

# **New Walk 博物館之中國陶瓷收藏**

## **Chinese Ceramics Collection in New Walk Museum and Art Gallery**

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### **摘要**

本研究著重於英國萊斯特 New Walk 博物館的中國陶瓷收藏，探討其收藏背景，包含這些器物何時被博物館收藏，為何博物館要收藏或購買這些陶瓷以及博物館是如何管理、經營這些器物。本研究也會介紹目前一些中國陶瓷所展於館內的世界藝術區及其成立背景。

此研究亦探討這些中國陶瓷於博物館的發展與現況，包含博物館目前對此收藏的方針及規劃，亦會對其提出其優、缺點及改善和建議。

**【關鍵字】** 中國陶瓷、博物館收藏、萊斯特、New Walk Museum

## 1. New Walk Museum and Art Gallery

### 1.1 Introduction

This chapter introduces the history of New Walk Museum and Art Gallery in Leicester. It includes its beginning, development and difficulties that the museum has faced and encountered, as well as investigating some books and reports that are published by or related to the museum and Leicester in order to analyse the sources for this study. This chapter also introduces the museum's policy and future plans towards its Chinese collection, as well as its advantages and disadvantages. New Walk Museum and Art Gallery was once considered itself an important place to study Chinese arts and keen on the collection for Chinese ceramics;<sup>1</sup> however, the museum currently does not have any plans for the Chinese ceramics collection and most of them are in storage. Through investigating the museum's background information, this study will give some suggestions and recommendations for the Chinese ceramics collection in the museum and hope to diminish the gap from its previous expectations and today's situation.

Due to the limitation of access and time, this study cannot investigate all the related sources, and the museum does not have all the museum reports, which are essential to this study. However, this study still investigated the existing reports in the museum library, some publications about Leicester and the museum and had some interviews with the museum staff. Nonetheless, from the museum reports, the donors' names, departments' assistants and keepers' and the staff's names have to be anonymous due to the privacy policy. For this reason, this study uses their position's names instead.

### 1.2 The history of New Walk Museum and Art Gallery

New Walk Museum and Art Gallery was originally erected in 1836 as the Proprietary School, designed by Joseph Aloysius Hansom. In 1845, for the purpose to establish "Instruction and Amusement of the inhabitants"<sup>2</sup>, and with an Act of Parliament and local councils' help, the museum was established. Leicester was one of the first towns to take advantage of this opportunity to bring enjoyment to their people. It was

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<sup>1</sup> Museum Committee. *Annual Report Leicester Museums 62<sup>nd</sup> Report to the City Council 1967-1968*. (Leicester: Museums, Libraries and Publicity Committee, 1969), P.19.

<sup>2</sup> Brown, C.. *Cherished Possessions: A History of New Walk Museum & Leicester City Museum Service*. (Leicester: Leicester City Council, 2002), P.4.

opened to the public in June, 1849.<sup>3</sup> Some of the collections were presented by Leicester Literary and Philosophical Society, founded in 1835. The collections were added to the museum by bequests, from local residents, donors or simply purchased by the museum. In 1876,

The museum was extended by the addition of a new lecture hall for the Literary & Philosophical Society, and premises for a School of Art, which led in turn to the creation of an art gallery. The art gallery was opened to the public in 1885.<sup>4</sup>

The purpose to build this museum, a public museum for the residents, was to show the “potent influence of a true appreciation of art, science and history, upon the development of human life and character”<sup>5</sup>.

Currently (September 2014), the exhibitions and galleries in the museum include *Ancient Egypt*, *Wild Space*, *Dinosaur*, *World Arts*, *German Expressionist* and *Picasso Ceramics*. It also has an *Arts and Crafts gallery* and *Victorian Art*. The museum also owns a Chinese ceramics collection; however, most of them are currently in storage. There are also some touring shows and other exhibitions from national museums and Artist Rooms.<sup>6</sup> The museum is free to visitors. Exhibitions held in the museum are suitable for all kinds of visitors with different interests and ages. The museum also provides some areas or events specifically for children or families. Other events like workshops or lunchtime concerts are to bring enjoyment and entertainment when people are visiting the museum. The museum also provides curator’s lectures for visitors who require some academic information. It also provides group tours for group visitors and school activities. Inside the museum, it provides a coffee shop and gift shop that offers a range of exhibition merchandise and contemporary crafts and designs.<sup>7</sup>

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<sup>3</sup> New Walk Museum and Art Gallery. *New Walk Museum Commemorative Plaque* [visited by writer]. April 24<sup>th</sup> 2014.

