

Gompertz Gift
O.17-1984
Lower shelf

Standing Buddha

Unified Silla, 8th or 9th century
Bronze.

Gompertz Gift
O.15-1984

Mirror with zodiac figures

Koryo dynasty, 12th or 13th century
Bronze.

Gompertz Gift
O.19-1984

Mirror with ship at sea

Koryo Dynasty, 12th or 13th century
Bronze.

Gompertz Gift
O.16-1984

Spoon

Koryo dynasty, 13th or 14th century
Bronze.

Oscar C. Raphael bequest, 1941
O.222-1946
Spoon

Choson dynasty, 19th century
Bronze

Given by Dr S.M. van der Spankel
O.2-1989

Spoon

Koryo dynasty, 12th or 13th century
Bronze.

Gompertz Gift
O.4-1984
Case 18

Upper shelf

Long-necked bottle with lotus

Koryo dynasty, c.1150-1200
Stoneware, thrown, with applied lug, incised, and celadon glazed
Probably Sadang-ri ware.

Gompertz Gift
C.425-1984

Jar with loop handles and lotus

Koryo dynasty, c.1150-1200
Stoneware, thrown, with applied lugs, incised, and celadon-glazed
Probably Yuch’on-ni ware.

Gompertz Gift
C.57-1984
Lower shelf

**Bottle**

Koryo dynasty, 12th century  
Stoneware, thrown, and celadon-glazed  
Perhaps Sadang-ri ware.

Gompertz Gift  
C.31-1984

**Wine bottle**

Koryo dynasty, c.1100-50  
Stoneware, thrown, and celadon-glazed  
Sadang-ri ware, kiln no. 7.

Gompertz Gift  
C.419-1984

**Jar with loop handles**

Koryo dynasty, c.1100-50  
Stoneware, thrown, with applied lugs, and celadon-glazed  
Sadang-ri ware.

Gompertz Gift  
C.420-1984
Kundika with willow and waterfowl

Koryo dynasty, c.1100-50
Stoneware, thrown, with parts attached, incised, and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.55-1984

Case 19

Upper shelf

Vase (maebyong) with willow, crane and lotus

Koryo dynasty, c.1150-1250
Stoneware, thrown, inlaid in black and white slip and celadon-glazed
Probably Yuch’on-ri ware.

Gompertz Gift
C.80-1984
Lower shelf

Wine bottle with chrysanthemum

Koryo dynasty, c.1150-1200
Stoneware, thrown, with applied lug, incised, inlaid in black and white slip, and celadon-glazed.

Gompertz Gift
C.75-1984

Small bottle with chrysanthemum

Koryo dynasty, 13th century
Stoneware, thrown, inlaid in black and white slip, and celadon-glazed

Gompertz Gift
C.82-1984

Vase (maebyong) with crane and cloud

Koryo dynasty, c.1150-1200
Stoneware, thrown, inlaid in black and white slip with details painted in copper-red, and celadon-glazed Yuch’on-ri ware.

Gompertz Gift
C.83-1984
Case 20

Upper shelf

Gourd-shaped ewer and cover
Koryo dynasty, 12th century
Stoneware, thrown, with parts attached, incised and celadon-glazed
Probably Sadang-ri ware.

Gompertz Gift
C.61 & A-1984

Ewer and cover with lotus and cloud
Koryo dynasty, 12th century
Stoneware, thrown, with parts attached, incised, and celadon-glazed
Probably Sadang-ri or Yuch’on-ri ware.

Given by W.M. Tapp, LLD
C.51-1932

Ewer and cover with peony
Koryo dynasty, c.1100-50
Stoneware, thrown, with parts attached, incised, and celadon-glazed
Sadang-ri ware.

Gompertz Gift
C.56 & A-1984
Lower shelf

Melon-shaped ewer with cover and basin with lotus

Koryo dynasty, c.1150-1200
Stoneware, thrown, with parts attached, indented, incised, and celadon-glazed
Sadang-ri or Yuch’on-ri ware.

Gompertz Gift

Melon-shaped ewer and cover with lotus

Koryo dynasty, c.1150-1200
Stoneware, thrown, with parts attached, indented, incised, and celadon-glazed
Sadang-ri or Yuch’on-ri ware.

Oscar C. Raphael Bequest, 1941
OC.122-1946

Melon-shaped ewer and cover

Koryo dynasty, c.1100-50
Stoneware, thrown with parts attached, indented, and celadon-glazed.

Gompertz Gift
C.115 & A-1984
Melon-shaped ewer and cover with lotus

Koryo dynasty, 12th century
Stoneware, thrown, with parts attached, indented, incised, and celadon-glazed
Sadang-ri or Yuch’on-ri ware.

Gompertz Gift
C.60 & A-1984
Case 2

1  Breastplate

South Germany, c.1480

The first breastplates were not made as a single piece but in two parts – upper and lower sections called plaquarts – usually held together by a leather strap and buckle. In this late example, the two halves are riveted together. The fluting adds strength to the armour as well as creating bold and dramatic decoration. This breastplate was made for use by foot soldiers, the infantry.

Bequeathed by J. S. Henderson

HEN.M.105-1933

2  Breastplate

Made by Hans Seusenhofer (1470-1555), Innsbruck, c.1510

This fine, undecorated breastplate was made in the Imperial armour workshops established in Innsbruck by Emperor Maximilian I in 1504. It is stamped with the mark of the armourer Hans Seusenhofer, and the Bindenschild (arms) of Austria. The Seusenhofer family made some of the finest armours produced in Europe during the first half of the 16th century. This plain breastplate was made as part of a large order
from the Austrian Imperial Armoury between 1508 and 1513.
Bequeathed by J. S. Henderson
HEN.M.109-1933

3 Breastplate
South Germany, probably Nuremberg, c.1560
This breastplate was made in the fashionable shape of the middle of the 16th century and is decorated in a style which has become known as the ‘black and white’ fashion with alternate bright and dark areas.
Bequeathed by J. S. Henderson
HEN.M.114-1933

4 Breastplate
North Germany, probably Brunswick, c.1540–50
This heavy breastplate – it weighs 4.28 kg – is made in the fashion prevalent in the mid-16th century in Germanic lands for the heavy cavalry and was made for the court of the Dukes of Brunswick. It has additional plates around the arms openings which are attached by means of rivets and leather straps and give the wearer extra freedom of movement. This very fine breastplate was made for the court of the Dukes of Brunswick.
The decoration is very elaborate. In the centre is a scene of Hercules wrestling Antaeus, the son of Poseidon, who challenged all passers-by to combat. His strength only lasted while he was in contact with the ground and Hercules defeated him by holding him aloft in a bear-hug and crushing him to death. Beneath is engraved HRCKLVS. The strip of decoration around the collar shows two mounted huntsmen pursuing a stag, a fox and two hares. At top right is a knight in armour kneeling before the crucifix with his helmet before him.

Stead Collection

M.17-1947

5 Breastplate

Germany or Bohemia, c.1600

This unusual breastplate is made from 9 upward-overlapping lames, or plates, held together internally by leather straps and rivets. This type of construction is known as an ‘anime’ and is quite rare. This example is very thick and heavy, it weighs 4.82 kg, and was probably made to be shot proof. The plate at the top was added later to form a collar.

Bequeathed by J. S. Henderson

HEN.M.118-1933
6 Knight wearing a mail hauberk

France, 19th century

This 'romantic' figure is wearing a mail shirt, a hauberk, a gorget around his neck and a helmet. He has a sword in his left hand and a palm frond in his right indicating that he is supposed to be a Christian martyr saint. Mail, made from interlinking rings of iron, was in use from the Iron Age till the beginning of the 14th century after which it was gradually replaced with plate armour.

Bequest by Dr. J.W.L. Glaisher
C.2390-1928

7 Miniature cuirassier armour

Europe, date unknown but probably 19th century

This fine miniature shows the armour worn by troops called cuirassiers, mounted troops armed with firearms, who dominated the battlefield in the early 17th century. Miniatures like this were made in large quantities in the 19th century as either showpieces or as toys

Given by H F Cripps-Day
M.4-1946
8 Miniature half armour

Europe, date unknown but probably 19th century

This miniature figure shows a type of half armour that is just for the upper body, which was common throughout Europe in the later 16th century. It was probably made in the 19th century as a showpiece or a toy.

Given by H. F. Cripps-Day
M.5-1946

---

Miniature zischagge & Miniature close helmet

Europe, date unknown but probably 19th century

On the left is a miniature version of a very typical 17th century type of helmet which was found right across northern Europe - a full size version can be seen at the other end of this gallery.

On the right a beautiful miniature shows a type of helmet from the 16th century with exaggerated facial features.

Given by H. F. Cripps-Day
M.3-1946 & M.6-1946
9 Breastplate

Possibly Flemish, 1575–80

This breastplate is very long and has the characteristic ‘peascod’ shape, where the lower abdomen is emphasised. This fashion was copied from civilian men’s doublets in the early Elizabethan period which were padded over the lower stomach to create a ‘pouter pigeon’ or peascod silhouette.

Bequeathed by J. S. Henderson

M.117A-1933

10 Breastplate

North Italy, 1570–90

This breastplate was made for a member of the Papal bodyguard and has what is known as ‘blued and gilt’ decoration. Gold was absorbed by mercury and then painted onto the surface of the steel armour. The steel was heated and the surface changes colour from a pale straw yellow to dark blue. The heating process drove off the mercury which has a low boiling point, leaving the gold on the surface. By carefully control of the heating and temperature the armourer was able to achieve this very characteristic ‘blued and gilt’ finish.

The gilding process is extremely dangerous as mercury is very poisonous and can affect the brain, causing dementia and death. Mercury was also used in making felt for hats in the 18th and 19th centuries.
where its effects on the workers gave rise to the phrase ‘mad as a hatter’.

Given by Mrs E. W. and Mr G. Stead

M.1.2A-1936

11 Breastplate and tassets and helmet, pot

England, probably Greenwich, c.1630

This breastplate was made at the workshop founded by Henry VIII in Greenwich in 1525 when he recruited armourers from the Continent.

For much of the 16th century this workshop produced high quality and very distinctive armour for the Tudor court and nobility. In the 17th century the Greenwich armourers were still making armour like this for the top end of the market.

This breastplate has tassets, the plates to protect the thighs, and helmet, called a pot, which is missing its cheekpieces which protected the sides of the face. This type of armour was worn by pikemen, foot soldiers who fought in together in formation, armed with a 16 foot (4 m) long wooden pike with a steel head.

Bequeathed by J. S. Henderson

HEN.M.22A-C-E-1933
12 Backplate

Probably Dutch, c.1680

Backplates were usually thinner and lighter than breastplates to keep the overall weight of the armour down. This late example weighs just 1.81 kg. This style of armour was used by cavalry soldiers called harquebusiers because they were armed with a short musket called an arquebus.

It is decorated with recessed bands and borders of punched, engraved and gilt scrolling foliage with trophies of arms. This type of decoration, often found on armour, was used by the wearer to indicate his wealth and status as an officer and a gentleman.

Bequeathed by J. S. Henderson
HEN.M.119-1933

13 Breastplate

South Germany, Nuremberg, c.1520

This very striking and rounded breastplate is decorated with fluting in the ‘Maximilian’ fashion which was common in the early 16th century. It was used by the heavy cavalry who fought on horseback with lances. The curved arm is a lance rest which was used to help steady and manoeuvre the lance when going into battle. It is hinged so that it could be folded up out of the way.

Bequeathed by J. S. Henderson
HEN.M.111-1933
14 Breastplate

Probably the Low Countries or Spain, c.1510

Armour was made by hammering out a piece of iron or steel to the shape required. The hammering would leave quite considerable marks on both the top and inner surfaces, as can be seen here. The outer surface would be ground flat and polished till it was smooth. In large workshops it was common to divide the work of making armour into several areas; the armourer would carry out the main shaping, grinders and polishers would prepare the top surface, the decoration would be done by other craftsmen and the final fitting by specialists in making buckles and all the necessary leather straps.

Bequeathed by J. S. Henderson

HEN.M.107-1933
Case 1

Half armour

Probably Flemish or French, c. 1620

A suit of armour consists of many pieces, each designed and made to fit a part of the body in such a way that all normal movements of the body and joints can be carried out.

The core of the armour is the breast and backplate, together called the cuirass. This is worn over a collar, a gorget, which fits over the shoulders. Straps at the shoulders and around the waist secure the breast and backplate together. The arms are secured to the gorget by a strap and buckle so that the knight can raise his arm.

The arm is made up of a shoulder piece, a pauldron, with tubular pieces that cover the upper and lower arms, called the upper and lower cannons – the whole arm is called a vambrace. The elbow is protected by the couter which is riveted to the upper and lower cannon in such a way as to allow the knight to bend his arm.

The tops of the legs are protected by cuisses that either fit to the lower edge of the breastplate, as here, or to the leg with leather straps and buckles. Armour for the lower legs is not common and was not widely used.

Bequeathed by J. S. Henderson

HEN.M.15–1933
1 Collar – gorget

The gorget is a vital piece of armour. It is put on first and covers the neck and tops of the shoulders. The straps which hold the top of the breast and backplate together go over the gorget which helps to spread their weight. The arms are attached to the leather straps. The decoration is etched and very characteristic of the late 16th century

Accession unknown

2 Almain collar

Nuremberg, c.1540

This collar, like the gorget above, protects the neck and tops of the shoulders and spreads the weight of the breast and backplates which are fastened over the top of it. Originally it would have had extensions which covered the tops of the upper arms

Bequeathed by J. S. Henderson
HEN.M.125-1933

3 Armour for the left arm, pauldron and vambrace

North Italian, c.1580
The arm of a suit of armour is attached to the collar, the gorget, by a leather strap. The large plates, the pauldron, cover the shoulder and tubular sections, called cannons, protect the upper and lower arm. Between the pauldron and the upper cannon is a circular joint which allows the rotational movement of the arm. The elbow is covered by the couter, the inside of which is open to let you bend your arm. This combination of joints gives the wearer a lot of freedom to move his arm around.

Bequeathed by J. S. Henderson
HEN.M.13F-1933

4 Armour for the left arm, spaudler and vambrace

South German, possibly Innsbruck, c.1510

These are decorated with fluting which was very common in the early 16th century and is known today as the 'Maximilian' fashion. The shoulder is not fully protected, giving the wearer lots of maneuverability, so he would have worn an additional piece, a besague, to protect his armpit.

Stead Collection
M.1.3D-1936
5  Pair of defences for the upper leg – cuisses and poleyns

North Italy, c.1580

These pieces protect the upper legs, cuisses, and the knees, poleyns, and were held in position by leather straps which were buckled up at the back of the leg. They have very characteristic etched decoration in the form of a central band with trophies of arms and scrolled decoration on a stippled background. Originally this was probably gilded and would have been owned by a moderately wealthy knight.

Bequeathed by J. S. Henderson
HEN.M.8E–1933

6  Greek amphora

Athens, c.525–475 BC (Archaic period)

This amphora shows a Greek warrior with a helmet and large round shield kneeling before the goddess Athena.

He is wearing greaves, armour for the lower legs and is armed with a sword.

Given by John Charrington, 1917
GR.5.1917
7 Sword
Cyprus, c.2100-1601 BC

This sword is made from a copper alloy, probably copper and tin, bronze. Although it is over 3000 years old it is almost the same as European early medieval swords – consisting of a blade and cross guard, called quillons, which prevents your enemies blade sliding up your blade and hitting your hand.

The tip of the blade has been bent over in a way that is thought to indicate a ritual ‘killing’ of the sword when it was placed in a warrior’s grave.

Given by Sir Henry Bulwer
GR.210a.1892

8 Greek helmet
Etruria, Italy, c.500-401 BC (Classical period)

Soldiers have always worn armour to protect themselves in battle made from the best available materials of their day. The Greeks wore armour made from a copper alloy, usually bronze, an alloy of copper and tin. Typically they wore a breast and backplate, often shaped to fit the muscles and outline of the torso, and a helmet. For extra protection it was usual to carry a large round shield. This helmet is very typical of the type worn by Greek soldiers and was copied in the medieval period. The wire formed a holder into which a crest would have been attached.

Given by Sir Henry Bulwer
GR.B.3
9  Armour for the lower leg, greave, and foot, sabaton

South German, probably Innsbruck, c.1550–60

Armour for the lower legs was not common – it appears that most soldiers preferred just to have the tops of their legs protected and wore leather boots. The greave has very subtle and slow curves that closely fit the muscles of the leg, making it one of the hardest pieces of armour to make – getting the curves in three dimensions just right was a major feat of the armourer’s art.

Bequeathed by J. S. Henderson

HEN.M.152-1933
Paintings on wall (between Cases 1 & 11)

Anonymous, British School  
c.1730  
**Memorial to Thomas and John Fitzwilliam**  
Oil on canvas  
Founder’s Bequest, 1816  
No.465

Anonymous, Flemish School  
c.1620  
**The Thames at Richmond with the Old Royal Palace**  
Founder’s Bequest, 1816  
No.61
1  Sword (katar)

South India, 16th century

This type of sword is very different to most swords as the grip is at right angles to the blade, and not a continuation of the blade. It was held in the hand and used a thrusting fashion. The blade is very tapered and ends in a long, thin point, ideal for stabbing attack. The back of the hand is protected by an additional plate which has a dragon headed finial.

Given by Robert Taylor M.A.

O.90-1879

2  Sword (firanghi)

Hilt, south India, blade, England, 17th century

The blade of this sword was probably made in Shotley Bridge, County Durham, and was imported into India where the hilt was fitted. European swords and blades were much prized in India and there is a long tradition of importing them and giving them Indian hilts.

Given by Robert Taylor M.A.

O.10-1879
3  Sword (khanda)
South India, 16th century

This superb sword is probably the finest sword to survive from medieval south India. It still retains its original chiselled and coloured decoration and is of the highest quality, made for a noble or royal owner. There are only two of this quality in the world. The guard has finely wrought and chiselled seated lions and it has a long, heavy, reinforces which extend well down the blade. The decoration is fine incised bands of scrolling foliage. The lions, and tigers, were usually associated with royal ownership.

Given by Robert Taylor M.A.
O.12-1879

4  Sword (khanda)
South India, possibly 16th century

This unusual sword has a long blade which flares out towards the point. Strangely the edge of the blade has been rolled over to blunt it. Whether it was a practice sword or made for decoration is unclear. Robert Taylor, who collected the sword, stated, ‘Broadsword, with hammer turned edge. I have seen no other specimen’. Since then two other examples have come to light.

Given by Robert Taylor M.A.
O.88-1879
5 Tiger claw (bagh nakh)

Probably south Indian, perhaps 16th century

From Ganjam in south east India, this devilish weapon was worn over the fingers and could be invisible until the fingers were retracted.

Given by Robert Taylor M.A.

O.152-1879

6 Dagger (chilanum)

South India, late 16th century

This wonderfully extravagant dagger probably comes from the arsenal at Tanjore (Thanjavur) in south-east India.

Given by Robert Taylor M.A.

O.140-1879

7 Dagger (khanjar/peshqabz)

South India, 17th century

This dagger is an unusual combination of khanjar-like and peshqabz-like features and is unique to the collection of Robert Taylor.

Given by Robert Taylor M.A.