<sup>4</sup> Brown, C.. *Cherished Possessions: A History of New Walk Museum & Leicester City Museum Service*. P.10.

<sup>5</sup> Museum Committee. *Borough of Leicester: Museum and Art Gallery Committee 18<sup>th</sup> Report to the Town Council 1909-1910*. (Leicester: Museum and Art Gallery Committee, 1910), P.8.

<sup>6</sup> Leicester City council. *New Walk Museum and Art Gallery* [online]. Available from: <http://www.leicester.gov.uk/your-council-services/lc/leicester-city-museums/museums/nwm-art-galle-ry/> [Accessed April 25<sup>th</sup> 2014].

<sup>7</sup> Leicester City council. *New Walk Museum and Art Gallery* [online].

The museum reports are very essential for this study. From the reports, this study can investigate the development of the museum and how they solved their problems when they encountered any difficulties. From investigating the reports, it can help this study give some practical recommendations to the museum on how to diminish the gap for the Chinese ceramics collection and its displays in the gallery.

The museum reports include all different kinds of information. For instance, the general reviews about the museum developments or plans, reports from different departments, the stock in the museum library, the members of the staff and visitors' attendance. In addition, the reports include the list of free lectures that were held by the museum, the records about the meeting between curators or associations, the list of lunch time concerts in the museum, as well as the list of the exhibitions that were held in the museum, the title of the Saturday evening lectures, additional objects to the museum, museum's publications, the founding, donations, total stock of the museum and museum's accounts. Furthermore, the reports also provide the detailed information about the museum's objects, such as the date they came to the museum, their description, donor's name, the place where they were purchased or found, the colour and the size. All these reports show the museum has paid a lot of attention on managing the museum from its processes and record keeping. The museum's reports also include the reports from different departments, the subjects include: the displays in each gallery or exhibitions; the difficulties they had encountered, along with the supports they received and the reputation among local residents and schools.

However, when investigating the museum reports, it was found that some reports were missing. As an example, this study could not find the report that the museum made to the Leicester Literary and Philosophical Society. This study also could not go through all the reports that still exist in the museum library due to the time and the limited access. Moreover, the names for the museum reports or the contents' titles were sometimes titled differently because of the changing of the department's keepers or the museum's team members.<sup>8</sup>

It is unfortunate that the museum did not have all the museum reports. The last report

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<sup>8</sup> Museum Committee. *Leicester Museums and Art Gallery 67<sup>th</sup> Report to the City Council 1973-1974*. (Leicester: Museums, Libraries and Publicity Committee, 1980), P.50.

will be about the 67<sup>th</sup> Report, published in 1980, covering the period from 1<sup>st</sup> January 1973 to 31<sup>th</sup> March 1974. It states:

As a result of a voluntary agreement between the new City Council and the new County Council at local government reorganization, on 1<sup>st</sup> April 1974, responsibility for the City Museums and Art Gallery passed to the Leicestershire Museums, Art Galleries and Record Service. In accordance with County Council policy, Annual Reports will no longer be issued, but a new Journal, *Leicestershire Museums Record* (ISSN 0143-1072), will be published from 1980 and will incorporate some of the material (particularly accessions lists) that have traditionally been published in the Annual Reports.<sup>9</sup>

In an email on the 28<sup>th</sup> of August 2014, the staff from the Record Office for Leicestershire, Leicester & Rutland, stated that they do not have any reference to the *Leicestershire Museums Record*. This brings more difficulties to this research because this study cannot find any museum report after 1980. It can only rely on the interviews with the museum staff or other museum publications.

The reports also recorded that the museum had held many different kinds of exhibitions. The museum had loan or tour exhibitions from other organisations or museums, to attract more visitors and encourage their repeat visits. In 1884, it had a loan exhibition from South Kensington Museum, the displayed objects included Chinese vases, bronzes, Facsimiles and Specimens of textile fabrics and fans.<sup>10</sup> Another exhibition that was held in 1939 included armadillos from South America and pangolin from South Africa.<sup>11</sup> In addition, in the same year, the museum had an exhibition about English costumes from the middle of the 18<sup>th</sup> century, 1750-1760, to show the fashions of ladies and gentlemen.<sup>12</sup> The museum also worked on its own collections. A number of colourful and striking mineral specimens were purchased

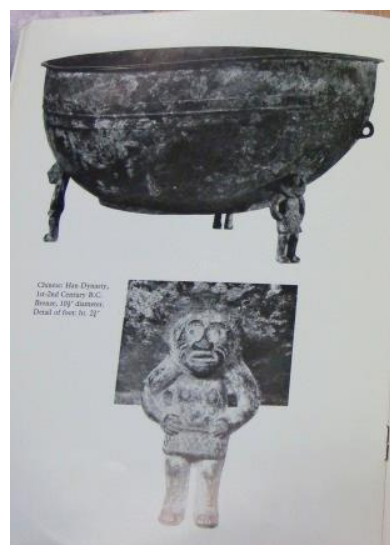
<sup>9</sup> Museum Committee. *Leicester Museums and Art Gallery 67<sup>th</sup> Report to the City Council 1973-1974*. P.50.

<sup>10</sup> Museum Committee. *Leicester Town Museum 10<sup>th</sup> Report of the Museum Committee to the City Council 1882-1884*. (Leicester: Leicester Town Museum, 1884), P.22.

<sup>11</sup> Museum Committee. *City of Leicester Museum and Art Gallery 35<sup>th</sup> Report to the City Council 1938-1939*. (Leicester: City of Leicester Museum and Art Gallery, 1939), P.10.

<sup>12</sup> Museum Committee. *City of Leicester Museum and Art Gallery 35<sup>th</sup> Report to the City Council 1938-1939*. P.13.

from Argentina and South America with the help of professors at the British Association at Cambridge.<sup>13</sup> Furthermore, in 1953, the Museum obtained some loan exhibitions from the Victoria and Albert Museum, British Museum and South Kensington.<sup>14</sup> All these exhibitions were intended to increase the popularity and the attendances of the gallery.<sup>15</sup> *The Arts of China* exhibition was held in 1955 that was lent by Victoria and Albert Museum.<sup>16</sup> One Han bronze (Ill. 1) object that the museum owns has been acclaimed by the British Museum “as a good bargain and a unique piece”<sup>17</sup>, showing the magnificent Chinese objects that the museum owns. Other museum objects include the objects from Africa, India, Japan, South America, Europe, Syria and other Arabic countries.<sup>18</sup> In a conversation on July 8<sup>th</sup> 2014 K. Malika confirmed that the *Sikh Fortress Turban* exhibition, exhibited from May 2014 to August 2014, one of its aims was to show the diversity of Leicester. The exhibitions and galleries in the museum show how the museum wants to inspire visitors. This idea is also one of museum’s values, using collections to inspire people.<sup>19</sup> Furthermore, different kinds of exhibitions can appeal to more visitors and bring pleasure to them.



Ill. 1. Han bronze. Museum Committee *City of Leicester Museums and Art Gallery 58<sup>th</sup> Report 1963-1964*. (Leicester: Museums, Libraries and Publicity Committee, 1964), P.10.

Nonetheless, with the passion to share the abundant collections or exhibitions in the museum with the visitors, the museum faced some difficulties, and some of them still

<sup>13</sup> Museum Committee. *City of Leicester Museum and Art Gallery 35<sup>th</sup> Report to the City Council 1938-1939*. P.12.

<sup>14</sup> Museum Committee. *City of Leicester Museums and Art Gallery 47<sup>th</sup> Report to the City Council 1952-1953*. (Leicester: City of Leicester Museums and Art Gallery, 1953), P.9.

<sup>15</sup> Museum Committee. *City of Leicester Museums and Art Gallery 48<sup>th</sup> Report to the City Council 1953-1954*. (Leicester: City of Leicester Museums and Art Gallery, 1954), P.6.

<sup>16</sup> Museum Committee. *City of Leicester Museums and Art Gallery 49<sup>th</sup> Report to the City Council 1954-1955*. (Leicester: City of Leicester Museums and Art Gallery, 1955), P.13.

<sup>17</sup> Museum Committee. *City of Leicester Museums and Art Gallery 58<sup>th</sup> Report 1963-1964*. (Leicester: Museums, Libraries and Publicity Committee, 1964), P.10.

<sup>18</sup> Museum Committee. *Leicester Museums 64<sup>th</sup> Annual Report to the City Council 1970*. (Leicester: Museums, Libraries and Publicity Committee, 1971), P.29.