O.77-1879
8  Dagger (khanjar)
South India, 17th century

The pommel, the end of the hilt, of this dagger is, unusually, a parrot – the beak is very prominent. The hilt is decorated with inlaid silver, called koftgari, in which silver wire is hammered onto the surface.

Given by Robert Taylor M.A.
O.131-1879

9  Flail
India, possibly 17th century

Although often thought to be a European weapon there is almost no evidence for their use in the west. However the flail was used in India although few have survived.

Given by Robert Taylor M.A.
O.159-1879

10 Sword (khanda)
South India, possibly 17th century

A very typical sword with a very long blade.

Given by Robert Taylor M.A.
O.19-1879
11 Spear head (sang)
South India, late 16th century

From Tanjore (Thanjavur), in southern India, this spear head originally had a bamboo shaft, traces of which can still be seen. The ridge down the centre of the blade makes it very strong making it a formidable weapon.

Given by Robert Taylor M.A.
O.34-1879

12 Spear head (sang)
South India, possibly late 16th century

This fine and very effective example is from Madurai in Tamil Nadu, Southern India. Robert Taylor, who collected it in India and gave it the museum, said that it would have been ‘fixed on stout bamboos, 6 to 8 feet long’ (1.8–2.4 metres). He also says that were the famous ‘polygar spears used with such effect by the retainers of the polygars (barons) of southern India in the wars at the beginning of the century’.

Given by Robert Taylor M.A.
O.165-1879

13 Spear head (sang)
South India, probably late 15th century
Robert Taylor, who collected this spear head in India and gave it the museum, said that it would have been attached to a bamboo pole, 14 feet long (4.2 metres), and used to attack riders on elephants.

Given by Robert Taylor M.A.

O.42-1879

14 Sword (ayda katti) and belt (todunga)

South India, 19th century

This type of sword was carried by the peoples of Curg (Coorg or Kodagu) on the Malabar Coast. Unlike almost all other swords it has no scabbard but was carried on the back by a belt through which it passed through a flattened brass ring.

Given by Robert Taylor M.A.

O.82-1879 and O.184-1879
Asian Arms and Armour

Though very different in many respects to European examples, the arms and armour of Asia include the same basic types of weapons (swords, daggers, spears, shields, bows and firearms) and body armour. Almost every country and district had its own particular forms.

In general, Asian arms and armour are more decorated than their European counterparts, often engraved, etched or chiselled and inlaid with gold or silver. Although mostly made from iron and steel, like their European counterparts, they were also fashioned in leather, lacquer and textiles.

The Asian arms collection at the Fitzwilliam Museum is largely the result of a major donation of Southern Indian arms made in 1879 by Robert Taylor (1835-1906), who had studied at both Magdalene and St John’s College, Cambridge. He had been an official in the East India Company from 1856 to 1877, serving in Calcutta, Benares, Lahore, and Bengal among other places. His collection of over 200 pieces covers the whole of India, but a very significant group came from Ganjam on the south-east coast of India, likely originating in the famous armoury of Tanjore (Thanjavur in Tamil Nadu), which had been dispersed by 1860.

1 Helmet
North India, 19th century

Helmet made of steel, with koftgari decoration.

The helmet (top) has a very characteristic mail aventail and nasal bar to protect the front of the face. The two tubes originally held decorative plumes.

O.10A-1904

2  Chahar a’ineh (armour)

North India, 19th century

All elements of the armour are decorated in gold koftgari with spindly foliage. This is armour for an Indian warrior and originally would have also included arm guards (dastana), the whole worn over a long fabric coat and mail shirt. The armour round the body (chahar 'aineh) is made up from four plates which are held together by leather straps and buckles. There would also have been straps over the shoulders but these are lost.

O.10B-E-1904

3  Shield

Indian, probably 19th century

Accession unknown
4 Bhuj (axe)

India, Gujerat, early 19th century

This axe has an elephants head at the base of the blade and has a small dagger concealed in the end of the haft. The lotus bud finial unscrews to reveal a short, knife bladed stiletto.

Given by Harry A. Chapman
O.2-1904

5 Tabarzin (saddle axe)

North Indian, Gujarat, early 19th century

This highly decorated axe has, like many of the same type, a small dagger concealed in the end of the haft. The bottom finial, a rounded baluster, unscrews to reveal a short, knife bladed stiletto.

Given by Harry A. Chapman
O.1-1904
Case 11  (display next to case 10)

1  Steel bow

South India, 19th century

Unlike the European bow, oriental types were almost all of the type called a re-curved bow, that is, they bend in their relaxed state in the opposite direction to the curve they have when they are strung. This is a rare, all steel bow, most were of the composite type, made from a combination of different materials, horn, wood, and sinew glued together.

Given by Robert Taylor M.A.
O.129-1879

2  Throwing quoits (chakra)

North India, probably Lahore, 19th century

This weapon was a speciality of Sikhs who often carried them on a pointed turban called a bunga dastar. They were held between finger and thumb and thrown underhand with the full swing of the body. The edge was kept sharp and they are said to be capable of cutting through a green bamboo, 2 cms thick, at a distance of 25 metres.

Given by Robert Taylor M.A..
O.167-1879

3  Throwing stick, boomerang (birudungi)

South India, 19th century
Although throwing sticks, sometimes called boomerangs, are usually thought to be a weapon of Australia, they were used all over south-east Asia. It is also not true that they always returned to the thrower but were primarily intended as a projectile weapon. They were held vertically to be thrown.

Given by Robert Taylor M.A.  
O.172-1879

4 Sword (talwar)

Hilt, North India, blade European, early 19th century

This type of sword is the commonest of all swords in India and is very similar to the European sabre with its curved blade and was the weapon used by mounted soldiers. Originally the hilt was highly decorated with inlaid gold (koftgari) but this has largely been worn away. The blade is very unusual in having a partly serrated edge

Accession unknown

5 Sacrificial sword (ram dao)

North India, 19th century

This strangely shaped sword was used to cut off the heads of sacrificial animals. It was important that this was done in a single blow and these weapons, with their large, heavy blades were ideal for this purpose.

Given by Robert Taylor M.A.  
O.66-1879
6 Sword (katar)

South India, 17th century

This type of sword is very different to most swords as the grip is at right angles to the blade, and not a continuation of the blade. It was held in the hand and used a thrusting fashion. The blade is very tapered and ends in a long, thin point, ideal for stabbing attack. The back of the hand is protected by an additional plate. This example is very short and may have been made for a child.

Given by Robert Taylor M.A.
O.91-1879

7 Matchlock carbine (torador or banduq)

North India, late 18th century

This very short matchlock gun was loaded from the muzzle with gunpowder and a lead ball and fired by pulling the trigger which lowered a lighted match into the pan under the touch hole – hence the name matchlock. This type of firing mechanism was superseded in Europe by the 17th century but went on being used across Asia into the 19th century.

Given by Robert Taylor M.A.
O.31-1879
8  Dagger (kukri)
Nepal, late 19th century

The kukri is the national knife and principal weapon of the Gurkhas. It is always of the same curved shape and has a sheath with two small knives and a leather pouch. The weight of a kukri is well towards the point and it can deliver a tremendous blow when used properly. There are well authenticated instances of a Gurkha splitting the head of a man and cutting well down into the chest with a single blow.

Accession unknown

9  Dagger (jambiya) and scabbard
Yemen, 19th century

Daggers of this general shape are common all over the Arabian Peninsular but this type is that used in Yemen on the south west. It has a strong blade, ideal for stabbing.

C.B. Marlay Bequest
MAR.ARM. 190-1912

10  Dagger (peshqabz) and scabbard
Persia, early 19th century

The blade made of fine steel called wootz giving the appearance of a watered surface. The hilt carved from a piece of walrus ivory which was much prized across the Middle and Far East.

C.B. Marlay Bequest
MAR.ARM.187-1912
11 Sword – dha
Burma, 19th century
This type of sword is common throughout south-east Asia but is often known as the national sword of Burma. The hilt is covered in ray or shark skin
Bequeathed by S.R. Turner
ARM.8-1973

12 Sword
Japan
The sword, the weapon of the samurai, was brought to possibly its highest pinnacle in Japan. They were made by a complex process of folding and welding the iron of which it is made, making very strong and tough as well as an extremely sharp blade. It is claimed that the best samurai swords could cut a silk scarf in two in mid-air though whether this is true is open to question.
Accession unknown

13 Tsuba
Japan
Shakudo (copper and gold alloy)
Sea bream and other fish, two in enamel the third shakudo. On the other side more fishes, some gilt in a similar sea.
Bequeathed by Charles Brinsley Marlay, 1912
MAR.ARM.O.154-1912
14  Tsuba
Japan
Sentokudo (bronze alloy)

A wolf seated on the ground among reeds, gold and silver zogan (inlay), turning round and baying at the moon, silver, among clouds. The wolf’s teeth beautifully cut in gold. On the other side a kasa (traditional Japanese hat) lying on the grass, all gold zogan. Signature: Ichiiiriuku Hisamitsu

Bequeathed by Charles Brinsley Marlay, 1912
MAR.ARM.O.95-1912

15  Tsuba
Japan
Accession unknown

16  Tsuba
Japan
Accession unknown

17  Tsuba
Japan
Consisting of five mice, one in gold, one in shibuichi (copper alloy), one in shakudo (copper and gold alloy) and gold zogan (inlay), another in shibuichi differently treated (patinated to create different shades), and
one in copper and silver zogan. Their eyes and whiskers are made of gold zogan.

MAR.ARM.O.53-1912

18 Tsuba
Japan, 16th to 17th Century
Iron
Bequeathed by Charles Brinsley Marlay, 1912
MAR.ARM.O.19-1912

19 Axe (tongi)
India, probably 19th century
A fighting axe used by the Bygas, a tribe of central India. According to reports this type of axe could be used to kill tigers and could also be thrown to catch small mammals.
Given by Robert Taylor M.A.
O.110-1879

20 Shield with buckhorns (madu)
India, probably 17th century
This is a parrying weapon, held in the left hand when fighting with a sword in the right. It is made from a
central shield with two blackbuck (nilgau) horns tipped with iron points.

Given by Robert Taylor M.A.
O.168-1879

21 Gauntlet sword (pata)

India, Maratha, 19th century

This type of sword is unusual in that the hilt is formed as a gauntlet fitting over the lower arm making wrist movements impossible when fighting. It has a very characteristic face motifs with eyebrows, eyes, nose and curly moustaches.

Given by Robert Taylor M.A.
O.1-1879
1 Axe (tabarzin)

North India, Gujerat, 19th century

The axe was a common weapon right round the world for most of recorded history and there are very many variants. It is an ideal weapon against both armoured and unarmoured soldiers and was relatively easy to use. This type was commonly used in Persia and northern India.

Accession unknown

2 Dagger (kindjal) and scabbard

Caucasus, 19th century

This is a very fine example of a kindjal, the characteristic knife carried in the Caucasus - the region at the border of Europe and Asia between the Black and Caspian seas.

C. B. Marlay Bequest
MAR.ARM.O.184-1912

3 Dagger and scabbard

Blade, Persia, dated 1709 (AH 1121), hilt and scabbard Turkey, 19th century
This highly decorated dagger has an amazing blade, pierced to create a serpent running up the centre, and set with four emeralds and five rubies. The hilt and scabbard are bound with shark skin (shagreen). The ends of the quillons have stylised elephants heads.

Given by J.R. McCLean
O.3-1973

4  Dagger (khanjar) and scabbard

North India, 18th century

The seemingly very plain blade and scabbard of this piece belies the fact that it has a rock crystal hilt.

C. B. Marlay Bequest
MAR.ARM.O.181-1912

5  Dagger (khanjar) and scabbard

With its highly decorated, 'serrated' blade and jade hilt, this is a superb example of the fine craftsmanship and care lavished on high status daggers in India. It would have been owned by a wealthy, high-status individual.

Accession unknown

6  Punch dagger (katar)

North India, probably Lahore, 18th century

A katar, or punch dagger, is unique to the Indian sub-continent with its straight sided hilt and two barred
transverse grip. It was held in the fist and used in a punching, pushing, fashion often coupled with a small shield covering the hand.

Given by Mrs R. Stanley Taylor
M.1-1923

7  Dagger (khanjar) and scabbard

North India, late 19th century

This very elegant and beautiful dagger has a pierced blade and pale nephrite hilt inlaid with turquoises and rubies and gold wire. The enamel decoration in green, blue and red, of the scabbard is in the style of Lucknow (in north India). It was obviously made for a very wealthy man to show off his status and authority.

C. B. Marlay Bequest
ARM.184-1912

8  Dagger (piha kaetta) and scabbard

Sri Lanka, 19th century

This is a very fine example of the characteristic dagger of Sri Lanka. Both the decoration of the blade and hilt as well as the scabbard are of silver. The hilt is probably made from black coral or dark horn.

Given by Miss C. Harwood
O.1-1854
9  **Dagger (peshqabz)**  
North India, blade late 17th century, hilt later  
This type of dagger has a characteristic T section curved blade which was ideally suited for attacking mail armour - the long point forcing an opening and the rigid blade. The hilt is decorated with plaques of nephrite and strips of mother of pearl and has a beak-shaped pommel.  
Given by Mrs C. McLeod Morley,  
0.1-1998

10  **Knife (pichangatti) and scabbard**  
South India, 19th century  
This is the typical knife of the Coorg people of the south-west coast of India. The name comes from Tamil and means ‘hand knife’. It was always carried in the front of the belt that carries an ayda katti (see No. 14, Case 11) and was more normally used as a pocket knife.  
Given by Robert Taylor, MA  
O.160-1879

11  **Dagger (kard) and scabbard**  
Persia, 18th century  
This type of knife was ideal for stabbing and, with its long tapered blade, very good against mail armour
where it would force the rings open enabling good penetration.

C. B. Marlay Bequest
MAR.ARM.O.182-1912

12 Axe (tabarzin)
Persia, 19th century
This finely decorated axe was obviously owned by a wealthy high ranking soldier to show off his rank and status.

Accession unknown

13 Shield (separ)
Persia, dated 1886/7 (1304AH)
This sumptuously decorated shield is covered with hunting scenes in which riders with spears, bows and swords hunt wildlife. It was originally highly gilded, much of which is now lost, to show up the decoration. With its four small bosses, this is very characteristic of shields used in Persia and north India.

Accession unknown
Sporting Crossbow

Germany, 2nd half 17th century

This crossbow has a steel bow and a wooden tiller with a cheek stock. It is inlaid with horn or ivory in the form of stylized flowers and scrolls and an animal running between two trees. The string is held in the spanned by a steel catch.

Bequeathed by J. S. Henderson
HEN.M.418-1933

Sporting Crossbow

Germany, dated 1557

Steel bow, the string held in the spanned position by an ivory or bone “nut”. The wooden stock is inlaid with engraved stag’s horn or bone: on one side, a man hunting a unicorn; Marcus Curtius, Horatius Cocles, and King David, and on the other side, the Judgement of Solomon, Julius Caesar, Tatius, Augustus, and Tarquin and Lucretia, all labelled in Latin.

Bequeathed by J. S. Henderson
HEN.M.410-1933
Cranequin

Germany, c.1525

Considerable force was needed to pull the string of a crossbow back to the spanned position ready for shooting. As the power of the bow increased it became impossible to do this it by hand unaided. This rack and pinion device, called a cranequin, was capable of pulling the string back due to its gearing. It was placed over the crossbow, as here, and turning the handle moved the geared rack backwards, dragging the string with it. Once the string was locked in position for shooting, the cranequin was removed.

Bequeathed by J. S. Henderson

HEN.M.411-1933
Crossbow

Germany, late 17th century

The tiller of this highly ornate crossbow is particularly designed to show off the wealth of its owner. The decoration includes squirrels, a swan, tritons, Cupid riding a dolphin, and a group of Venus, Cupid, and a putto riding a hippocamp (a mythical seahorse).

Bequeathed by J. S. Henderson
MAR.M.271-1912

Crossbow bolts

European, c.1550

Crossbow bolts, unlike longbow arrows, were short, about 30cm (12inches) long, and thick. Their iron heads were large and often of diamond section, hence their name “quarrel” from the French carré (square). Although crossbows are often thought to be very powerful, modern tests show that most were very similar in range and power to the longbow though much simpler to use.

Bequeathed by J. S. Henderson
HEN.M.422-1933
Case 8  (to left of the Rothschild Gallery)

1  Wheellock pistol

Germany, late 16th century

This very ornate pistol is decorated with a variety of motifs including, Adam and Eve, putti, fighting figures and a man in contemporary costume. It would have been expensive and therefore owned by someone of considerable wealth and status.

C. B. Marlay Bequest
MAR.M.269–1912

2  Wheellock pistol

Italy, 17th century

This very plain, but elegant, pistol is of extremely high quality and very typical of high-end pistols of the middle of the 17th century. At this time the stock was made very straight and only later were they angled down at the rear in the way we are more familiar with today.

Bequeathed by J. S. Henderson
HEN.M.438–1933
3  Matchlock musket

France, c.1600

This beautifully decorated hunting musket was made for a very wealthy client who could take it out on hunting expeditions and show off his wealth and status. It is extremely heavy and would have needed a rest to steady it for firing.

Bequeathed by J. S. Henderson
HEN.M.423–1933

4  Powder flask

Europe, c.1600-20

This flask would have been filled with gunpowder which was then dispensed into the barrel of a firearm by pressing down on the lever on the side which opened the end of the nozzle.

Bequeathed by J. S. Henderson
HEN.M.452–1933
5 Powder flask

Europe, c.1600-20

This small and decorative powder flask was probably used for the fine grained powder which was put into the pan on the side of the gun. When the trigger of the gun was pressed, sparks from the lock would ignite it and the fire was transmitted to the main charge in the barrel via a tiny hole, the vent, in the side of the barrel.

Miss E. Rothwell
M.32-1940

6 Carbine

German, c.1620

This elegant and beautifully made short wheellock firearm would have been used by the cavalry from horseback, though this example was probably owned by a high ranking and wealthy officer rather than the common cavalryman.

Bequeathed by J. S. Henderson
HEN.M.426–1933

7 Powder flask

Augsburg, 16th century

Made from stags horn and decorated with classical scenes - on one side are Bacchus and Ceres and on the other, an amorous couple. The nozzle forms a measure of which the catch is in the form of a snake or dragon. It was quite common for firearms to be
decorated with erotic scenes such as this - they were, after all, made for men!

Given by F. Leverton Harris
M.9-1910

8  Powder flask

Europe, 17th century

This carved and erotically decorated flask is made from hollowed out stags horn with silver fittings. It has two measures. At the top is a metal nozzle which was used as a powder measure. The flask was inverted and the lower lever pushed to one side, filling the nozzle with powder. The lower catch was then released, the upper one depressed and the contents of the nozzle poured down the barrel of the gun. The second measure was probably used for priming powder.

Bequeathed by J. S. Henderson
HEN.M.456-1933

9  Powder flask

Europe, early 17th century

This flask consists of a wooden box in which gunpowder was kept. The nozzle at the top acted as a measure. The musketeer would put his thumb over the end, push the lever aside which opened the flask and upended it so that the nozzle filled with powder. He then released the lever and poured the measured amount of powder down the muzzle of his musket.
This type of powder flask was widely used by musketeers in the late 16th and early 17th centuries. They are often highly decorated - the copper alloy plaques are decorated with putti, birds, masks and strapwork and was originally colourfully enamelled – traces of which can still be seen.