<sup>19</sup> University of Leicester. *New Walk Museum Vision* [Online]. Available from: <http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/new-walk-museum-vision/new-walk-museum-vision> [Accessed August 30<sup>th</sup> 2014].

remain in the present day. During the beginning of 20<sup>th</sup> century, with the constantly growing collections in the museum, the 18<sup>th</sup> report states:

...for many years, towards their development, and various structural additions have been made to the Museum from time to time, to meet the increasing demands for space.<sup>20</sup>

Due to the limitation of the space in the museum, the museum had to cut down some exhibitions because the museum was planning a permanent exhibition.<sup>21</sup> Reports note this as an issue again in 1929; however, until 1938, 1954, 1967, and even in the present day, this problem still remains. Moreover, in the 60<sup>th</sup> and 64<sup>th</sup> report, published in 1966 and 1971, they all mention that the museum encountered difficulties of the shortage of the staff because of salary issues. This brought a considerable rundown for the efficiency in the departments.<sup>22</sup>

...senior museum staff are in short supply throughout the country, but the problem undoubtedly arises because of the fact that salary scale levels in the National Museums and in the Universities are so much more favourable.<sup>23</sup>

Without enough staff, it will influence the quality and the outcome of the exhibitions. Apart from space and staff issues, the museum also faced funding difficulties from local supporters. Though in 1966, the Museum had received a grant of £10,000 from the Carnegie United Kingdom Trust,<sup>24</sup> however, from the 62<sup>nd</sup> Report, from the Art Department, it states:

...Leicester, reputedly one of the most wealthy cities in England, should disappointingly lack the local financial support for the fine arts..., however,

<sup>20</sup> Museum Committee. *Borough of Leicester. Museum and Art Gallery Committee 18<sup>th</sup> Report to the Town Council 1909-1910*. P.8.

<sup>21</sup> Museum Committee. *City of Leicester Museum and Art Gallery 26<sup>th</sup> Report to the City Council 1929-1930*. (Leicester: City of Leicester Museum and Art Gallery, 1930), P.11.

<sup>22</sup> Museum Committee. *Annual Report Leicester Museums 60<sup>th</sup> Report to the City Council 1965-1966*. (Leicester: Museums, Libraries and Publicity Committee, 1966), P.4. & Museum Committee. *Leicester Museums 64<sup>th</sup> Annual Report to the City Council 1970*. P.13.

<sup>23</sup> Museum Committee. *Leicester Museums 64<sup>th</sup> Annual Report to the City Council 1970*. P.4.

<sup>24</sup> Museum Committee. *Annual Report Leicester Museums 60<sup>th</sup> Report to the City Council 1965-1966*. P.5.

thanks to 50 % donation from the National Grant in Aid, the painting was acquired.<sup>25</sup>

Even though the museum encountered these problems, with the help from other remaining staff or keepers from different Departments, the Museum did not stop its collecting or progress. It turned into focusing on other possible collections instead. For example, there was a Ceramics Adviser who especially looked after all the ceramics collections in the museum when the museum faced these difficulties. He still steadily continued to add more ceramics to the collection, making the new Ceramics Gallery more appreciated with its abundance.<sup>26</sup> The ceramics collection in the museum even reached the comparable quality with other provincial museums due to some loans from different places in England or even from other countries.<sup>27</sup> A notable researcher for Chinese ceramics even came to the museum to give a lecture.

...Miss Margret Medley, Curator of the Percival David Foundation of Chinese Art, gave a lecture illustrated with slides.<sup>28</sup>

This can demonstrate how important and notable the ceramics collection was in the New Walk Museum, proving the idea and reason for why the Leicester museum once considered itself one of the notable places for Chinese art study.

The New Walk Museum and Art Gallery has obtained a lot of help from staff, scholars, researchers, schools, local residents and even the public. With the curator's professional knowledge, especially skills in management, enhanced the display quality in the gallery, and also the museum held many events to satisfy different visitors' needs like holding the free lectures, the school visits and the family events. It also extended the scale of the museum, to appeal to more visitors. There is a gap in the Chinese ceramics collection from its previous expectations and the reality of it

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<sup>25</sup> Museum Committee. *Annual Report Leicester Museums 62<sup>nd</sup> Report to the City Council 1967-1968*. P.15.

<sup>26</sup> Museum Committee. *Annual Report Leicester Museums 60<sup>th</sup> Report to the City Council 1965-1966*. P.16.

<sup>27</sup> Museum Committee. *Annual Report Leicester Museums 60<sup>th</sup> Report to the City Council 1965-1966*. P.16.

<sup>28</sup> Museum Committee, *Annual Report Leicester Museums 60<sup>th</sup> Report to the City Council 1965-1966*. P.16.



today. The museum thought that its Chinese collection was once important enough to be one of the important places to study this field. However, there are only a few Chinese ceramics and Chinese objects that are displayed in the World Arts Gallery. The museum had encountered different kinds of problems like the space issue, the shortage of the staff and the funding issue. However, the museum still overcame these problems like how the Ceramics Adviser still kept collecting for the ceramics collection and received a good response from the visitors. The museum currently (September 2104) has no further plan for its Chinese ceramics collection even though the museum once considered its Chinese collection is an important place for Chinese art study. The investigation about the Chinese ceramics collection in New Walk Museum will be discussed in the next chapter. This study aims to investigate and diminish the gap between the museum's expectation towards its Chinese ceramics collection and the reality in the present day, as well as to introduce these ceramics to the public or any researcher.

## **2. Chinese Ceramics Collection in New Walk Museum and Art Gallery**

### **2.1 Introduction**

Though most of the New Walk Museum's Chinese ceramics collection is kept in storage, some of the Chinese ceramics are currently displayed in the World Arts Gallery. This study will discuss the gap between the museum's previous expectations for its Chinese ceramics and what the collection is today and how it aims to diminish this gap. This chapter also investigated the Chinese ceramics collection history in New Walk Museum: its beginning, development, condition and circumstances in order to know the background information about this collection. There are around 230 Chinese ceramics in the museum, including pottery, plates, vases, saucers, jars, tea bowls, tea pots, bowls and other types of ceramics (see Appendix I). However, there are only 25 Chinese ceramics that are currently displayed in the World Arts Gallery (see Appendix II) while others are in storage (see Appendix III). In the conclusion, this chapter will give some recommendations and suggestions to the museum about its Chinese ceramics collection and the displays.

The Chinese ceramics collection was added to from time to time, as donations,

bequests or sometimes purchased by the museum itself. This chapter analysed the reports that were published by the museum which are related to the Chinese ceramics collection in order to think of ideas of how to diminish the gap, as well as giving some advantages and disadvantages of the Chinese ceramics displays in the World Arts Gallery since they are currently only displayed in this gallery. This chapter will also give some recommendations like how the museum can draw more attention from the public towards the Chinese ceramics collection and receive more support from them. Because of the privacy policy, the name of donors, museum department keepers and some museum staff has to stay anonymous. This study will use their position's names to identify them. The reference number of the object cannot be shown in this study as well.

## 2.2 The Background of Chinese Ceramics Collection

In 1884, Chinese ceramics appeared in the museum report as a loan exhibition from South Kensington Museum.<sup>29</sup> According to the reports that this study has investigated, the museum started to collect Chinese ceramics or Chinese objects from the end of 19<sup>th</sup> century to the end of 20<sup>th</sup> century. The other Chinese objects include jade, bronze, robes and shoes, showing the efforts that the museum had put into its Chinese collection and how the Chinese objects were welcomed by the public and even became a trend.

The whole of the present day porcelain had its origin in Chinese work and the peculiarities of the latter have great interest for the artist and craftsman as well as for the collector.<sup>30</sup>

In 1910's, some illustrations with Chinese porcelain images and other Chinese ceramics like dishes and bowls were presented to the museum, as well as some exported taste porcelain.<sup>31</sup> In 1953, the museum composed its policy and future plan

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<sup>29</sup> Museum Committee. *Leicester Town Museum 10<sup>th</sup> Report of the Museum Committee to the City Council 1882-1884*. P.22.

<sup>30</sup> Museum Committee. *Borough of Leicester. Museum and Art Gallery Committee 18<sup>th</sup> Report to the Town Council 1909-1910*. P.16.

<sup>31</sup> Museum Committee. *Borough of Leicester. Museum and Art Gallery Committee 18<sup>th</sup> Report to the Town Council 1909-1910*. P.16. & Museum Committee. *Borough of Leicester. Museum and Art Gallery Committee 19<sup>th</sup> Report to the Town Council 1910-1912*. (Leicester: Museum and Art Gallery Committee, 1912), P.28.

to have a permanent collection of ceramics. With this goal, more and more ceramics were added into the museum collection.<sup>32</sup> Furthermore, the museum wanted to introduce the ceramics items in a wider aspect.