Bequeathed by J. S. Henderson  
HEN.M.453-1933

10 Powder flask
North Italy, c.1570–90
This powder flask is made from leather which has been put in boiling water, moulded into shape and allowed to cool – a technique known as cuir bouilli. The nozzle forms a measure for powder and there is a small leather bag attached to the back to hold lead balls.

Accession unknown

11 Powder horn
Europe, 17th century
Horns such as this were commonly used as flasks in which to keep blackpowder.

Bequeathed by J. S. Henderson  
HEN.M.459–1933

12 Cannon
Probably Italy, c.1525-50
The muzzle of this small cannon has two 'faces' - from the side it appears to be a dragons head while from the top it is an old man. The cascable, at the very back, is a horned animal. It was probably made as a gift from one ruler, for example a prince or a king, to another but, as it completely unmarked, we will probably never know.

Purchased with the Boscawen Fund, and a grant from the National Art Collections Fund.

M.4-2003

Case 7  (display to left of case 8)

1  Sword – hunting hanger

Germany, c.1740

This very typical hunting hanger has an inscription of the first verses of St John’s Gospel, beginning on one side: ‘Am anfang war das wort…’ (In the beginning was the word), and continuing on the other side: ‘Es war in der welt…’ (he was in the world).
2  Sword – hunting hanger

Hounslow, c.1620–40

This hunting hanger has a fantastic pommel in the form of a helmeted head. The blade is engraved EDWARDVS on one side and PRINZ ANGLIE on the other possibly referring to Edward the Black Prince who died in 1376– a reference to a former military hero. Hounslow, in West London, was a centre for sword making in England from about 1620.

A Nymphenburg White Hunting group
c.1765-70

Modelled by Domenikus Auliczek, with a boar being attacked by three hounds

Lent by the Frua-Valsecchi Collection

LL.62-2016

3  Boar spear

Europe, 16th/17th century
Used for hunting wild boar, a particularly ferocious prey, which is the reason it has a large, broad leaf-shaped head. Boar spears normally had a small cross piece below the blade, missing from this example, which prevented the blade penetrating too deeply into the animal. Unusually, the staff of this weapon appears to be original.

Bequeathed by J. S. Henderson
HEN.M.336-1933

4. Wheellock pistol

Germany, c.1580

This double-barrelled wheellock pistol is a masterpiece in how to squeeze two locks onto a single lockplate - it must have been extremely expensive. The ball at the rear of the stock helped to balance the pistol in the hand and gave rise to the name 'puffer' for this type of pistol.

C.B. Marlay Bequest
MAR.M.268-1912

5 Wheellock rifle

Germany, c.1690

Smoothbore firearms are not very accurate as a spherical ball does not fly straight and wanders off in flight. More accurate firearms use projectiles that are cylindrical in shape and are given a spin by spiral grooves cut into the barrel of the gun called rifling. These were expensive to make and were often used
for hunting weapons where cost was less important and accuracy paramount.

Bequeathed by J. S. Henderson
HEN.M.434-1933

6 Wheellock rifle

Germany, dated 1593

This highly decorated piece was intended to show off the wealth and status of its owner. The inlays of ivory and bone, decorated with a variety of hunting scenes, were expensive and this piece was a luxury item. It was probably used with a rest as it is so long and would have been difficult to hold steady.

Bequeathed by J. S. Henderson
HEN.M.425-1933

7 Wheellock rifle

Germany, c.1650

Accuracy was improved by the use of a hair trigger – a second trigger that was activated by a very light pull – ordinary triggers needed quite a hard pull to activate them which could affect the aim.

Bequeathed by J. S. Henderson
HEN.M.427-1933
8 Flintlock pistol

Germany, c.1750

This elegant pistol has a barrel made from 'watered' steel - a complex and expensive method of making barrels which resulted in a beautiful patterning on the surface like ripples of waters.

Bequeathed by J. S. Henderson
HEN.M.444-1933
1 & 2  Musket and rest

England, c.1690

This is an early example of a musket used by the British army in the reign of Queen Mary – reigned 1689–94. It has a flintlock mechanism and the barrel is smooth bored and thick walled making it heavy so that the gun needed a rest to help steady it for firing. These weapons were not very accurate but when used in large groups they could make a significant effect. Loading was also quite slow as they were loaded with powder and ball down the muzzle and pressed hard down with a ramrod - a process taking around one minute.

To overcome this slow rate of fire, musketeers were arranged in three rows one behind the other, the front one fired and then retreated behind the third row to reload, the second line fired and retreated like the first and so on enabling them to achieve a rapid rate of fire. The rest is a modern replacement.

Bequeathed by Mr J S Henderson
HEN.M.424-1933 & HEN.M.450-1933

3  Plug bayonet

Amsterdam, c. 1700–30

Early firearms were not always completely reliable and took time to reload. Bayonets were developed
early on to convert a longarm, like the musket in this showcase, into a formidable weapon with which to fight the enemy hand to hand. This type of bayonet was pushed into the muzzle of a gun but later example were made that fitted to the side of the barrel so that it was possible to fire it as well as use the bayonet.

Given by A. J. Hugh Smith through the National Art Collections Fund M.5–1956

4 Plug bayonet

Spain, mid-18th century

This very decorative bayonet must have been made for a wealthy officer or commander to show off his wealth and status.

Given by A. J. Hugh Smith through the National Art Collections Fund M.6–1956

5 Plug bayonet

Possibly Spain, late 18th century

This bayonet would have been pushed into the end of a musket after the initial long-distance firing volleys when the battle became one of hand-to-hand fighting.

Bequeathed by J. S. Henderson HEN.M.323–1933
Case 7  (to right of freestanding case)

1  Flintlock blunderbuss

Probably French, late 18th century

A blunderbuss is a short longarm with a barrel which flares out towards the muzzle. It was loaded with lots of small shot which spread out as it left the barrel making it very good as a short-range anti-personnel weapon – a bit like a shotgun today. This very unusual flintlock blunderbuss has an attached bayonet which is held in place by a catch along the top of the barrel and which could be released, springing out to make a formidable short-range weapon. This type of weapon was often carried for self defence when travelling.

Bequeathed by J. S. Henderson
HEN.M.436-1933

2  Flintlock blunderbuss

Spanish, 18th century

This blunderbuss has a miquelet lock, the firing mechanism, which was very characteristic of guns made in Spain. It's short length and flared barrel made it ideal to carry for self-defence when travelling

Bequeathed by J. S. Henderson
HEN.M.435-1933

3  Wheellock pistol
Italy, c.1600

The wheellock pistol, which first appeared around 1500, had a firing mechanism which consisted of a steel wheel with a serrated edge mounted on the lockplate and attached to a strong spring. The axle of the wheel was square and it was turned with a detachable key through about half a turn where it was held by a catch attached to a trigger mechanism. The cock was mounted behind the wheel and could be lowered to hold a piece or flint or pyrites, fixed in its jaws, against the edge of the wheel.

On releasing the trigger the wheel spun back to its resting position and in so doing the serrated edge caused a spray of sparks to ignite the priming powder in the pan set against the side of the barrel. A small hole connected the pan with the inside of the barrel where the main charge was set, igniting it and setting off the bullet. This is a very typical wheellock pistol – the stock, the wooden piece on which the barrels and lock are mounted, is very straight, unlike later pistols where the grip is angled downwards.

Bequeathed by J. S. Henderson
HEN.M.437-1933
4  Pistol with a snaphance lock

Italy, c.1660

This pistol has an early form of the flintlock mechanism called a snaphance lock – a method of firing that was introduced in Europe in the middle of the 16th century. The snaphance was simpler, easier to make and cheaper than the wheellock. This example has a barrel marked LAZARI COMINAZ and was made by the noted Brescian barrel maker Lazarino Comminazzo.

Bequeathed by J. S. Henderson
HEN.M.439-1933

5  Combined axe and wheellock pistol

Europe, probably Germany, dated 1609

Combining weapons together was not unusual in the past and it was common to combine a dagger, a polearm or an axe, as here, with a pistol – if the gun failed to fire or there was no time to reload, then the secondary weapon came into its own.

Bequeathed by J. S. Henderson
HEN.M.448-1933
6  Flintlock pistol and dagger

Italy, dated 1690

This very rare and unusual pistol was made to come apart revealing a dagger - if the pistol failed or there was no time to reload, then the dagger made a very effective backup. It was made by the renowned Italian gunmaker, Matteo Acqvafresca, using a barrel made by the famous Italian barrel makers, the Cominazzo family.

Bequeathed by Arthur Norris Kennard in memory of his late wife, Helen Lee Washington Kennard
M.1 & A & B-1996

7  Priming flask and spanner

European, late 16th century

In order to fire a wheellock pistol, the wheel had to be turned through about a half turn, using a separate key, against a strong spring where it was held in place by a catch attached to the trigger mechanism. This wonderful tool combined a key with a small powder flask for the fine grain priming powder which was put into the pan beside the wheel and which was ignited by the action of the flint against the side of the rotating disc.

Given by Miss E. Rothwell
M.28-1940
Combination tool for a wheellock firearm

European, 16th century

This tool consists of three separate devices; a wheellock key, used to turn the wheel of a wheellock gun to make it ready to fire, a screwdriver and a small flask containing the fine-grain powder for priming a wheellock firearm - it forms the handle of the tool and the powder was dispensed by pressing the button at the base.

Given by Miss E. Rothwell

M.35-1940
9 Combination tool for a wheellock firearm
16th century

This tool consists of three separate devices; a wheellock key, used to turn the wheel in a wheellock, a screwdriver and a priming flask containing the fine grain powder for priming a wheel lock firearm. The priming powder was kept in the central section and dispensed by pressing the handle on the side which opened the cap at the top.

Accession unknown

10 Pair of brass barrelled flintlock pistols
Cambridge, 1780

These plain, but elegant and well-made flintlock pistols were made by John Henshaw, a Cambridge gunsmith who lived at the Black Bull Inn, Trumpington Street, near St. Catharine's College, Cambridge. Unusually, the barrels are made of brass while the decoration is silver, hall marked for the date 1779–80.

Most English provincial towns and cities would have had at least one gunmaker in the 18th and 19th centuries. Their market was the prosperous men who needed firearms for self-defence, especially when travelling, in an age before law and order was widespread.
Bought with funds from the Abbott fund with grant-in-aid from the V&A

11 Pair of flintlock pistols
Brescia, c.1700
These pistols were made in Brescia in Northern Italy, a famous centre for making armour, swords and firearms from medieval times.
Bequeathed by J. S. Henderson
HEN.M.441A & B-1933

12 Pair of duelling pistols
England, London, c. 1810
When duels were customary and not illegal, identical pairs of duelling pistols were made so that both duellists were on the same footing. This pair was made by John Gill, a brother of Thomas Gill who was a renowned maker of swords and guns based in St James Street in London in the 1800s.

M.5-X & M6-X
13 Powder tester, eprouvette

Vienna, c.1690

In the days before rigorous and systematic quality control, the quality of gunpowder (or black powder as it is sometimes known) varied a great deal. Powder testers, called eprouvettes, were developed to test just how strong a new batch was. This powder tester was made by adapting an existing pistol. A measured amount of powder was put into the short barrel and the lid closed. The test powder was then set off by firing the flintlock. The exploding powder pushed the lid up and the height to which it flew indicating how strong the powder was, the higher it went, the stronger the powder.

Bequeathed by Mr J S Henderson
HEN.M.447-1933

14 Powder and shot flask

This powder flask has a leather pouch attached to one side for lead balls making it easier to reload a gun.

Given by Miss E. Rothwell
M.23 & A-D-1940
15 Cartridge box

Italy, 16th century.

The usual way to load a muzzle loading firearm was to put the powder and ball down the barrel separately and then ram them home with the ramrod. This could be a slow process and also resulted in different sized charges making accuracy and range inconsistent. To get round this it was common to prepare charges in advance – a measured amount of powder and a ball were wrapped in a piece of paper, the origin of the phrase cartridge paper, to make a cartridge. This box was made to carry eight prepared cartridges ready for firing.

Miss E. Rothwell
M.37-1940

16 Shot mould

European, 18th/19th century

This tool was used to make the lead shot for a firearm, probably a pistol. It was used by holding the handles together and pouring molten lead into the little cup. The lead solidified forming the ball of the right size for the gun it was made for. The little sprue of lead left after casting was cut off using the cutters below the mould.

M.8-X
Plate

Staffordshire

Earthenware, press-moulded with a relief design on the interior, and decorated with cream and dark brown slip under lead-glaze. A horseman holding a pistol in his left hand and a short sword in his right, riding towards the viewer's right.

Bequest by Dr J. W. L. Glaisher

C.191-1928
Islamic Helmet

Iran (Persia), 1886

Crucible forged steel

This hemispherical skull helmet with a top spike, two plume tubes and an adjustable nose protector was made in Persia (present-day Iran) under the Qajar dynasty, who ruled the Persian Empire from 1781 to 1925. It is decorated with chiselled and partially-gilt hunting scenes in which riders with spears, bows and swords kill a variety of wild animals and birds. Around the base are calligraphic medallions with Arabic inscriptions written in the Nastaʿīq script. The aventail (a flexible curtain of butted mail links) takes the form of a fringe at the front and four deep and four shallow dags at the sides and rear. This helmet was made together with the similarly-decorated shield on display nearby (Case 10, no. 13).

Purchased 1904
Paintings on wall (above freestanding Case between Cases 7 & 5)

Anonymous, Flemish School
c.1620

Nonsuch Palace

Founder’s Bequest, 1816
No.95
Parade burgonet

North Italian, probably Negroli workshop, Milan c.1545-55

Steel, embossed, chased, and gilt in imitation of Roman armour (alla romana antica). The sides of the skull are embossed respectively with winged nude half-figures of Fame and Victory terminating in acanthus leaves and foliated scrolls.

Given by the Friends of the Fitzwilliam Museum, with a grant from the Art Fund
M.19-1938
Helmet skull (Kabuto)

Japanese, signed Myochin Muneakira
dated 1712, Edo Period (1615-1868)
Russet iron, bowl made in two pieces and embossed in the form of an abalone shell joined by an engraved meandering flame scroll. The base has a flange but it has never been pierced to attach a shikoro. The front peak is embossed with eyebrows and brow ridges.

Fore crest (Maedate)
Associated with helmet

Japanese, signed Myochin Osumi no kami ki no Munesuke
dated 1719
Hollow crest of russet iron with gold detail embossed in the form of Fudo Myo-o, the Buddhist Receiver of Souls, holding a straight sword (ken) and a rope, surrounded by an aura of flames.

J. S. Henderson Bequest
HEN.M.467-1933
Szyszak

Polish, c.1640
For use by a hussar

The szyszak, known in England as a ‘lobster-tailed pot’ was derived from a Turkish form of burgonet. It was derived from a Turkish form of burgonet. It was the most popular horseman’s helmet after about 1620 except for heavy cavalry who only adopted it in the 1640s. It usually had a low or slightly pointed crown, a fixed fall (peak), a sliding nasal, cheek pieces and a laminated neck-guard or ‘tail’ which in eastern Europe was sometimes very long.

J.S. Henderson Bequest
HEN.M.94-1933

Case 5

Swords

The sword was the principal weapon of the knight from the earliest times, and is the emblem of military honour and the symbol of strength, liberty and truth. The best-made swords were highly prized and passed proudly from father to son, down the generations. Like King Arthur’s Excalibur, a sword might bear its
own name and be imbued with special powers.

Early medieval swords usually had a long, wide, double-edged blade and were used for slashing, cutting and thrusting. For strength, many early swords were made of a single piece of iron or tempered steel from the point of the blade through the hilt (handle) to the top of the pommel. Due to corrosion most surviving early sword blades are dark brown but originally they would have been brightly polished. The sword was kept in a scabbard usually made of wood covered with leather and were often highly decorated but because of their fragility few scabbards have survived.

When armour began to change from mail to plate from the early 1300s, swords had to change, too. Blades became longer, to permit piercing as well as slash. Longswords were popular because of their reach as well as their cutting and thrusting abilities. From the 1500s, rapiers were adopted primarily for civilian as opposed to military use, and from the 1600s shorter smallswords became essential fashion accessories for wealthy men across Europe.

Originally developed to prevent the sword slipping from the hand, the pommel became a counterweight to the blade giving the sword a point of balance closer to the hilt, allowing for
greater ease when wielding it. Pommels came in many shapes and sizes, including animal or bird heads, but among the most common were the brazil-nut and wheel pommels. They were often engraved or inlaid and occasionally mounted with semi-precious stones.

The grip of the sword was often covered with glued-on shagreen (untanned leather or shark skin) and then wound around with wire to provide a better hold, making it harder to knock out of the user’s hand. From the early 1300s, the grip was lengthened to permit two-handed use.

The guard, the cross piece at the base of the hilt, was originally a simple steel bar, designed to stop the knight’s hand from slipping down the blade when thrusting it into an opponent. It also protected his hand from being cut off or injured when an opponent’s sword was deliberately slid down his blade. When shields and armoured gauntlets were abandoned in the late 15th century, guards became increasingly elaborate with loops and curved bars to protect the hand, and were eventually replaced by ornamentally pierced curved metal plates known as basket hilts.

Diagram with parts of a sword and scabbard labelled (by Nathan Robinson)
Case 5 (continued)

1 Sword – with brazil-nut pommel

Western Europe, c.1200–50

This sword has a wide, thin blade used for cutting and slashing targets such as mail, leather clothing and padded fabric armour. The guard is a simple cross piece of iron which prevents an opponent’s blade sliding up your sword to cut your hand. The shape of the pommel, the piece at the end of the hilt, is like a brazil nut, giving rise to the name of this type of sword. This sword has traces of a mark in copper alloy on the blade.
2 Hand-and-a-half sword

Western Europe, c.1380–1400

This sword has a long grip so that it can be wielded with one hand or, for extra power, with two hands, giving rise to the name hand-and-a-half sword. The blade tapers down to a point and is quite thick making it useful for piercing attack as well as slashing. The blade is stamped with an armourer’s mark of a dagger inlaid in copper alloy, the tang stamped with the letter B in Lombardic script. Traditionally this sword is said to have been found in the bed of the river Cam at Ely in 1845, although the river at Ely is the Great Ouse.

Given by the National Art Collections Fund and the Friends of the Fitzwilliam Museum

M.2–1934
3  Hand-and-a-half sword

Germany, c.1250–1350

This sword has a long, slightly tapering blade, common right across Europe from the late 12th to the 14th centuries. The grip, which is a restoration, is long enough to use an extra hand when greater force was needed. The pommel is shaped like a wheel.

Bequeathed by J. S. Henderson
HEN.M.188–1933

4  Two-handed sword

Germany, c.1500–20

This double-handed sword would have been used by foot soldiers such as the German mercenaries known as landsknecht who often wore armour and flamboyant clothing. Such swords were also used in ceremonial events in which they were often carried, blade up, by attendants walking in front of officials, judges, mayors, or nobles in procession.