English pottery has remained on view in the Main Hall and a new display of English porcelain, designed to show foreign influence on English wares, has been arranged in the Applied Art Room.<sup>33</sup>

In the 58<sup>th</sup> report that was published in 1964, it states that with the contribution from Ceramics Adviser, as mentioned in the previous chapter, and his extremely active research in the ceramics field, many English, Chinese, Japanese and Islamic porcelain and earthenware had been added to the ceramics collections, as well the museum had gained a significant collection that was donated by Mrs. Duncan.<sup>34</sup> The museum had some loan exhibitions that were related to Chinese ceramics. From the 58<sup>th</sup> Report, it states that in 1963, an exhibition circulated by the Victoria and Albert Museum, Dresden China, was exhibited to the public.<sup>35</sup>

In 1966, from the 60<sup>th</sup> report, it states that due to the staff shortage in the Fine Art Department and the passion of Ceramics Adviser, the museum was keen on the ceramics collection. In the 61<sup>st</sup> report it also states that:

...ceramic adviser whose acquisition policy continued throughout the year to consolidate Leicester's position in the ceramic field, with particular emphasis on oriental ceramics, which now bid fair to being a major pre-occupation.<sup>36</sup>

The number of ceramics continued to expand under the guidance of Ceramics Adviser. He also answered enquiries from the public and gave lectures to various organisations

<sup>32</sup> Museum Committee. *City of Leicester Museums and Art Gallery 47<sup>th</sup> Report to the City Council 1952-1953*. P.10.

<sup>33</sup> Museum Committee. *City of Leicester Museums and Art Gallery 48<sup>th</sup> Report to the City Council 1953-1954*. P.14.

<sup>34</sup> Museum Committee. *City of Leicester Museums and Art Gallery 58<sup>th</sup> Report 1963-1964*. P.10.

<sup>35</sup> Museum Committee. *City of Leicester Museums and Art Gallery 58<sup>th</sup> Report 1963-1964*. P.39. & Museum Committee. *Annual Report Leicester Museums 61<sup>st</sup> Report to the City Council 1966-1967*. (Leicester: Museums, Libraries and Publicity Committee, 1967), P.13.

<sup>36</sup> Museum Committee. *Annual Report Leicester Museums 61<sup>st</sup> Report to the City Council 1966-1967*. P.13.

and “continued to run the Ceramic Circle with great success”<sup>37</sup>. Moreover, he conducted the quarterly meetings of the Ceramics Circle, an exhibition to exhibit ceramics from different countries, and visited other collections for research and knowledge of ceramics.<sup>38</sup> In addition, some ceramics were purchased with the help of a 50% grant in aid from the Victoria and Albert Museum.<sup>39</sup>

Some notable loan exhibitions made “Leicester’s reputation for showing Chinese applied arts, already distinguishes thanks to the continuing loan ...”<sup>40</sup>. They even noted that in 1967-68 that Leicester had become “a centre for the study of Chinese art of major importance in the English provinces”<sup>41</sup>. In 1972, from the 65<sup>th</sup> report, it states that:

...high quality show, circulated by the Victoria and Albert Museum ...proved to be extremely popular and successful; ...and the Mount Trust Collection of Chinese Art which, in conjunction with “some donors’ “ long-term loan collection made Leicester an important centre for the study and enjoyment of oriental art.<sup>42</sup>

Leicester became a notable place for Chinese study. However, in the last report, the 67<sup>th</sup> report, published in 1980, there was only one Chinese object added into the museum collection and no further information about the Chinese ceramics or Chinese objects. Nor are there any references about the journal, *Leicestershire Museums Record*, for the further information about the Chinese objects collection after the museum stopped publishing the museum report.

This study investigated the index record, museum reports and the electronic database,

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<sup>37</sup> Museum Committee. *Annual Report Leicester Museums 61<sup>st</sup> Report to the City Council 1966-1967*. P.13.

<sup>38</sup> Museum Committee. *Annual Report Leicester Museums 62<sup>nd</sup> Report to the City Council 1967-1968*. P.19.

<sup>39</sup> Museum Committee. *Annual Report Leicester Museums 62<sup>nd</sup> Report to the City Council 1967-1968*. P.38.