Bequeathed by J. S. Henderson
HEN.M.194–1933
5 Hand-and-a-half sword

South Germany, c.1500–20

This sword has a single-edged blade and a wooden hilt, covered in leather and bound with fine twine. The long hilt allowed a hand-and-a-half sword to be held with both hands when great force was needed. After about 1400, the quillons (cross guard) often curved towards the blade and had ring guards to protect the forefinger.

Bequeathed by J. S. Henderson
HEN.M.193–1933

6 Basket-hilted sword

Germany or Switzerland, dated 1591

Over the course of the later 16th century, extra bars were added to the cross guard hilt to provide extra protection for the hand. At first these were quite simple, starting with a ring to enclose a finger. Additional bars were added to form a sort of cage enclosing the hand, called a basket hilt. This is an early example.

The blade is inscribed ANN on one side and 1591 on the other. It also has a mark of a wolf mask inlaid in copper alloy.

Bequeathed by J. S. Henderson
HEN.M.210–1933
7  Flanged mace

Europe, 16th century

The flanged mace was a very effective short range weapon and was often used by cavalry, the mace secured to the wrist by a leather strap. Though they were only useful for very close combat, their weight, combined with a swinging action made them very effective weapons.

Bequeathed by J. S. Henderson
HEN.M.327-1933

8  Sword, known as a claymore

Scotland, 16th century

The claymore, which has this very distinctive form of hilt and guard, was used in Scotland, its name said to be derived from the Gaelic for great sword, claidheamh-mor. The claymore became well known through the writings of Sir Walter Scott in the 19th century and became, along with the kilt, very strongly associated with the rise in Scottish romanticism.

This, very characteristic, example has the name AFORBES (with the F the wrong way round) on one side of the blade, probably the name of a former owner.
Purchased with the General Duplicates Fund
M.2-1949
9 Calendar sword

German, c.1540–50

This elegant sword, with a walnut grip of possible later date, has a blade engraved with a perpetual calendar. Besides each date, the calendar letters, a to g for Sunday to Saturday, and the names of saints whose festival it is, were etched. The months have a mixture of Germanic and Latin names. This unusual sword was probably more decorative than for actual use.

Given by the Friends of the Fitzwilliam Museum, 1947
M.9–1947

10 Two-handed sword

Probably Germany, c. 1550–70

This flamboyantly bladed sword was used by the German mercenaries called Landsknechts who gripped the hilt with both hands to fight. The steel blade has etched decoration, and the ricasso- the section between the hilt and the blade proper – is covered with leather and reinforced with steel studs. Very long and decorative swords were also often used for ceremonial purposes, carried upright in front of important people in processions.

Bequeathed by J. S. Henderson
HEN.M.197–1933
11 Sword

Probably South Germany, 1570–1600

The extra guards on the hilt of this sword protected the hand from sword blows and from the opponent’s blade sliding along your blade. The hilt has a wire bound handle very characteristic of swords of the period.

Bequeathed by J. S. Henderson
HEN.M.208–1933

12 Executioner’s sword

Solingen, Germany, dated 1616

Made by the famous Wundes family of Solingen. The blade is etched on one side with three wheels and ‘SI DEUS PRONOBIS’ and on the other side with a gallows and the rest of the inscription ‘IUIS CONTRANOS 1616’, [If God is for us who is against us].

The form of the blade and its decoration indicate that this was an executioner’s sword but it may have been used more often for ceremonial purposes than executions.

Given by the Friends of the Fitzwilliam Museum, 1947
M.10–1947
13 Rapier
European, c.1580–1620
The rapier developed in the late 16th century and remained popular for the next century. With a long, narrow, tapering blade, a hilt with bars to protect the hand and a large pommel which helped to balance the blade, it was the fighting sword par excellence and which every man worth his salt strived to master. This example is marked with a crowned fleur-de-lys within a shield.

Bequeathed by J. S. Henderson
HEN.M.217–1933

14 Horseman’s hammer
Germany or Poland, early 17th century
Like the mace, the war hammer was often used by mounted troops and, with its sharp spike, made a very effective weapon for attacking plate armour.

Given by F. H. Cripps-Day
M.15-1941
15 Horseman’s hammer

Europe, 16th century

This simple war hammer has a very effective head which would have been used to great effect in close combat fighting.

Bequeathed by J. S. Henderson
HEN.M.331–1933

16 Flanged mace

Germany c.1550

This very elaborate mace with a decorated handle and grip was obviously made for a wealthy client but would still have been an extremely effective weapon for close combat, especially when wielded from the back of a horse.

Bequeathed by J. S. Henderson
HEN.M.326-1933
Case 5

1 Basket-hilted sword

Britain, c.1740

This, very characteristic type of sword will be forever associated with the Highland Regiments of the British army in the 18th century though they have a long and varied history. This example is a fully developed type from the middle of the 18th century and is the sword which would have been used at the Battle of Culloden.

Bequeathed by J. S. Henderson

HEN.M.294–1933
2 Sword – schiavona - and scabbard

Probably Venice, c.1750–80

This type of basket-hilted sword was popular in Italy in the 16th and 17th centuries. It is based on the type of sword carried by Balkan mercenaries who formed the bodyguard of the Doge of Venice which consisted largely of Istriian and Dalmatian Slavs – called in Italy, schiavoni. It was also popular among the armies trading with Italy during the 17th century and widely used by the heavy cavalry and also with wealthy citizens who wore highly decorated examples as both a fashion accessory and a defensive weapon.

Bequeathed by J. S. Henderson
HEN.M.296 & A-1933
3 Sword

Germany, c.1550, blade probably 19th century

It is common to find that swords are made from elements from different places and times. Centres such as Solingen in Germany, were renowned for their blades and they were bought by sword makers all over Europe who fitted them with a hilt of their own fashion and period.

Bequeathed by J. S. Henderson
HEN.M.206–1933
4  Sword

Europe, hilt c.1640-50, blade, probably French, c.1700

It was very common for swords to have blades from one country, maker or date and hilts of quite another as blades were made in a few centres around Europe and were bought and the hilt added. The blade of this sword is inscribed Vive le Roy (long live the King)

Bequeathed by J. S. Henderson
HEN.M.211–1933

5  Cup-hilt rapier

Europe, c.1640–60

The semi-spherical guard of this type of sword has given rise to the name 'cup-hilted'. This example has intricately chiselled and pierced decoration characteristic of many of this type of hilt and especially of those made in north Italy, particularly in Brescia.

Bequeathed by J. S. Henderson
HEN.M.235–1933

6  Cup-hilt rapier

Southern Europe, c.1640–60

The cup guard is pierced and chiselled with putti holding emblems and with flowers and foliage. Swords become increasingly decorated with time
and not only display the wealth of the owner but also make a statement about his fashion sense.

Bequeathed by J. S. Henderson
HEN.M.238–1933

7 Swept-hilt rapier

Milan, c.1600–20

The blade is engraved PICININO in a cartouche on the ricasso - the part of the blade nearest the hilt. It was probably made by Frederic Picinino, who succeeded his father Antonio Picinino (1508–89). The binding of the grip is original and this hilt, though damaged with time, would have been magnificent when new.

Given by the Friends of the Fitzwilliam Museum
M.14–1946

8 Rapier

Italy, c.1530-60

This sword has a magnificent hilt, the grip still has its original binding and the guards of the hilt have serpent head finials giving it a swirling movement reminiscent of the play of a sword fight.

Bequeathed by J. S. Henderson
HEN.M.214–1933
9  Small sword

Hilt, Paris, 1771, blade Germany, Solingen

The blued and gilt blade is inscribed on one side: ‘De la/Manufacture/de la marque/ a l’Extra-fin/a Solingen’ and ‘EXT/FIN’. On the other side: ‘Cassaignard/mt/fourbisseur/Du roy/Et maître/arquebusier/Pres la Bourse/a Nantes’.

The silver hilt has chiselled decoration with traces of original gilding and the grip is bound with silver wire and ribbon. Cassaignard was a sword maker in Nantes, with a shop close to the local Stock Exchange, at the sign 'A la Victoire'.

Bequeathed by J. S. Henderson

HEN.M.251-1933
10. Small sword

Hilt, London; blade, probably Paris c.1760–65

The blade is of the so-called ‘colichemarde’ form – the section nearer the hilt is wide and strong and used for parrying your opponents sword. The lower section is narrow and tapers to the point making it very quick and fast when fencing. The leather covered scabbard has silver mounts, one marked: ‘Feesey/Pall Mall’ for Mathew Feesey (1703 – 69)

Bequeathed by J. S. Henderson
HEN.M.259 & A-1933
11. Rapier

Hilt, Europe; blade Solingen, c.1640–50

The hilt is extravagantly carved and chiselled. The blade is engraved on one side with: a figure of a warrior, ‘IVNTILIA/NUS/ROM, a pestle and mortar and ME FECIT SOLING; the other with a warrior, ‘PARIS/TRO’, a pestle and mortar and ENGEL/LOBAG.

Bequeathed by J. S. Henderson

HEN.M.222-1933
12. Small sword and scabbard

Paris, c.1782–89

The delicate hilt is typical of many small swords of the 18th century which were much more part of male costume and fashion than weaponry though they could be used to deadly effect when and if required.

Bequeathed by J. S. Henderson

HEN.M.250 & A-1933
13. Small sword
Possibly France, c.1720–40

Like many swords of this time, the blade is etched and gilt and the shell guards are engraved and chiselled with figures and the whole partly gilt. The grip is made of wood covered with layers of twisted wire of different sizes making a decorative effect as well as providing a firm grip.

Bequeathed by J. S. Henderson
HEN.M.247-1933
14. Small sword

Brescia, c.1690–1700, blade probably Germany, c.1650

The hilt is chiselled and carved from steel with swirling floral patterns typical of Brescia. Brescia, in northern Italy, has long been a centre for making arms and armour and was, and in fact still is, famous for its manufacture of firearms - the Beretta Company which claims to be the oldest company in the world

Bequeathed by J. S. Henderson
HEN.M.260-1933
15. Small sword

Amsterdam, c.1750–5

The hilt is elaborately decorated and still has traces of the original gilding. The grip is particularly fine and still has its original binding of silver ribbon and steel wires. The blade is of colichemarde type - wide at the top and narrower towards the tip.

Bequeathed by J. S. Henderson
HEN.M.252-1933
16. Small sword and scabbard

Italy, c.1650

The hilt is gilt cast silver and decorated with mythological scenes. The blade is particularly fine as it still retains its magnificent blue colour and gold decoration which many small swords have lost due to corrosion and wear.

Bequeathed by J. S. Henderson

HEN.M.253 & A-1933
17. Small sword

Probably England or France, c.1750–60

Blade engraved PRO GLORIA ET PATRIA (for glory and the fatherland) - the motto of the state of Prussia. The hilt is bronze gilt, ormolu, with guards chiselled with shells, scrolls and swirls in the rococo style.

Bequeathed by J. S. Henderson

HEN.M.261-1933
18. Small sword

England, late 18th century

The hilt is made from polished cut steel and the decoration is based on Etruscan and Greek forms, especially in the vase shaped pommel, which were becoming popular in the later part of the 18th century.

Bequeathed by J. S. Henderson

HEN.M.273-1933
19. Dagger, bollock dagger
Possibly Flemish, c.1450-1500
This type of dagger was common throughout Europe in the 15th century. They have a very sturdy blade of triangular shape, ideal for stabbing. The name comes from the form of the hilt which was thought to imitate male anatomy.
Bequeathed by J. S. Henderson
HEN.M.302–1933

20. Dagger
Italy, c.1550
This type of dagger was usually part of a set used in the left hand as a counterpart to a long sword in the right.
Accession Number Unknown
21. Dagger, stiletto

Italy, 16th century

The stiletto was the weapon par excellence of the assassin. Small and easily hidden in the hand or in one's clothing, its stiff, rigid blade was ideal for a swift stabbing attack from the shadows.

Bequeathed by J. S. Henderson
HEN.M.319–1933

---

22. Dagger

Germany, c.1600

The hilt of this very fine dagger still retains its original grip bound with wire which the guards are chiselled. The pommel has a knight on horseback while the ring on the cross guard has Saint George and the dragon. It was probably part of a set with a long sword decorated in the same way.

Bequeathed by J. S. Henderson
HEN.M.306–1933
23. Sword dagger

Italy, c.1550

This dagger is like a miniature sword in form complete with downturned cross guards and a ring.

Accession Number Unknown

24. Dagger

Italy, c.1670-1700

This dagger was probably made for the left hand and would have been paired with a long sword decorated in exactly the same way.

Bequeathed by J. S. Henderson
HEN.M.314–1933
25. Rapier

European, c.1600–30

The spectacular wavy edged blade is often called flamboyant and is uncommon. The grip is original but has lost its wire binding which would have completely covered it.

Bequeathed by J. S. Henderson
HEN.M.224–1933
26. Small sword
Germany, c.1750
This small sword has a delicate ceramic grip, painted with a house or church, and this, together with its short length, suggests that it may have been made for a woman.

Bequeathed by J. S. Henderson
HEN.M.264–1933

27. Small sword
England, c.1750
The small size of this sword strongly suggests that it was made for a child. It was common for wealthy families to dress their children as adults from a very young age. Unfortunately, the grip is not original and is too large for the hilt.

Bequeathed by J. S. Henderson
HEN.M.263–1933
Case 4

Helmets

With the breastplate, the helmet was the most important part of any armour as it protected the head, the most vulnerable part of the body. Over the 300 years that plate armour was worn, the helmet changed more than any other piece of armour. In the early 15th century, helmets were very open and shaped liked ancient Greek types but over time many styles and fashions developed to suit the military duties and rank of men wearing them.

The sallet was a common early type and could be either very closely shaped to the head in the fashion of the ancient Greeks and Romans (1), or shaped like a sou’wester (2). In the 16th century, the main type was the close helmet (3 and 4) which, intended for heavy cavalry use, enclosed the whole head and was fitted with movable visors over the face.

From the 1550s onwards, lighter helmets with more open forms prevailed, and were worn by light cavalry and infantry. The burgonet (5) was an open-faced helmet with a peak at the front, large cheek pieces to protect the sides of the face, and sometimes a nasal guard. The morion was known in two types: the comb morion was a rounded helmet with a crest-like extension over the top of the head (6); the ‘Spanish’ morion was tall and pointed (7). In both types, the cheekpieces were tied together with a thong or ribbon under the chin to hold the helmet securely in place. In the 17th century, the use of firearms increased and plate armour ceased to be effective unless it was very thick. Extremely
thick and heavy siege helmets were worn by sappers (8). The commonest form of 17th-century helmet is the ‘pot’ with its rounded skull and wide flat brim, designed to deflect gunshot as well as blows from other weapons (9). In the English Civil Wars, the roundhead cavalry wore a very characteristic helmet with a peak with three bars to protect the face and a long tail over the neck, which gave rise to the term ‘lobster-tail pot’ (10).
1. Helmet – a ‘Venetian’ sallet

North Italy, probably Milanese
c.1450–60

This helmet, known as a sallet, was based on those used by the Romans and Greeks and were very fashionable in the second half of the 15th century.

The lower edge and the face-opening of this helmet have been trimmed and extra rivet holes made indicating that it has been altered for use in pageants, probably in Venice where such helmets continued to be used in parades until at least the 18th century.

Given by Mrs E. W. and Mr G. Stead
M.1.5–1936

2. Close helmet

South Germany, partly made in Nuremberg, c.1520–30

This helmet completely encloses the head giving all-round protection. It consists of a skull covering the rear of the head with three small plates to protect the back of the neck, a distinctive ‘bellows’ visor, covering the top of the face and a bevor, covering the lower face. The visor has eye slits and ventilation holes cut into it. Although all the parts are of the same date it is clear that they were not made for each other originally as they do not quite fit together properly.

Bequeathed by J. S. Henderson
HEN.M.57–1933
3. Helmet, burgonet

South Germany, c.1550

A burgonet consists of a skull to protect the head and two cheek pieces attached by hinges just behind the ears, to protect the sides of the face – the whole helmet held in place by a strap under the chin. This very open form of helmet, which was very easy to put on and take off, became very popular throughout Europe in the second half of the 16th century and was used by lightly armed and armoured foot soldiers and horsemen.

Bequeathed by J. S. Henderson
HEN.M.80–1933
4. Helmet, sallet, and neck and chin defence, bevor

South Germany, possibly Innsbruck
c. 1480–90

This type of helmet was very popular in the second half of the 15th century and was either worn on its own or with a bevor, a separate piece of armour covering the chin and the front of the neck, as here.

The bevor was essential when this type of helmet was used for a type of jousting on horseback called, in Germany, the Scharfrennen, which was contested in an open field using sharp lances.

Purchased by the Friends of the Fitzwilliam Museum with the aid of the National Art Collections Fund and E Evelyn Barron MA LLG, Peterhouse, 1939
M.4A & B–1939
5. Close helmet

South Germany, c.1530–40 (some parts modern)

A close helmet completely enclosed the head and has a large skull to which are fitted two hinged parts, the visor, covering the eyes and nose, and the bevor (a modern replacement) protecting the lower face and neck. The visor has eye slits for vision and holes for ventilation when in the down position. These pieces are secured with pegs at the side of the skull and held in place for use in battle by catches at the side. However these could be raised up to give better ventilation when not in a battle situation. This helmet would have been worn by the heavy cavalrymen – heavily armoured and armed soldiers riding on horses.

Bequeathed by J. S. Henderson
HEN.M.56–1933

6. Close helmet

Possibly Flemish, c.1550

This heavy helmet was worn by the heavy cavalry, the 'shock' troops of their day, and might also have been used in tournaments. Later a hole and slot were made in the top so that a funerary crest could be mounted on top of the helmet which would then have been hung above the owner’s tomb in a church together with his sword and other knightly possessions.

Bequeathed by J. S. Henderson
HEN.M.60–1933
7. Helmet, ‘comb’ morion

Probably Spain, c.1550

Like the burgonet, the morion was popular in the later 16th century right across Europe, though especially in Spain and they are frequently called ‘Spanish’ morions today. The very tall ridge over the top of the skull is called a comb which helps to protect from glancing blows. Originally it would have had two small plates, cheekpieces, hanging down on either side with straps which were fastened under the chin to hold the helmet on the head.

Bequeathed by J. S. Henderson
HEN.M.26–1933

8. Helmet, morion

North Italy, c.1580–90

Like the comb morion, this type of helmet is often called a ‘Spanish’ morion though they were popular right across Europe. They were used by foot soldiers usually wearing a simple half armour consisting of a cuirass, breast and backplate, and armour for the arms, vambraces.

Originally, it would have had cheekpieces on either side to protect the sides of the face and by which the helmet was secured on the head.

Bequeathed by J. S. Henderson
HEN.M.38–1933

9. Helmet, ‘comb’ morion
North Italy, c.1580

The superbly decorated morion was made for a wealthy and probably aristocratic owner who could afford the extra cost. The etched decoration consists of interlacing strapwork with trophies of arms and busts of classical warriors. The tube at the back was where a decorative plume would have been fitted.

Bequeathed by J. S. Henderson
HEN.M.28–1933

10. Close helmet

Probably Italy, c.1620

This unusual helmet, of the so-called ‘Todenkopf’ form with very distinctive cowls over the eyes, was highly popular in the early 16th century. It is extremely heavy, weighing some 4 kg – most helmets weigh in the region of 2 to 3 kg – indicating that it was made for use in a siege where extra protection was needed and weight was not an issue.

Bequeathed by J. S. Henderson
HEN.M.75–1933
11. Helmet, pot

England, London c.1630

This type of simple helmet was worn in northern Europe during the first half of the 17th century by lightly armoured infantry or foot soldiers. Originally it had two cheekpieces, hanging down on either side of the face through which a ribbon or lace was threaded and tied under the chin to hold it in place on the head. This was the type of helmet worn by the infantry in the British Civil Wars of the 1640s. It has the mark of the Armourers Company of London before 1649 – the letter A with a crown and an unknown makers mark, the letter W.

Bequeathened by J. S. Henderson
HEN.M.50–1933

12. Helmet, 3-bar pot

England, London, c.1640

This type of helmet was used by horsemen armed with short firearms called harquebusiers and was very common during the British Civil Wars of the 1640s. The ‘tail’ at the rear has also given rise to the name ‘lobster-tail pot’. It would originally have had cheekpieces on either side from which a ribbon or lace would have secured it to the head.

Bequeathened by J. S. Henderson
HEN.M.102–1933

13. Close helmet

North Europe, c.1620
Getting enough air to breathe was always a problem when wearing a close helmet and they usually have holes for ventilation in the front. This helmet has a 'falling buffe' over the front of the face. Pushing a catch on the side allowed the buffe to fall down to the chin exposing the face. It could then be raised at the last minute when battle was joined.

Bequeathed by J. S. Henderson
HEN.M.67–1933

14. Helmet, zischäge
Possibly The Netherlands, c.1680
This very typical 17th century type of helmet was found right across northern Europe. The cheekpieces and the nasal bar, protecting the front of the face, are modern restorations.

Bequeathed by J. S. Henderson
HEN.M.96–1933

15. Visor
Possibly German, probably 19th century in the early 16th century style

This grotesque beak-shaped visor from a helmet was probably made in the 19th century but is very similar to beak-shaped masks worn by mummers at the court of Maximilian I in the early 16th century.

Given by F. H. Cripps-Day
M.4-1942
The knight is shown wearing a sallet with the visor up.

Albrecht Dürer, The Knight, Death, and the Devil, 1513
Knights wearing close helmets. Paolo Ucello The-Battle-of-San-Romano, 1438 (© The National Gallery)
A pikeman wearing a ‘Spanish’ morion and a cuirass of peascod form.

Jacob de Gheyn II (1565-1629),
A Pike Bearer, after Goltzius. 1587. (Plate 9 from the 12-plate series Officers and Soldiers of the Bodyguard of Emperor Rudolph II.)
Case 4 (continued)

1. Charger with Saint George and the Dragon

Pilkington Royal Lancastrian ware, 1906

This fantastic dish is decorated with the image of the saint in the centre with an extravagant flowing dragon flowing round the rim and the inscription: Un chevalier sans peur et sans reproche. Saint George has been a popular figure in art for many centuries with the knight shown in the contemporary armour of his day. This modern interpretation of the legend was designed by Walter Crane (1845-1915) and painted by Richard Joyce.

Lent by the Keatley Trust
KTL.1-1998

2. Statuette of Victory leading Saint George

England, c.1906-14

A bronze cast of a sketch model, by Alfred Gilbert (1854-1934), for a proposed war memorial to the dead of the Boer War from the Lancashire Regiment of Lord Grey but never commissioned. Saint George is shown wearing fantastic armour.
Bought with funds from the Perceval fund and grant-in-aid from the V&A
M.19-1972
3. Archers pavise decorated with Saint George and the dragon

South Germany, c.1450-1500

The pavise, a large shield, was used by archers or crossbowmen to shelter behind and reload their weapons when attacking the enemy. They were carried into position on the battlefield and then set down and propped up with an iron bar attached to the back of the shield. They could be used on their own or used to make a defensive wall behind which the archers could loose off their arrows and bolts. They are made of wood covered in skin, hide, canvas or similar materials and were often decorated, usually with the arms of the lord or commander, though here with Saint George and the dragon.

Purchased with the Leverton Harris Fund
M.20-1943

4. Armour for the head of a horse, a shaffron

South Germany, c.1480–90

The shaffron fitted to the front of the horses head and was held in place by leather straps and buckles. It would have been connected to the armour covering the top of the horse’s neck, the crinet, as part of a whole horse armour for use in battle. The fluted decoration, in ‘Gothic’ fashion, helped to strengthen the plate.

Given by F. H. Cripps-Day
M.11-1945
5. Armour for the head of a horse, a half shaffron

North Italian, c.1580

This plate covered the top part of a horse’s head. The roundel and spike are modern replacements but it was common for shaffrons to have a small disc or shield with a decorative spike. The remains of the hinges at the top would have secured the shaffron to the neck defence, the crinet.

Bequeathed by J. S. Henderson
HEN.M.160-1933

6. Armour for the head of a horse, a shaffron

Possibly Italy, c.1610

This very large shaffron protected the horse’s head and ears. The plate in the middle is a plume holder into which a decoration of some kind was held – a spray of ostrich feathers was very commonly used.

Bequeathed by J. S. Henderson
HEN.M.157A & B-1933
7. Horse bit

Europe, 16th century

A bit was essential to control a horse and were often very decorative. The large cross piece was put in the horse’s mouth and the metal chains went round the back of the horses head. A leather strap was fitted to the upper rings and this was put over the horse’s head to hold the bit in place. The reins would be attached to the rings at the bottom.

Bequeathed by J. S. Henderson
HEN.M.168-1933

8. Model of a knight on horseback

France, about 1835

This superb model of a knight on his armoured horse, in the style of the mid-16th century, was made by the company E. Granger of Paris in the 1830s. It is thought that this piece was offered as a prize at the Eglinton Tournament held in 1839.

Archibald Montgomerie, 13th Earl of Eglinton, organized a re-enactment of a medieval tournament at Eglinton Castle, near Kilwinning in Scotland on Friday 30 August 1839. Many distinguished visitors took part, including the future Napoleon III of France.

Widely publicized and open to the public, it was a deliberate set piece of romanticism in the face of the widespread social and ideological upheaval experienced by Europe during the 1830s.
It was a hugely popular and significant event, though planned for 4,000 people, it drew over 100,000 spectators, which had a significant impact on attitudes to the gothic revival in Britain. The first day was abandoned because of heavy rain, but the tournament and revels went on for a second day due to popular demand.

Given by S. T. Gow
M.1-1941

9. Horse bit
Europe, late 16th century

This large and very decorative bit was probably part of complete horse armour. It would be held in place by a leather strap attached to the rings at the top and which passed over the horses head. The large cross piece was put into the horse’s mouth and the reins were secured to the rings at the bottom.

Bequeathed by J. S. Henderson
HEN.M.164-1933

10. Pair of stirrups
Europe, early 17th century

Armour for both man and horse always followed the fashions of the day - just like fashion today.

Bequeathed by J. S. Henderson
HEN.M.174A & B-1933
11. Pair of stirrups

Probably English, early 17th century

These highly ornate stirrups include the common decorative motif of the heart which was used to decorate much English armour in the 17th century.

Bequeathed by J. S. Henderson
HEN.M.175A & B-1933

12. Rowel spurs

Europe, 16th or 17th century

In the medieval period, spurs were a mark of rank and status partly, of course, as only the rich and wealthy could afford to own horses. Later, horse owning and riding spread right across society and spurs became a part of equine dress. Early spurs have a simple projection used to prod the side of the horse, prick spurs. In the 14th century a new type, the rowel spur appeared and has been widely used ever since.

Bequeathed by J. S. Henderson
HEN.M.183A & B-1933

13. Rowel spurs

Europe. c.1625-50

These delicate copper alloy spurs have all their fittings but the leathers which held them to the foot are all missing.
14. Defences for the forelegs of a horse

German, c.1550

These are very rare survivals of armour to protect the upper part of a horse’s front legs. They are made of many small strips of iron held together internally by leather strips which give them great flexibility to move with the movement of the horse. Very little is known about this type of armour but they are shown on the famous woodcuts by Hans Burgkmair of the Triumph of Maximilian I produced about 1520.

Purchased with the Leverton Harris Fund
M.14-1947
Pieter Nason  
c.1612-1688/90  
Man In armour, with yellow flowing hair  
Oil on canvas  
Bequeathed by Henry Reitlinger  
PD.16-2005
Case 3  (to the left of the open display)

1. Mitten gauntlet

Nuremberg, c.1530-40

Armour gauntlets could either have individual fingers or, like this one, have all the fingers joined - just like winter mittens today. Mitten gauntlets were used where less dexterity was required such as for the hand holding the reins of a horse. All armour gauntlets had a leather glove sewn into the inside.

Bequeathed by J. S. Henderson
HEN.M.141-1933

2. Gauntlet

South Germany, c.1620

The individual fingers are protected by overlapping scales of iron riveted to an internal leather strip giving great flexibility when in use. It would have had a leather glove sewn inside it for the hand.

Bequeathed by J. S. Henderson
HEN.M.5E-1933

3. Gauntlet for the right hand
South Germany, c.1520–30 and Persia 16th century

This fine and very unusual piece is made up from a mitten gauntlet, made in Germany in the early 16th century and decorated with very characteristic fluting, which has been attached to a Persian vambrace to protect the lower arm and elbow. Just when this was done is impossible to be certain but probably in the 19th or early 20th century.

Bequeathed by J. S. Henderson
HEN.M.136A-1933 & HEN.M.136B-1933

4. Duelling gauntlet
Possibly Italy, c.1610

This, very rare, type of gauntlet was worn on the right hand when duelling with swords. Unlike the usual form of gauntlet, the finger plates are very closely overlapped upwardly, the opposite of the usual gauntlet, for greater protection. It has a very long wrist for added protection.

Given by F. H. Cripps-Day
M.2-1942

5. Artificial hand and artificial hand and lower arm
Possibly Germany, c.1550
It is very likely that these surgical appliances were made by armourers demonstrating that they could turn their skills to a variety of purposes. Prosthetic limbs made from wood or iron have been known since early times.

Given by F. H. Cripps-Day
M.22-1938 & M.23-1938

Painting (to left of open display, and right of Case 2)
Workshop of Antonis Mor
c.1516/20-1576
worked in Utrecht, Brussels, Spain, London and Portugal

Philip II of Spain

Oil on canvas

The original by Mor is in the Escorial, painted after the victory of the Spaniards over the French at St. Quentin in 1557, in honour of which the Escorial was built.

The King wears the gorget, cuirass and tassets of the Burgandy Cross armour made by Wolfgang Grosschedel of Landshut begun in 1551 and completed in 1552. Around his neck is the badge of the Golden Fleece.

Bequeathed by Charles Brinsley Marlay, 1912
M.64
Case 1 is located to the right hand side as you enter from the Armory and continues in a clockwise direction around the gallery.
Pottery with turquoise or green glaze has a long history in the Middle East stretching back long before the Islamic era began in 622AD. Types of vessels, such as large storage jars, made during the Sassanian period (224-636 AD) continued to be made in the early Islamic period, and were distributed widely in Syria, Iraq, southern Iran and the Gulf.

Jar with two double rope-twist handles

Iraq, Partho-Sasanian period, 2nd-3rd century
Earthenware, with incised and applied decoration and turquoise glaze

Purchased with the Glaisher Fund C.54-1935

Jar with eight handles

Iraq or Iran, Sasano-Islamic, 7th-8th century
Earthenware with applied decoration and turquoise glaze

Purchased with the Glaisher Fund C.56-1935
Jar

Iraq, 12th or 13th century
Stone-paste (fritware), carved with fluting and dimples, with slightly opacified turquoise glaze

Purchased with the Glaisher Fund
C.53-1935
Second shelf

Slipware with incised and carved decoration

Earthenware coated with slip (clay and water), and decorated with incised designs before glazing was widespread in the Islamic world between the tenth and thirteenth centuries.

Incised designs splashed with green, yellow and brown under clear glaze appeared in Iraq and Iran in the tenth century. Between the eleventh and thirteenth centuries several different style of incised slipware were developed which has a more controlled use of colour. These are known mainly by the name of the towns where the earliest finds were made, such as Amol, Aghkand, and Garrus, although it is now evident that their manufacture was more widespread.

Slip-painted earthenware was made in Khurasan, and Transoxonia at cities such as Nishapur, and Samarkand (Afrasiyab), and in the Mazanderan region south of the Caspian Sea.
Bowl

Iran, Aghkand ware, 12th-13th century
Red earthenware, the inside coated with white slip, incised with a hare, and painted in brownish-yellow and green under clear glaze

A typical example of Aghkand ware, once attributed to the town of that name in northwest Iran, but now believed on the basis of excavated pieces, to have been made further to the northwest in Azerbaijan and Georgia.

Oscar Raphael Bequest, 1941
OC.153-1946

Bowl

Iran, 11th-12th century
Earthenware, slip-coated and incised with a lion surrounded by interlacing circles under clear glaze
‘plain and incised ware’

Oscar Raphael Bequest, 1941
OC.148-1946

Jar

Transoxonia, Samarkand?, 10th-11th century
Earthenware, slip-coated and painted in white

Oscar Raphael Bequest, 1941
OC.132-1946
Bowl

Iran, 10th-11th century
Earthenware, slip-coated, incised, painted in green round the rim, and clear glazed ‘plain and incised ware’

Purchased with the Glaisher Fund
C.44-1935

Bowl

Iran, 10th-12th century
Red earthenware, incised and splashed in green and yellowish-brown under clear glaze

Oscar Raphael Bequest, 1941
OC.160-1946
Earthenware from the Garrus region in northwest Iran is typically coated with white slip through which the decorative motifs are incised, and has the background carved away to reveal quite large areas of the darker body below. An even greater contrast was achieved by painting those areas with manganese before glazing. Some pieces are splashed with brownish-yellow or green, and others have green glaze. Interlace and arabesque patterns, and boldly delineated stylized animals and birds were common motifs.

Bowl

Iran, Garrus region, 11th-12th century
Earthenware, with decoration carved through slip under green glaze

Oscar Raphael Bequest, 1941
OC.156-1946

Bowl

Northwest Iran, 11th century
Earthenware, slip-coated, and carved under clear glaze, which on the exterior is pale green

Oscar Raphael Bequest, 1941
OC.149-1946
Bowl decorated with an eagle

Northwest Iran, Garrus region, 12th century
Earthenware, partially slip-coated, with carved decoration under pale yellow and green glaze

Oscar Raphael Bequest, 1941
OC.154-1946

Jug

Iran, 12th – 13th century
Earthenware, slip-coated, carved, and lead-glazed pale green
Inscribed Mahmoud b, Ibrahim b, Abd-al-Wahab

Neck and handle restored

Oscar Raphael Bequest, 1941
OC.161-1946

Bowl

Northwest Iran, Garrus region, 11th-12th century
Pink earthenware, slip-coated, carved and splashed with green, under clear glaze

Purchased with the Glaisher Fund
C.45-1935
Bowl
Northwest Iran, Garrus region, 12th century
Earthenware, slip-coated, and carved with a harpy under green glaze. Inscribed ‘Blessing, prosperity, glory, grace, joy, happiness, security and long life to the owner’
Oscar Raphael Bequest, 1941
OC.155-1946

Fourth shelf

Bowl
Northwest Iran, probably Garrus region, 11th-12th century
Earthenware, slip-coated, carved, and painted round the rim in green, under clear glaze
Given by Oscar Raphael
C.6-1923

Bowl
Iran, Zenjan?, 10th century
Pale red earthenware, slip-coated, champlevé with kufic inscription, splashed with green, under clear glaze
Excavated at Zenjan
Given by Oscar Raphael
C.7-1923
Bowl

Iran, 12th-13th century
Pink earthenware, slip-coated, incised, and lead-glazed

Purchased with the Glaisher Fund
C.47-1935

Bowl

Northwest Iran, Garrus region, 12th century
Earthenware, slip-coated, carved, and lead-glazed

Purchased with the Glaisher Fund
C.46-1935

Bowl

Iran, Mazandarin region, 12th century
Red earthenware, slip-coated, incised and painted in dark green under clear glaze;
‘Amol ware’

Oscar Raphael Bequest, 1941
OC.142-1946
Bottom shelf

The first three painted slipware bowls are typical ‘Sari ware’ named after a town in northern Iran where finds are said to have been made, but probably also made elsewhere in the region. A typical feature of ‘Sari ware’ are motifs which look like round lollipops, and probably represent plants.

Bowl

Northwest Iran, 12th century

Earthenware, slip coated, painted in green under colourless glaze and incised, ‘Amol ware’

H.S. Reitlinger Bequest 1950, transferred from the Reitlinger Trust, 1991
C.418-1991

Bowl

Iran, Mazandarin region, 12th century
Earthenware, slip-coated, incised and painted in green under clear glaze; ‘Amol ware’
Excavated at Zenjan

‘Amol ware’ is named after a town near the Caspian Sea in northern Iran. It is characterised by rather busy incised motifs filled with squiggles, and often splashed with green under clear glaze

Purchased with the Glaisher Fund
C.51-1935
Bowl

Iran, Mazandarin region, 10th-11th century
Pale red earthenware, slip-coated inside and painted under lead glaze. ‘Sari ware’

Lent by the Ades family
AL.95-1948

Bowl

Iran, Mazandarin region, 10th-11th century
Pale red earthenware, slip-coated inside, and painted under lead glaze; ‘Sari ware’

Lent by the Ades family
AL.96-1948

Bowl

Iran, Mazandarin region, 10th-11th century
Earthenware, slip-coated inside, and painted under lead-glaze; ‘Sari ware’

Purchased with the Glaisher Fund
C.52-1935

Bowl

Iran, 10th-11th century
Pale red earthenware, slip-coated, and painted under clear glaze, found at Gurgan

Lent by the Ades family
AL.97-1948

Case 1/2
Top shelf

Syrian Underglaze painted wares

Bowl

Syria, 13th century
Stone-paste (fritware), painted in black under transparent turquoise glaze

Oscar Raphael Bequest, 1941
OC.159-1946

Jar with two animal handles

Syria or Iran, late 12th century or early 13th century
Stone-paste (fritware), painted in black under translucent turquoise glaze, iridescent through burial

Purchased with the Glaisher Fund
C.58-1935

Bowl

Syria, 13th century
Stone-paste painted in black under translucent turquoise glaze

Oscar Raphael Bequest, 1941
OC.147-1946

Second shelf

Candlestick
Syria, or possibly Iran, 13th or 14th century
Stone-paste (fritware), moulded, and striped in semi-translucent cobalt-blue and turquoise glazes

Oscar Raphael Bequest, 1941
OC.171-1946

Bowl

Iran, 13th century
Stone-paste (fritware), with translucent copper-turquoise glaze

Purchased with the Glaisher Fund
C.59-1935

Beaker fragment

Syria, 13th century
Stone-paste (fritware) painted underglaze with two seated figures between plant sprays
From the rubbish dumps at Fostat (old Cairo)

Given by G.D. Hornblower
C.2-1926

Jar

Syria, first half of 13th century
Stone-paste (fritware), painted in cobalt-blue and black under translucent glaze
Purchased with the Glaisher Fund  
C.57-1935

Bowl

Syria, 13th century  
Stone-paste (fritware), painted in black under translucent turquoise glaze  
Two fragments from another vessel have adhered to the centre during firing

Given by the Friends of The Fitzwilliam Museum  
C.22-1934

Two-handled pot, probably a chamber pot

Syria, 12th or 13th century  
Stone-paste (fritware), with turquoise glaze

Purchased with the Glaisher Fund  
C.55-1935

Third shelf

Jar

Syria, Raqqa ware, 13th century  
Stone-paste (fritware) with clear bubbly glaze, painted in blue and turquoise underglaze, and brown lustre

Purchased with the Glaisher Fund  
C.62-1935
Stem cup

Syria or Iraq, first half of 13th century
Stone-paste, painted underglaze in blue, and overglaze in lustre

Purchased with the Glaisher Fund
C.67-1935

Bowl

Syria, Raqqa ware, 13th-14th century
Coarse fritware, with semi-translucent greenish-glaze, painted in dark reddish-brown lustre

Purchased with the Glaisher Fund
C.63-1935

Bowl

Probably Syrian, perhaps Berke Serai, 14th century
Stone-paste (fritware), painted in blue and black with fish under clear glaze

Given in memory of Sir Gordon and Lady Sutherland by their daughters, Ann, Kerstin, and Mary
C.5-2003

Bowl
Iran or Syria, 12th-13th century
Stone-paste (fritware), painted in blue under clear glaze, now degraded

Purchased with the Glaisher Fund
C.68-1935

Jug

Syria, first half of 13th century
Stone-paste (fritware), painted in cobalt-blue under clear glaze which has degraded

Purchased with the Glaisher Fund
C.60-1935
Fourth shelf

Abbasid opaque white glazed ware and lustreware

The importation of Chinese whitewares into the area of modern Iraq from the end of the eighth century was probably the impetus for the development of an opaque white glaze incorporating tin-oxide from about 820. By the middle of the century painted designs in cobalt-blue (Bowls C.61-1935 and OC.143-1946), or green had been introduced, and during the third quarter of the century decoration with metallic lustres incorporating silver and copper were developed. At first polychrome lustre was used but by the end of the century monochrome yellow lustre had superseded it. By the late 10th century lustre seems to have been abandoned in Iraq and was being made in Egypt.

Bowl

Iraq, Abbasid period, 9th century
Earthenware with opaque white glaze, painted in red and gold lustre

Oscar Raphael Bequest, 1941
OC.145-1946
Bowl

Iraq, probably Basra, Abbasid period, 9th century
Earthenware with opaque white glaze painted in cobalt-blue, inspired by Chinese porcelain

Purchased with the Glaisher Fund
C.61-1935

Bowl

Iraq, second half 9th century
Earthenware with opaque glaze painted in yellow and brown

Oscar Raphael Bequest, 1941
OC.144-1946

Bowl

Iraq, Abbasid period, 9th-10th century
Earthenware, with opaque white glaze, painted in greenish lustre
Potter’s mark on the base

Oscar Raphael Bequest, 1941
OC.146-1946
Lobed bowl
Iraq, Abbasid period, 9th-10th century
Earthenware with opaque white glaze, painted overglaze in lustre
Oscar Raphael Bequest, 1941
OC.172-1946

Bowl
Iraq, Abbasid period, 9th century
Earthenware with opaque white glaze painted in cobalt-blue
Oscar Raphael Bequest, 1941
OC.143-1946

Bowl
Iraq, 9th century
Earthenware with opaque white glaze, painted in lustre
Purchased with the Glaisher Fund
C.66-1935

Bowl
Syria, late 12th or early 13th century
Fritware painted in blue and black under a clear glaze
Purchased with the Glaisher Fund
C.69-1935
Bottom shelf

Bowl

Iran, Veramin?, 11th century
Earthenware painted in copper-green and manganese under lead glaze.

Oscar Raphael Bequest, 1941
OC.152-1946

Bowl

Iraq, Abbasid period, 9th-10th century
Earthenware with opaque greyish-white tin-glaze painted in green

Purchased with the Glaisher Fund
C.71-1935

Bowl

Iraq, Abbasid period, 9th century
Earthenware painted in green glaze

Purchased with the Glaisher Fund
C.70-1935
Bowl

Iraq, Abbasid period, 9th-10th century
Earthenware with opaque greyish-white tin-glaze, painted in green

Purchased with the Glaisher Fund
C.72-1935

Bowl

Egypt, 11th century
Earthenware with opaque white glaze, painted inglaze in copper-green and manganese-brown

Oscar Raphael Bequest, 1941
OC.151-1946
Above Case 2

Tile panel with floral design

Syrian, Damascus
Earthenware coated in white slip, and painted under clear glaze
This panel formerly belonged to William Morris

Given by the Friends of The Fitzwilliam Museum
C.3-1928
Case 2

Underglaze painted ware and silhouette ware

All the pottery in this case is made of stone-paste or fritware, a ceramic containing ground quartz, white clay, and in fine wares, ground fritted glass materials. This came into use in Iran (Persia) when the area was ruled by the Saljuq Turks (1038-1194). The examples in this case were made in the twelfth and thirteenth centuries.

Some pieces are painted in chromite or chrome-ironstone black under a translucent copper-turquoise glaze, or in cobalt-blue and black under a clear glaze. The black areas on several bowls have *sgraffito* (incised) inscriptions. The other pieces were coated with black slip, and carved to leave motifs or inscriptions in slight relief before applying a turquoise or clear glaze. These are known as ‘Silhouette ware’. The technique was similar to that used for lead-glazed slipwares from the Garrus region of Iran (case 1).
Ewer of metalwork form

Iran, 13th century
Stone-paste (fritware), moulded, and painted in blue and black under translucent turquoise glaze
Found at Gurgan
Lent by the Ades family
AL.18-1948

Jar (albarello)

Iran, late 12th or 13th century
Stone-paste (fritware), painted in black under translucent turquoise glaze: a kufic inscription and scrolling foliage
Found at Gurgan
Lent by the Ades family
AL.16-1948

Cock-headed ewer

Iran, late 12th or early 13th century
Stone-paste (fritware), painted in black under translucent turquoise glaze
Purchased with the Glaisher Fund
C.75-1935
Second shelf

Jug

Iran, late 12th century
Stone-paste (fritware) with black slip, carved under translucent turquoise glaze
‘Silhouette ware’
Found at Gurgan

Lent by the Ades family
AL.82-1948

Bowl

Iran, late 12th century
Stone-paste (fritware) with black slip inside, carved under translucent turquoise glaze;
‘Silhouette ware’

T.H. Riches Bequest
C.38-1950

Bowl

Iran, 13th century
Stone-paste (fritware), painted in black under translucent turquoise glaze

Purchased with the Glaisher Fund
C.76-1935
Bowl

Iran, late 12th century
Stone-paste (fritware) with black slip inside, carved under translucent turquoise glaze
'Silhouette ware'

Purchased with the Glaisher Fund
C.81-1935

Jug

Iran, late 12th century
Stone-paste (fritware) with black slip, carved, under translucent turquoise glaze
'Silhouette ware'
Found at Gurgan

Purchased with the Glaisher Fund
C.82-1935
Third Shelf

Bowl

Iran, late 12th century
Stone-paste (fritware) with black slip border, carved under translucent turquoise glaze
'Silhouette ware'

Purchased with the Glaisher Fund
C.78-1935

Bowl

Iran, late 12th century
Stone-paste (fritware) with black slip inside, carved under translucent turquoise glaze
'Silhouette ware'

Purchased with the Glaisher Fund
C.77-1935

Jar (albarello)

Iran, late 12th or 13th century
Stone-paste (fritware), painted in black under translucent turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.10-1983
Bowl

Iran, late 12th or early 13th century
Stone-paste (fritware), moulded after a metalwork bowl, and painted underglaze in cobalt-blue and black

Oscar Raphael Bequest, 1941
OC.168-1946

Bowl

Iran, 13th century
Stone-paste (fritware), painted in black under translucent turquoise glaze

T.H. Riches Bequest, 1935
C.36-1950

Bowl

Iran, late 12th century
Stone-paste (fritware) with black slip inside, carved under translucent turquoise glaze; in the central medallion is a sphinx

Given by Oscar Raphael
OC.66-1936
Octagonal bowl on high foot

Iran, late 12th century
Stone-paste (fritware) with black slip outside, carved under translucent turquoise glaze
'Silhouette ware'

Purchased with the Glaisher Fund
C.80-1935
Forth shelf

Bowl on high foot

Iran, early 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue and black
Found at Gurgan

Given by the Ades family to commemorate the 150th anniversary of the opening of The Fitzwilliam Museum
C.52-1998

Bowl

Iran, Kashan type, 13th century
Stone-paste (fritware), painted underglaze in cobalt blue and black with sgraffito inscriptions
Found at Gurgan

Lent by the Ades family
AL.65-1948

Jug

Iran, 13th century
Stone-paste (fritware), painted in black and cobalt-blue under clear glaze

Given by Lady Lee in memory of her husband Sir Frank Lee
C.4-1971
Bowl
Iran, late 12th century
Stone-paste (fritware), decorated with black slip under clear glaze
Purchased with the Glaisher Fund
C.104-1935

Bowl
Iran, 12th century
Stone-paste (fritware), with opaque white glaze painted in cobalt-blue
Seljuq whiteware
Purchased with the Glaisher Fund
C.95-1935
Bottom Shelf

Bowl

Iran, early 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue and black with sgraffito inscriptions
Found at Gurgan

Lent by the Ades family
AL.64-1948

Bowl

Iran, late 12th or 13th century
Stone-paste (fritware), painted under glaze in cobalt-blue and black with sgraffito inscriptions
Found at Gurgan

Lent by the Ades family
AL.5-1965

Bowl

Iran, early 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue, and black with sgraffito inscriptions
Found at Gurgan

Lent by the Ades family
AL.66 1948
Iran, early 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue and black
Found at Gurgan

Lent by the Ades family
AL.7-1983

Bowl

Iran, early 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue and black
Found at Gurgan

Lent by the Ades family
AL.8-1983

Bowl

Iran, early 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue and black with sgraffito decoration
Found at Gurgan

Lent by the Ades family
AL.67-1948
Case 2/2

Underglaze painted ware

Cock-headed ewer

Iran, 13th century
Stone-paste (fritware), painted in black, cobalt-blue, and turquoise under clear glaze

Purchased with the Glaisher Fund
C.73-1935

Bowl

Iran, early 13th century
Stone-paste (fritware), painted with a leopard in black and cobalt-blue under clear glaze

Oscar Raphael Bequest, 1941
OC.167-1946

Albarello

Iran, late 13th or 14th century
Stone-paste (fritware), painted in black, cobalt-blue and turquoise under clear glaze

Purchased with the Glaisher Fund
C.74-1935
Second shelf

Bowl

Iran, late 12th or early 13th century
Stone-paste (fritware), painted under clear gaze

Purchased with the Glaisher Fund
C.100-1935

Bowl

Iran, 13th century
Stone-paste (fritware), painted underglaze

Lent by the Ades family
AL.70-1948

Dish

Iran, Rayy, 13th or 14th century
Stone-paste (fritware), painted under clear glaze

Purchased with the Glaisher Fund
C.107-1935
Jug

Iran, 13th century
Stone-paste (fritware), painted underglaze in cobalt-blue

Purchased with the Glaisher Fund
C.98-1935

Bowl

Iran, 13th century
Stone-paste (fritware), painted under slightly greenish clear glaze

Given by Lady Lee in memory of her husband, Sir Frank Lee
C.3-1971
Ceramic sculpture

Figures made of moulded stone-paste decorated in the same ways as domestic pottery were popular in Iran in the late twelfth and thirteenth century. They include seated, standing, and equestrian figures, and animals, such as bulls, cats, lionesses, camels, elephants, monkeys, and hawks. Some of them functioned as ewers, flasks, or supports for vases. Some were rattles for children, and others were probably ornamental, although they may have had a ceremonial or amuletic function.

Third shelf

Ewer in the form of a cat

Iran, late 12th or early 13th century
Moulded stone-paste (fritware), painted in lustre over cobalt-blue and white glazes

Oscar Raphael Bequest, 1941
OC.164-1946

Aquamanile in the form of a bull

Iran, late 12th century
Moulded stone-paste (fritware), painted in lustre over opaque white glaze in ‘monumental style’
Found at Gurgan

Lent by the Ades family
AL.13-1983
Seated lioness (?)

Iran, late 12th century
Moulded stone-paste (fritware) painted in lustre over opaque white glaze in ‘monumental style’
Found at Gurgan

Lent by the Ades family
AL.16-1983

Seated lioness (?)

Iran, late 12th century
Moulded stone-paste (fritware) painted in lustre over opaque white glaze in ‘monumental style’
Found at Gurgan

Lent by the Ades family
AL.12-1983

Equestrian figure

Iran, 13th century
Moulded stone-paste (fritware), painted in black under translucent turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.11-1983
Seated lioness
Iran, late 12th or early 13th century
Moulded stone-paste (fritware), with opaque turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.20-1948

Equestrian figure with a shield and dog (?)
Iran, 13th century
Moulded stone-paste (fritware), painted in cobalt-blue and turquoise glazes
Found at Gurgan

Lent by the Ades family
AL.56-1948

Monkey ewer
Iran, late 12th or 13th century
Moulded stone-paste (fritware) with opaque turquoise glaze

Oscar Raphael Bequest, 1941
OC.163-1946
Sultānābad ware

A distinctive type of underglaze painted pottery made in Iran and elsewhere during the Mongol Il-Khanid period (1256-1336) became known to early twentieth-century scholars as Sultānābad ware. It is not now believed to have been made there, but the term is still used.

The fabric of some Sultānābad ware is greyish-white, and rather coarse. Common shapes include bowls with incurved sides and flat rims, and bowls with facetted rims. Many of them are decorated with a central medallion containing an animal surrounded by foliage, surrounded by radiating panels, painted underglaze in blue, turquoise, and black. Another group has reserved raised white motifs outlined in black on a grey slip ground, which may also have touches of blue and turquoise. A third type is more finely potted and painted in black, cobalt-blue, and turquoise with radiating wedge-shaped panels or other concentric or radiating designs.

Bowl

Iran, late 13th or 14th century
Stone-paste (fritware), painted in cobalt-blue, turquoise, and black under clear glaze: a deer surrounded by birds and foliage
Sultanabad type

Purchased with the Glaisher Fund
C.91-1935
Bowl

Iran, late 13th or 14th century
Stone-paste (fritware), painted in grey slip, cobalt-blue and turquoise under clear glaze
'Sultanabad ware'

T.H. Riches Bequest, 1935, received 1950
C.37-1950

Jug

Iran, late 13th or 14th century
Stone-paste (fritware) painted with grey slip, and in black, cobalt-blue, and turquoise under clear glaze
'Sultanabad ware'

T.H. Riches Bequest
C.35-1950

Bowl

Iran, late 13th or early 14th century
Stone-paste (fritware), painted in black, cobalt-blue and turquoise under clear glaze
'Sultanabad ware'

Given by L.C.G. Clarke, MA
C.34-1931
Bowl

Iran, late 13th or 14th century
Stone-paste (fritware) with pale grey slip, painted in white slip under clear glaze
Sultanabad type

Oscar Raphael Bequest, 1941
OC.169-1946

Bowl

Iran, late 13th or 14th century
Stone-paste (fritware) with grey slip, painted in white slip, black, and cobalt-blue under clear glaze.
‘Sultanabad ware’

Bequeathed by A.J. Hugh Smith through the National Art Collections Fund
C.2-1964
Bottom shelf

Bowl

Iraq, 14th or 15th century
Fritware decorated with slip, painted in black with a turquoise glaze

Given by Lady Lee in memory of her husband, Sir Frank Lee
C.2-1971

Dish on three feet

Iran, 13th or 14th century
Stone-paste (fritware), with opaque white glaze, painted in glaze in black, cobalt-blue, and turquoise

Purchased with the Glaisher Fund
C.103-1935

Bowl

Iran, late 13th or 14th century
Stone-paste (fritware), painted underglaze in black, cobalt-blue, and turquoise under clear glaze in ‘panel style’

Purchased with the Glaisher fund
C.86-1935

Bowl
Iran, probably Kashan, 14th century
Stone-paste (fritware), painted in cobalt-blue, turquoise, and black under clear glaze
'Sultanabad type'
Purchased with the Glaisher Fund
C.88-1935

Bowl
Iran, late 13th or 14th century
Stone-paste (fritware) painted in black, cobalt-blue and turquoise under clear glaze
'Sultanabad ware'
T.H est, 1935, received 1950
C.83-1950. Riches Bequ

Bowl
Iran, late 13th or 14th century
fritware, coated in grey slip painted in white slip and black under a clear glaze
'Sultanabad ware'
Purchased with the Glaisher Fund
C.90-1935
Case 2/3

Iranian lustreware,

Lustreware was a luxury pottery made in Iran by the late tenth century, and was at its peak between about 1170 and 1225. Although lustreware was widely distributed in Iran, it seems likely that much of it was made in Kashan, where several potters signed or dated lustred pottery and tiles.

The lustre pigment, containing silver and copper oxides, ochre, and either vinegar or grape juice, was painted onto the pottery over the fired glaze, and was then fired again at a low temperature. During this firing the oxygen in the kiln was reduced by stoking the fire to produce a smoky atmosphere, and this caused a very thin film of metal to adhere to the surface. After this firing, the pottery was cleaned to reveal the splendid iridescence of the lustre.

Most of the vessels in these three cases was lustred over an opaque white glaze, opacified with tin. But some of the earliest examples were painted over a clear or translucent cobalt-blue glaze.

Tiles for architectural decoration were a significant aspect of lustreware production.

The three main styles of lustre decoration are known as Monumental, Miniature, and Kashan, or as Phases 1, 2 and 3.

The ‘Monumental style’ is characterised by large motifs reserved in a lustred background, sometimes accompanied by Kufic inscriptions. The most
common motifs are seated moon-faced figures, sometimes playing a musical instrument and single animals, particularly horses and eagles.

The attribution of this ware to Kashan is suggested by the one piece signed by a member of the Abu Tahir family of Kashan, Abu Tahir ibn Muhammad Hamza ibn al-Hasan.

The ‘Miniature style’ ran concurrently with the ‘Monumental style’ in the late twelfth century and has similarities with Mina’i ware (Case 3/2). It is characterised by small-scale figures painted in lustre onto the white ground, and by zones of small repeating motifs, and inscriptions of blessings or lines of Persian poetry. The clothes of horsemen and seated figures are intricately patterned, and they are often flanked by small chequered trees.

The ‘Kashan style’ had evolved by the end of the twelfth century and continued until the early fourteenth century. Figures were still drawn in reserve, but apart from their moon-faces, were decorated with many different patterns. The backgrounds have tiny swirls and spirals scratched through the lustre. Small pigeon-like birds, fleshy arabesques, and heart-shaped palmettes were common motifs, and new shapes, such as conical bowls came into use. Inscriptions, scratched through lustre bands, or painted on the white ground were a prominent aspect of the decoration.
Top shelf

Dish

Iran, probably Kashan, late 12th century
Stone-paste, painted in lustre on an opaque white glaze in ‘monumental style’; on the reverse, cobalt-blue glaze

Oscar Raphael Bequest, 1941
OC.162-1946

Bowl on a high foot

Iran, probably Kashan, early 13th century
Stone-paste (fritware), painted in lustre on an opaque white glaze

Purchased with the Glaisher Fund
C.120-1935

Dish

Iran, probably Kashan, late 12th century
Stone-paste (fritware), painted in lustre on an opaque white glaze; on the reverse, translucent cobalt-blue glaze

Oscar Raphael Bequest, 1941
OC.157-1946
Second shelf

Bowl

Iran, late 12th century
Stone-paste (fritware), with opaque white glaze, painted inglaze in cobalt-blue, and overglaze in lustre in ‘monumental style’
Found at Gurgan

Lent by the Ades family
AL.14-1976

Star-shaped tile

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware) with opaque white glaze, painted in lustre in ‘monumental style’

Given by G.B. Hornblower, OBE
OC.5-1940

Bowl

Iran, probably Kashan, late 12th century
Stone-paste, painted in lustre over opaque white glaze in ‘monumental style’

Purchased with the Glaisher Fund
C.124-1935
Jar
Iran, probably Kashan, late 12th century
Stone-paste (fritware), moulded and painted in lustre in ‘monumental style’ on an opaque white glaze
Purchased with the Glaisher Fund
C.125-1935

Mug or jug
Iran, probably Kashan, late 12th century
Stone-paste (fritware), painted in lustre over opaque white glaze
Purchased with the Glaisher Fund
C.110-1935
Third Shelf

Bowl or cup

Iran, probably Kashan, late 12th century
Stone-paste (fritware), with translucent cobalt-blue glaze, painted in lustre

Purchased with the Glaisher Fund
C.117-1935

Star-shaped tile

Iran, Kashan, 13th century
Stone-paste (fritware), opaque white glaze, painted inglaze in cobalt-blue, copper-turquoise, and overglaze in lustre

Given by the Friends of The Fitzwilliam Museum
C.24-1934

Bottle with lobed cup-shaped mouth

Iran, probably Kashan, late 12th century
Stone-paste (fritware), with opaque white glaze, painted overglaze in lustre in ‘monumental style’

Purchased with the Glaisher Fund
C.119-1935
Star-shaped tile

Iran, Kashan, 13th century
Stone-paste (fritware), with opaque white glaze, painted inglaze in cobalt-blue and copper-turquoise, and overglaze in lustre

Given by the Friends of The Fitzwilliam Museum
C.23-1934

Bowl

Iran, 13th century
Stone-paste (fritware), painted in lustre on opaque white glaze

Given by L.C.G. Clarke, MA
C.4-1922
Fourth shelf

Bowl

Iran, late 12th or early 13th century
Stone-paste (fritware), painted in lustre over opaque white glaze
Found at Gurgan

Lent by the Ades family
AL.47-1948

Plate on foot

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware), painted in lustre over opaque white glaze; on the reverse, translucent cobalt-blue glaze

Purchased with the Glaisher Fund
C.118-1935

Bowl

Iran, probably Kashan, late 12th century
Stone-paste (fritware) painted in lustre over an opaque white glaze in ‘monumental style’

Lent by the Ades family
AL.14-1983
Mug or jug

Iran, probably Kashan, late 12th or 13th century
Stone-paste (fritware), painted in lustre over opaque white glaze; interior glazed pale blue

Purchased with the Glaisher Fund
C.109-1935

Bowl or cup

Iran, probably Kashan, early 13th century
Stone-paste (fritware), with opaque white glaze, painted in glaze with cobalt-blue and overglaze with lustre

Purchased with the Glaisher Fund
C.116-1935
Bottom shelf

Bowl

Iran, probably Kashan, late 12th century
Stone-paste (fritware) with blue and turquoise glazes, painted underglaze in black and overglaze in lustre

Purchased with the Glaisher Fund
C.113-1935

Bowl

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware) with blue and clear glazes painted onglaze in lustre

Purchased with the Glaisher Fund
C.111-1935

Bowl

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware), with opaque white and blue glazes, painted onglaze in lustre

Lent by the Ades family
AL.75-1948
Bowl

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware) with cobalt-blue and clear glazes painted onglaze in lustre

Purchased with the Glaisher Fund
C.114-1935
Case 2/4

Top shelf

Bowl on foot

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware) painted in lustre on opaque white glaze in ‘miniature style’:
Found at Gurgan

Lent by the Ades family
AL.54-1948

Dish

Iran, probably Kashan, late 12th for 13th century
Stone paste (fritware) painted over semi-opaque glaze in lustre

Lent by the Ades Family
AL.53-1948

Dish on low foot

Iran, probably Kashan, late 12th or early 13th century
Stone-paste (fritware), painted in lustre on opaque white glaze in large scale ‘miniature style’. Found at Gurgan

Lent by the Ades family
AL.15-1983

Second shelf

Bowl on foot
Iran, Kashan style, 12th or 13th century
Stone-paste, opaque white glaze, painted overglaze in lustre: two seated figures with an epigraphic border
Found at Gurgan
Lent by the Ades family
AL.8-1976

Deep dish

Iran, probably Kashan, late 12th or 13th century
Stone-paste (fritware) painted in lustre on opaque white glaze in ‘miniature style’
Found at Gurgan
Lent by the Ades family
AL.55-1948

Bowl

Iran, probably Kashan, 13th century
Stone-paste (fritware) with opaque white glaze, painted in lustre with sgraffito inscriptions
Lent by the Ades family
AL.40-1948
Third shelf

Bowl

Iran, Rayy or Saveh, late 12th or early 13th century
Stone-paste, opaque white glaze, painted in lustre:
arabesques on the exterior; a hunting scene or
political scene in the centre

Purchased with the Glaisher Fund
C.123-1935

Star-shaped tile

Iran, Kashan, 13th or early 14th century
Stone-paste (fritware), with semi-opaque white glaze,
painted inglaze in cobalt-blue, and overglaze in lustre

C.B. Marlay Bequest
MAR.C.111-1912

Mug or jug

Iranian, late 12th or early 13th century
Stone-paste (fritware), the inside glazed cobalt-blue,
the outside painted overglaze with lustre
Found at Gurgan

Lent by the Ades family
AL.13-1976
Star-shaped tile

Iran, Kashan, late 13th or early 14th century
Eight-pointed star tile. Buff earthenware, the upper surface covered with a semi-opaque white glaze, painted with touches of turquoise, blue and reddish-brown lustre

Given by the Friends of The Fitzwilliam Museum
C.25-1934

Star-shaped tile

Iran, Kashan, late 13th or early 14th century
Stone-paste (fritware), with opaque white glaze, painted inglaze in cobalt-blue, and overglaze in lustre

Given by the Friends of The Fitzwilliam Museum
C.26-1934

Ewer with bird’s head spout

Iran, probably Kashan, early 13th century
Stone-paste with opaque white glaze painted inglaze with cobalt-blue and turquoise, and overglaze in lustre in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.19-1983
Bottom shelf

Dodecagonal lobed bowl

Iran, 13th century
Stone-paste (fritware) with opaque white glaze, painted inglaze with cobalt-blue, and overglaze with lustre
Found at Gurgan
Lent by the Ades family
AL.49-1948

Bowl

Iran, probably Kashan, early 13th century
Stone-paste (fritware) with opaque white glaze, painted inglaze in cobalt-blue, and overglaze in lustre in ‘Kashan style’
Lent by the Ades family
AL.17-1983

Bowl

Iran, probably Kashan, early 13th century
Stone-paste (fritware) with opaque white glaze, painted inglaze in cobalt-blue, and overglaze in lustre in ‘Kashan style’
Found at Gurgan
Lent by the Ades family
AL.18-1983
Bowl

Iran, 13th century
Stone-paste (fritware) with opaque white glaze
painted in-glaze with cobalt-blue and on-glaze with
lustre: a deer and a bird amid foliage

Purchased with the Glaisher fund
C.89-1935
On plinth

Hawk

Iran, probably Kashan, late 12th or early 13th century
Moulded stone-paste (fritware), with opaque white glaze painted in lustre in ‘Monumental style’.

Given by sir Alan and Lady Barlow
C.1-1967
Above cases and entrance to Gallery 27

Rug

Turkish, Ushak, 17th century

This type of rug is known as a ‘Lotto rug’ because comparable examples appear in paintings by the Italian painter Lorenzo Lotto (c.1480-1556). They are also known ‘arabesque Ushaks’

Bequeathed by Sir Robert Hyde-Greg, KCMB, 1953
T.12-1954

Tile panel

Syrian, Damascus, 17th century
Earthenware, coated with white slip, and painted under clear glaze

Given by the Friends of The Fitzwilliam Museum
C.25-28-1911
Prayer rug

Turkish, Ghiordes, 18th century

Given by Mrs D.G. Okell in memory of her husband, Dr C.C. Okell
T.5-1944

On plinth

Hawk

Iran, 12th century

Moulded stone-paste wit opaque turquoise glaze.

The wings are covered with a moulded honeycomb pattern, while the facial features are incised using thick lines.

Oscar Raphael Bequest, 1941
OC.165-1946
Case 3

Case 3/2 Lustreware

Kashan style

The style of decoration termed ‘Kashan’ had evolved by the end of the twelfth century and continued until the early fourteenth century. Figures were still drawn in reserve, but were decorated with many different patterns apart from their moon-faces. The backgrounds have tiny swirls and spirals scratched through the lustre. Fleshy arabesques and heart-shaped palmettes were common motifs, and new shapes, such as conical bowls were fashionable.

Seven signed pieces in Kashan style are known, and about 60 are dated between 1199 and 1226. After that there is a gap until the 1260s, probably due to a decline in productivity following the Mongol invasion.
Top shelf

Jug with lion thumbpiece
Iran, late 12th or early 13th century
Stone-paste (fritware), painted in lustre over opaque white glaze in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.32-1948

Ewer of metalwork form
Iran, early 13th century
Stone-paste (fritware), moulded, with opaque white glaze, painted overglaze in lustre in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.22-1948

Jug
Iran, 13th century
Stone-paste, with opaque white glaze, painted overglaze in lustre with sgraffito inscriptions. ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL 12-1976
Second shelf

Bottle with lobed cup-shaped mouth

Iran, early 13th century
Stone-paste, with opaque white glaze painted overglaze in lustre, with sgraffito inscriptions. ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.30-1948

Bottle with bulbous mouth

Iran, late 12th or early 13th century
Stone-paste, painted in lustre over opaque white glaze in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.7-1976

Bottle with lobed mouth

Iran, probably Kashan, late 12th or 13th century
Stone-paste, painted in lustre over opaque white glaze in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.27-1948
Third shelf

Ewer

Iran, late 12th or early 13th centuries
Stone-paste, painted in lustre over opaque white glaze in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.9-1976

Dish with dodecagonal rim

Iran, early 13th century
Stone-paste, painted in lustre over opaque white glaze in ‘Kashan style’
Found at Gurgan

Given by the Ades family to commemorate the 150th anniversary of the opening of The Fitzwilliam Museum in 1948
C.53-1998

Jar with two spouts and two lion handles

Iran, late 12th century or early 13th century
Stone-paste, with opaque white glaze painted overglaze in lustre in ‘Kashan style’
Found at Gurgan

Lent by the Ades family
AL.34-1948
Forth shelf

Bowl on foot

Iran, late 12th century
Stone-paste, painted in lustre over opaque white glaze in ‘miniature style’
Found at Gurgan

Lent by the Ades family
AL.10-1976

Bottle with handle

Iran, probably Kashan, 13th century
Stone-paste, painted in lustre over opaque white glaze in ‘Kashan style’
Found at Gurgan

Given by the Ades family to commemorate the 150th anniversary of the opening of The Fitzwilliam Museum in 1948
C.55-1998

Bottle with flanged neck

Iran, late 12th or early 13th century
Stone-paste painted in lustre over opaque white glaze
Found at Gurgan

Lent by the Ades family
AL.31-1948

Bottom shelf
Bowl

Iran, probably Kashan, early 13th century
Stone-paste (fritware), with opaque white glaze, painted inglaze with cobalt-blue, and overglaze in lustre, with sgraffito inscriptions; ‘Kashan style’.
Found at Gurgan

Lent by the Ades family
AL.74-1948

Bowl with deep sides

Iran, probably Kashan, 12th or 13th century
Stone-paste, with opaque white glaze, painted overglaze in lustre; inside an accidental splash of turquoise
Found at Gurgan

Lent by the Ades family
AL.41-1948

Bowl

Iran, probably Kashan, early 13th century
Stone-paste, with opaque white glaze, painted inglaze with cobalt-blue and copper-turquoise, and overglaze in lustre, with sgraffito inscriptions
Found at Gurgan

Lent by the Ades family
AL.73-1948
Mina’i ware

Mina’i ware was made in Iran in the late twelfth and thirteenth century. Dated examples range from 1180 to 1219. It is a stone-paste or fritware named by modern collectors after the technique of painting in enamels over an opaque white or turquoise tin-glaze. Although on some pieces a combination of in-glaze and over-glaze colours was used. Its luxurious character is often emphasised by gilding. Mina’l ware is extremely fragile, and many bowls have been extensively restored.

The decoration of Mina’i ware was influenced by contemporary poetry and manuscript illumination, and figural subjects reflect the activities of princely life. The repertoire includes seated male and female figures, equestrian figures, arabesque patterns, and borders of calligraphy and stylized foliage.
Top shelf

Bowl

Iran, late 12th or 13th century
Min’ai ware

Purchased with the Glaisher Fund
C.134-1935

Bowl

Iran, late 12th or 13th century
Painted in polychrome over-glaze
Min’ai ware

Lent by the Ades family
AL.79-1948

Bowl

Iran, late 12th or early 13th century
Mina’i ware

Purchased with the Glaisher Fund
C.131-1935
Second shelf

Jar with two spouts and two lion handles

Iran, late 12th or 13th century
Mina’i ware

Oscar Raphael Bequest, 1941
OC.170-1946

Bowl

Iran, late 12th or 13th century
Mina’i ware
The footless form is unusual, and has a sun face painted on the base

Purchased with the Glaisher Fund
C.146-1935

Bowl

Iran, late 12th or 13th century
Mina’i ware

Purchased with the Glaisher Fund
C.144-1935
Jar with two spouts and two lion handles
Iran, late 12th or 13th century
Mina’i ware

Purchased with the Glaisher Fund
C.128-1935
Third shelf

Bowl

Iran, late 12th or 13th century
Mina’i ware

Oscar Raphael Bequest, 1941
OC.158-1946

Bowl

Iran, late 12th century
Mina’i ware

Given by the Friends of The Fitzwilliam Museum
C.9-1923

Bowl

Iran, late 12th or early 13th century
Mina’i ware

Purchased with the Glaisher Fund
C.141-1935

Bowl

Iran, late 12th or 13th century
Mina’i ware

Purchased with the Glaisher Fund
C.143-1935
Fourth shelf

**Bowl**

Iran, late 12th or early 13th century  
Mina’i ware  
Found at Gurgan

Lent by the Ades family  
AL.77-1948

**Bowl**

Iran, late 12th or early 13th century  
Mina’i ware

Purchased with the Glaisher Fund  
C.129-1935

**Bowl**

Iran, late 12th or 13th century  
Mina’i ware  
Found at Gurgan

Lent by the Ades family  
AL.78-1948
Lajvardina ware

Lajvardina ware was introduced in Iran in the mid thirteenth century and its production continued into the early fourteenth century. It has a dark cobalt-blue glaze, but because this resembled the much rarer lapis lazuli - *sang-lajvard* in Persian – it was known as *lajvard*. The glazed vessels and tiles were fired, and then decorated overglaze with cut-out motifs of gold leaf, and white, red, and sometimes black enamels which required another firing to fix them to the glaze. This intricate and luxurious technique was used for tiles and domestic wares.

Bowl

Iran, late 13th or early 14th century
Stone-paste with opaque cobalt-blue glaze, painted in red and white enamels, and gilded with gold leaf
Lajvardina ware

Purchased with the Glaisher Fund
C.137-1935

Jug

Iran, late 12th or early 13th century
Mina’i ware with turquoise glaze

Purchased with the Glaisher Fund
C.126-1935
Bowl

Iran, late 13th or early 14th century
Stone-paste, painted inglaze in cobalt-blue, overglaze in red and black, and gilded
The decoration is similar to pieces with overall cobalt-blue glaze, known as Lajvardina ware

Purchased with the Glaisher Fund
C.158-1935

Bowl on a high foot

Iran, late 12th or 13th century
Mina’i ware with turquoise glaze

Purchased with the Glaisher Fund
C.145-1935
Above Case 3/3

Prayer rug
Turkish, Ladik, early 18th century
C.B. Marlay Bequest
MAR.T.13-1912
Case 3/3

Monochrome glazed wares

Iranian monochrome glazed wares of the 12th and 13th centuries

The majority of the pottery in this case is made of thrown or moulded stone-paste or fritware, covered with a translucent copper-turquoise alkaline glaze, or an opaque turquoise glaze probably opacified by tin-oxide. The translucent glaze was used over incised and pierced designs, while the opaque glaze was used on plain or moulded vessels with relief decoration. Other monochrome glazes were white, cobalt-blue, manganese-brown, and a greyish-green imitating Chinese celadons.

Monochrome glazes were used on vessels for serving food and drink, lamps and candlesticks, incense burners, tiles, and figures. They were made concurrently with lustreware and underglaze painted ware, and continued to be made after the Mongol invasion of Iran in 1220. The main production centre was Kashan, but archaeological evidence suggests that it was made in many other places.
Top shelf

Ewer

Iran, 12th century
Stone-paste, moulded, and covered with translucent turquoise glaze

Lent by the Ades family
AL.5-1983

Bottle

Iran, late 12th or early 13th century
Buff fritware, moulded, coated in a turquoise glaze painted in the glaze in blue and over the glaze in red and blue and leaf gilding

Purchased with the Glaisher Fund
C.149-1935

Bottle with cup-shaped mouth

Iran, 12th century
Stone-paste with opaque turquoise glaze
Found at Gurgan
The cup-shaped mouth allowed the bottle to be refilled without spillage.

Given by the Ades family to commemorate the 150th anniversary of the opening of The Fitzwilliam Museum in 1998
C.54-1998
Jar

iran, 12th century
stone-paste, moulded with a Kufic inscription, and covered with opaque turquoise glaze
found at Gurgan

lent by the Ades family
AL.6-1983

Second shelf

Jug

Iran, 13th century
stone-paste, moulded with a geometrical pattern, and covered with opaque turquoise glaze
found at Gurgan

lent by the Ades family
AL.2-1976

Bowl

Iran, 12th century
stone-paste, moulded in relief with masks and tear-drop motifs, and covered with turquoise glaze

purchased with the Glaisher Fund
C.93-1935
Jar

Iran, 12th century
Stone-paste, moulded with a Kufic inscription under translucent turquoise glaze

Purchased with the Glaisher Fund
C.94-1935

Jar with two fox-shaped handles

Iran, 12th-13th century
Stone-paste with opaque turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.4-1976
Third shelf

Bowl

Iran, 12th century
Stone-paste with turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.58-1948

Jug

Iran, 12th century
Stone-paste with incised decoration under translucent turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.3-1976

Bowl with serrated edge

Iran, 12th-13th century
Stone-paste with pierced decoration under opaque white glaze
Found at Gurgan

Lent by the Ades family
AL.1-1983
Bowl
Iran, 12th-13th century
Stone-paste with pierced decoration under semi-translucent glaze
Purchased with the Glaisher Fund
C.96-1935

Beaker
Iran, 11th or 12th century
Stone-paste moulded, carved, and glazed
Purchased with the Glaisher Fund
C.97-1935

Ewer of metalwork form
Iran, 12th-13th century
Stone-paste, moulded, and incised under translucent glaze
Found at Gurgan
Lent by the Ades family
AL.2-1983
Bowl with lobed rim

Iran, 12th-13th century
Stone-paste, moulded, and covered with opaque white glaze

Purchased with the Glaisher Fund
C.163-1935

Jar

Iran, 12th-13th century
Stone-paste moulded with a Kufic inscription under translucent cobalt-blue glaze

Purchased with the Glaisher fund
C.112-1935
Fourth Shelf

Bowl

Iran, 12th-13th century
Stone-paste with two rows of carved slanting stripes under turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.3-1983

Border tile

Iran, late 12th or early 13th century
Stone-paste (fritware), moulded in relief with a hound chasing a hare under opaque turquoise glaze

Given by the Friends of the Fitzwilliam Museum
C.19-1911

Bottle

Iran, late 12th or early 13th century
Stone-paste (fritware) with opaque turquoise glaze, and remnants of black enamel and gilding
Found at Gurgan

Lent by the Ades family
AL.15-1976
Bowl

Iran, 12th-13th century
Stone-paste with incised decoration under translucent turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.57-1948
Bottom shelf

Bowl

Iran, 12th-13th century
Stone-paste with incised decoration under purplish-brown manganese glaze

Purchased with the Glaisher Fund
C.164-1935

Bowl

Iran, 12th-13th century
Stone-paste with incised, and pierced decoration under translucent turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.1-1976

Dish on four low feet

Iran, 12th or early 13th century
Stone-paste with opaque turquoise glaze

Given by Lady Lee in memory of her husband, Sir Frank Lee
C.1-1971
Four tiles forming a star

Iran, Il–Khanid period, 13th-14th century
Stone-paste, moulded with stylised foliage in relief, and covered with cobalt-blue, or opaque copper-turquoise glazes

Given by N.A.C. Beddington
C.1A-D-1931

Bowl

Iran, 12th century
Stone-paste with incised decoration under translucent turquoise glaze
Found at Gurgan

Lent by the Ades family
AL.4-1983

Bowl

Iran, late 13th or 14th century
Stone-paste, moulded internally with three fish and outside with fluting, under grey-green glaze imitating Chinese Lung Chuan celadons
Found at Gurgan

Lent by the Ades family
AL.80-1948
Above Case 4

Prayer rug

Turkish, 18th century

Given by Mrs F.H. Cook

T.2-1951
The Ottoman pottery of Isnik

Isnik is in northern Turkey, south of Istanbul the capital of the Ottoman empire from 1453. In the late 15th century Isnik potters developed a new type of white fritware, which was coated with fine white slip, and decorated underglaze in cobalt-blue. Early designs were inspired by Chinese porcelain, and by Ottoman decorative arts, such as bookbinding, and calligraphy.

By the 1540s the palette included green, turquoise, and aubergine, and a distinctive style of exuberant floral decoration had evolved incorporating serrated saz leaves, tulips, and stylized flowers, often combined with scale pattern, cloud scrolls, or calligraphy. In the 1550s a vivid ‘sealing wax red’ made from Armenian bole was introduced. This floral decoration persisted into the 17th century, alongside other motifs, such as arabesques, and ships, but its quality declined.

A wide range of forms was made including mosque lamps, basins and bowls, dishes, candlesticks, water bottles, ewers, jugs, tankards, and jars.
Technique

The pottery in this case is fritware, a ceramic body made of ground quartz, white clay, and granulated glass frit. The thrown or moulded pots were coated with a very thin wash of fine white slip, and allowed to dry. Then they were painted with pigments made from metallic oxides, such as cobalt, copper, and manganese, before application of a transparent, clear glaze containing lead and tin oxides. Finally they were fired in a kiln at about 850-900°C.

As all the pottery in the case is made by this technique it has not been repeated on every label.
Case 4/1

Top shelf

Dish with foliate rim
Turkish, Iznik, c.1560-75
Given by the Friends of The Fitzwilliam Museum
C.15-1916

Dish with foliate rim
Turkish, Iznik, c.1545-55
T.H. Riches Bequest, 1935; received 1950
C.23-1950

Dish
Turkish, Iznik, c.1570-80
T.H. Riches Bequest, 1935
C.24-1950
Second shelf

Dish
Turkish, Iznik, c.1570-80
T.H. Riches Bequest, 1935; received 1950
C.15-1950

Tankard
Turkish, Iznik, c.1570-80
Given by the Friends of The Fitzwilliam Museum
C.1-1950

Dish with foliate rim
Turkish, Iznik, c.1560-75
T.H. Riches Bequest, 1935
C.30-1950

Tankard
Turkish, Iznik, c.1565-80
Purchased with the Glaisher fund
C.2-1950
Dish

Turkish, Iznik, c.1570-75

T.H. Riches Bequest, 1935
C.18-1950
Third shelf

Dish with foliate rim
Turkish, Iznik, c.1570-80

Purchased with the Glaisher fund
C.27-1932 (Glaisher Catalogue 1778)

Tile
Turkish, Iznik, c.1560-1600

Given by the Friends of The Fitzwilliam Museum
C.123-1933

Dish with foliate rim
Turkish, Iznik, c.1560-75

T.H. Riches Bequest, 1935; received 1950
C.16-1950
Fourth shelf

Dish
Turkish, Iznik, c.1575-80
T.H. Riches Bequest, 1935; received 1950
C.14-1950

Dish with foliate rim
Turkish, Iznik, c.1570-75
C.B. Marlay Bequest
MAR.C.112-1912

Border tile
Turkish, Iznik, c.1560-1600
Given by Mrs E.L. Calverley
C.42-1924

Dish
Turkish, Iznik, c.1580-1600
T.H. Riches Bequest, 1935; received 1950
C.22-1950

Dish
Turkish, Iznik, c.1585-1600
C.B. Marlay Bequest, 1912
MAR.C.113-1912
Bottom shelf

Dish
Turkish, Isnik, c.1580-1600
T.H. Riches Bequest, 1935; received 1950
C.25-1950

Tile
Turkish, Isnik, c.1560-1600
Given by Mrs J.H. Middleton
C.5-1933

Tile
Turkish, Isnik, second half of 16th century
Given by Mrs J.H. Middleton
C.6-1933

Dish
Turkish, Isnik, c.1570-1600
T.H. Riches Bequest, 1935
C.27-1950
Case 4/2

Isnik and Kutahya ware

Kutahya ware

In the early sixteenth century Kutahya produced fritware decorated in blue similar to that made in Isnik. The town had a significant Armenian population, and some of the potters were Armenians. Documents show that Kutahya continued to produce pottery throughout the sixteenth and seventeenth century, but it was eclipsed by Isnik.

In the eighteenth century the Kutahya pottery industry increased in importance. Large quantities of domestic pottery were produced, gaily decorated in a distinctive style with floral designs or figures.
Top shelf

Dish

Iznik, late 16th century
fritware painted in polychrome under a colourless glaze

Bequeathed by Mr T.H. Riches
C.28-1950
Second shelf

Tile

Turkish, Iznik, c.1550-1600
This tile formerly belonged to William Morris
T.H. Riches Bequest, 1935; received 1950
C.120-1950

Tile

Turkish, Iznik, c.1579-1599
Given by Alfred A. de Pass
C.139-1988
Case 4/3 Top shelf

Dish

Turkish, provincial, 17th century
Given by the Friends of The Fitzwilliam Museum
C.72-1911

Tankard

Iznik, late 16th century
fritware painted in polychrome under a colourless glaze

Given by The Friends of The Fitzwilliam Museum
C.31-1911

Dish

Iznik, late 16th century
fritware painted in polychrome under a colourless glaze

Given by The Friends of The Fitzwilliam Museum
C.32-1934

Jug

Iznik, late 16th century
fritware painted in polychrome under a colourless glaze
T. H. Riches Bequest, 1950
C.31-1950
Second shelf

Dish
Turkish, Iznik, c.1580-1600
T.H. Riches Bequest, 1935
C.20-1950

Dish
Turkish, Iznik, c.1580-1600
T.H. Riches Bequest, 1935
C.26-1950

Dish
Turkish, Iznik, c.1560-80
Given by H.J. Pfungst
C.4-1909

Dish
Turkish, Iznik, c.1585-90
T.H. Riches Bequest, 1935; received 1950
C.21-1950
Third Shelf

Mug

Turkish, Iznik, c.1540-50
‘Tugrakes Spiral’ style
Given by the Friends of The Fitzwilliam Museum
C.58-1911

Dish

Turkish, Iznik, c.1560-75

Lent by Robin Charleston, from the collection of the late Robert Charleston, Keeper of Ceramics, Victoria & Albert Museum
AAL.17-2008

Bowl

Turkish, Iznik, c.1520

Given anonymously, from the collection of Lt Col the Hon. M.T. Boscawen, DSO, MC, in his memory
C.12-1979

Dish

Turkish, Iznik, c.1570-80

T.H. Riches Bequest, 1935
C.17-1950
Forth shelf

Dish

Turkish, Iznik, c.1620-1700
The design has remnants of gilding

Dr J.W.L. Glaisher Bequest
C.1779-1928

Tile

Turkish, Iznik, c.1555-1600

T.H. Riches Bequest, 1935; received 1950
C.29-1950

Dish

Turkish, Iznik, early 17th century

T.H. Riches Bequest, 1935; received 1950
C.34-1950
Bottom shelf

Tile

Syria, Damascus, c.1550-1600

Bequeathed by Lady Courtney
C.1-1929

Tile

Turkish, Iznik, c.1570
Part of an inscription

C.B. Marlay Bequest
MAR.C.114-1912

Tile

Syria, Damascus, c.1550-1600

Bequeathed by Lady Courtney
C.2-1929
Above Case 5

Rug

Iran, 19th century

Lent anonymously

AAI.262-2006
Case 5

Top shelf

Qalyan or huqqa base

Iran, Safavid period, 17th century
Fritware, coated in blue slip and decorated in white under clear glaze

Given by the Friends of The Fitzwilliam Museum
C.33-1911

Jar

Iran, Safavid period, 18th century?
Fritware, painted underglaze in cobalt-blue and black

Given by H.K. Kevorkian
C.21-1911

Jar

Iran, Safavid period, 18th century?
Fritware painted in black under turquoise glaze

Given by the Friends of The Fitzwilliam Museum
C.12-1923
Bottle with ten handles

Iran, Safavid period, 18th century
Fritware, painted underglaze in blue

Given by the Friends of The Fitzwilliam Museum
C.37-1911

Second shelf

Gombroon ware

Fine white fritware, with a body close in character to soft-paste porcelain was known as ‘Gombroon ware’ after the port on the Persian Gulf from which it was shipped to Europe in the 17th and 18th centuries.

Iran, Safavid period, late 17th or early 18th century
Fritware, pierced, and painted underglaze in black; ‘Gombroon ware’

Given by Charles Davis
C.7-1909
Bottle
Iran, Safavid period, late 17th or 18th century
Stone-paste, painted underglaze in blue; silver mount and cap

Given by the Friends of The Fitzwilliam Museum
C.42 & A-1911

Bottle with metal rim and cap
Iran, Safavid period, c.1650-80
Fritware, coated with slip stained blue under clear glaze, and painted overglaze in copper-lustre with peacocks and flowering plants

Purchased with the Glaisher Fund
C.140-1935

Bottle
Iran, Safavid period c.1650-80
Fritware, coated with slip stained blue under clear glaze, and painted overglaze in copper-lustre with small buildings, peacocks, cypress, and flowering plants

Purchased with the Glaisher fund
C.139-1935
Wine pot in the shape of a leather bag  
Iran, Kirman, early 16th century  
Fritware covered with white slip, and painted underglaze in cobalt-blue  

Given by Lady Barlow  
C.49-1981

Square bottle  
Iran, Safavid period, 18th century  
Fritware, painted in polychrome underglaze  

Given by the Friends of The Fitzwilliam Museum  
C.36-1911

Bowl  
Iran, Safavid period, late 17th or early 18th century  
Fritware, pierced, and painted underglaze in blue and black; ‘Gombroon ware’  

Given by Charles Davis  
C.6-1909
Third Shelf

Flask
Syrian, 7th-9th century
Blue glass, moulded with circular motifs

Given by A.J. Hugh Smith and Captain Mark Sykes  
C.122-1904

Bowl
Syrian, 12th century
Pale blue-green glass, blown, with a high kick in base
Bequeathed by Sir Henry Bulwer  
C.3-1914

Zoomorphic vessel
Possibly Syrian, 14th century
Clear yellowish glass, blown

Given by the R.B. Oliver  
E.10-1942

Sprinkler bottle
Syrian, 14th century
Clear glass with greenish tinge, enamelled in blue, red, and green, and yellow with lotus flowers and the inscription ‘Glory to our Lord the Sultan’

Given by Raymond Ades  
C.42-1983
Bottle

Iran, Shiraz 18th or 19th century
Clear glass with faint ribbing on the shoulder

Given by Captain Mark Sykes
C.1-1902

Bottle

Iran, probably Shiraz, 18th century
Pale green glass with faint ribbing on the shoulder
Found in Cyprus

Bequeathed by Sir Henry Bulwer
GR.1-1914

Bottle

Iran, Shiraz 18th or 19th century

C.B. Marlay Bequest
MAR.C.153-1912

Sprinkler bottle

Iran, Shiraz, 17th or 18th century
Blue glass with spiral ribbing

C.B. Marlay Bequest
MAR.C.154-1912
Sprinkler bottle with two handles and spouts

Iran, or possibly European for the Persian market, 19th century
Blue glass, blown; twisted ribbed neck, and folded lip
Given by Miss E.H. Bolitho
C.178-1975

Sprinkler bottle

Iran, probably Shiraz, 18th or 19th century
Mould-blown bubbly dark blue-green glass with applied handle and spout, and trailing round the neck

Bequeathed by A.H. Palmer
C.10-1985
Forth Shelf

Spitoon

Iran, 19th century
Fritware, painted underglaze in cobalt-blue
Pseudo-Chinese square mark on base

Given by the Friends of The Fitzwilliam Museum
C.59-1911

Bowl

Iran, 19th century
Buff fritware covered with white slip and painted underglaze in cobalt-blue and black

Given by the Friends of The Fitzwilliam Museum
C.35-1911

Bowl

Iran, 19th century
Fritware, pierced and painted in black under a turquoise glaze

Given by the Friends of The Fitzwilliam Museum
C.4-1913
Two facetted jugs

Iran, c.1695-1710
Fritware, painted underglaze in cobalt-blue and black
Given by Sir Herbert Thompson, Bt
C.40 & 41-1920

Bottle and stopper

Indian, Deccan region, 19th century
Cast high zinc alloy inlaid with silver, and chemically patinated; ‘Bidri ware’

Bidri ware takes its name from Bidar in the Deccan (modern Karnataka), but in the 19th century it was also made at other centres such as Lucknow. After the vessels had been inlaid with silver, the dull grey zinc background was blackened by applying a paste of mud, salt, potassium nitrate and ammonium chloride, which did not affect the brightness of the silver.

Bequeathed by Sir Leonard Costello
O.3 & A-1978
Bottom shelf

Dish

Iran second half of 17th century
Fritware, slipped in white and painted in two shades of blue under a colourless glaze.

C.491-1991

Bottle

Iran, probably Samarkand early 15th century
Fritware painted in blue and a transparent white glaze

H. S. Reitlinger Bequest 1950; transferred from the Reitlinger Trust, 1991
C.548-1991

Bottle

Iran 16th century
Fritware, painted underglaze in cobalt blue. Copper alloy neck, cast and engraved, was added after manufacture of the ceramic vessel.

C.498-1991
Dish

Iran, possibly Mashad c. 1640-1660

Fritware, slipped in white and painted in blue and black under a colourless glaze

C.481-1991
Above the exit from the Fan Gallery

Tile panel with architectural motifs

Tunisia, Qallaline (a suburb of Tunis), 19th century
Tin-glazed and painted earthenware

Dr J.W.L. Glaisher Bequest
C.2096-1928
On plinth

Mosque Lamp

Syria, mid 14th century

Clear bubbly glass with a brownish tinge, free blown, with applied lugs, enamelled in blue, red, white and black. Depressed globular body with six clear lugs for suspension on the sloping shoulder, flaring neck, and low circular foot. Decorated on the upper part of the neck in nashki script with a passage from the Qur'an, Sura XXIV, 35, the Sura of Light, broken by three circular medallions containing a red cup. Around the lower part of the neck is a band of red scrolling foliage broken by upright plant motifs. The shoulders are decorated in larger script reserved in foliage outlined in red in a blue ground: 'By the order of the most noble authority, the Exhalted, the Lordly, the Masterful, holder of the sword, Shaykhu al-Nasiri'. The lower part of the body is decorated with three medallions containing cups alternating with three medallions containing blue foliage. The spaces between are occupied by flowers.

Given by the National Art Collections Fund to commemorate the Centenary of the opening of the Fitzwilliam. C.4-1949
On plinth

Two handled vase

Austrian, by J & L Lobmeyr, 1877

Mould-blown glass with compressed globular body, cylindrical flared neck, short splayed foot and two small applied loop handles.

Given by the Friends of the Fitzwilliam Museum C.253-2015

Glazed porcelain vase

Designed by Christopher Dresser (1834-1904) for Minton factory, Stoke-on-Trent, England

enamelled and gilt, 1865-70

Lent by the Frua-Valsecchi Collection LL.70-2016

Jug

Turkish, Isnik, between c.1580 and 1592
Mounts London, 1592-93 with maker’s mark IH

This jug is evidence for trade between the Ottoman Empire and England during the late 16th century. It is one of two recorded Isnik jugs with mounts by the London goldsmith IH. The jug was formerly in the Dysart collection at Ham House.

Purchased with the Leverton Harris fund and from the bequest of Albert Leopold Reckitt M.16-1948
Above the entrance to the Fan Gallery

Tile Panel

Tunisia, Qallaline (a suburb of Tunis), 19th century
Tin-glazed and painted earthenware

Qallaline tile panels were used to decorated mosques, public buildings, and private houses. This example came from a house in Tunis.

Earthenware, mould made, painted in turquoise, yellow, blue, green with a brown outline, under (or in) a white glaze

Shape: rectangular panel comprising fifty tiles in ten rows of five, enclosed in a light wood frame

Upper surface: sprouting from a central winged vase a floral spray, including saz leaves and rosettes in which two birds perch, dominates the surface. At the edges of the panel, two columns with capitals support a pointed archway whose spandrels enclosing scrolling floral sprays.

Dr. J.W.L. Glaisher Bequest
C.2095-1928