<sup>40</sup> Museum Committee. *Annual Report Leicester Museums 62<sup>nd</sup> Report to the City Council 1967-1968*. P.19.

<sup>41</sup> Museum Committee. *Annual Report Leicester Museums 62<sup>nd</sup> Report to the City Council 1967-1968*. P.19.

<sup>42</sup> Museum Committee. *Leicester Museums 65<sup>th</sup> Annual Report to the City Council 1971*. (Leicester: Museums, Libraries and Publicity Committee, 1972), P.18.

Mimsy, as the primary research in order to understand the circumstances of the Chinese ceramics collection in the museum and enable to give some practicable suggestions to the museum to diminish the gap for the reality of the Chinese ceramics collection. The Chinese Ceramics index record records when and how they came to the museum, the names of the donors, item's name, class, source, reference number and its location in the museum or the storage box, along with its description; namely, its colour, shape, patterns, figures, decoration, diameter, date and condition. However, not all the information was recorded in the same way; therefore, some information only noted the item's name and its colour and shape while others may have more detail like the descriptions of the patterns or figures or even some sketches, showing the inadequate information of its collection. Furthermore, the location or the storage box for these Chinese ceramics or its box number may have changed from time to time. Even Mimsy, the electronic database, does not record all the locations or all the information about the Chinese ceramics, and both these records do not match with each other.

This causes specific problems for this research because it is difficult to do an investigation for the Chinese ceramics collection because both index records and Mimsy do not provide enough information. Some descriptions only provide the item's name and the date that it was made. Sometimes, even only with the item's name. When investigating the museum reports, this study also encountered the same situation. Sometimes additional museum objects in the reports are just written down as a list, simply with only Chinese cup, Chinese porcelain or Chinese vase with its reference number; therefore, when encountering this kind of situation, the research can only rely on the reference number for further detail for the object.

Nonetheless, some reports divide the objects into different classes, such as Chinese ceramics, Islamic ceramics, paintings, prints, Roman, costume, accessories and sculptures so it is possible and easier to find the exact objects that this study requires. This will be helpful for this research for further detail information and the condition of the Chinese ceramics collection.

Another difficulty is that there are some gaps or even incorrect information among the index records, the museum reports and Mimsy. In some reports, there are some

objects that cannot be found in Mimsy's database, even with its reference number, which means there are some items that are missed or misplaced in both the index record and Mimsy. It needs to be double checked with other searching options such as the date, class and place of origin. Sometimes in Mimsy, it only shows Chinese porcelain as the item's name, with its created date or material and no further information like where the object is located now or whether it was purchased by the museum or donated.

The Chinese ceramics index record, museum reports and the electronic database, Mimsy, do not include all the Chinese ceramics objects. Some reference numbers do not match with the object or one object has two reference numbers, due to some new files that were being set up by different curators or department keepers in different times; therefore, some records are overlapping with each other. All these anomalies raise issues for the researcher. For this reason, careful cross-referencing and checking has been required in order to clarify all the Chinese ceramics in the museum.

Another difficulty is that before October 1972, Chinese ceramics were classed under the Fine Arts Department. After that time, the Fine Arts Department separated into two departments: Decorative Arts Department and Fine Arts Department, and ceramics were classed into Decorative Arts Department.<sup>43</sup> This means when searching the Chinese ceramics in Mimsy, there are some Chinese ceramics still classed in the Fine Art Department category while there are some still classed under the Decorative Arts Department due to the incomplete database set-up by different curators or department keeper at the time. Therefore, when searching Chinese ceramics in Mimsy's database, the researcher had to double check in these two categories.

The information from the museum reports and index records do not match with each other as mentioned. Another example is that in the 58<sup>th</sup> report, it sites that in 1963 there are 28 items for the Chinese ceramics and Armorial porcelain and 13 non-armorial pieces that were added into museum's collection. All of them are made in the 18<sup>th</sup> century. They all came from Mrs. M. W. Duncan's collection. From its

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<sup>43</sup> Museum Committee. *Leicester Museums 66<sup>th</sup> Annual Report to the City Council 1972*. (Leicester: Museums, Libraries and Publicity Committee, 1973), P.7.

reference number (xxA1963/1-43) it shows that this collection contains 43 items.<sup>44</sup> Nonetheless, from the index record, it states the museum received a collection of Chinese porcelain of the 18<sup>th</sup> century, consisting of 28 items of armorial porcelain including cover Tureen [Sic] cover and dish, non-armorial, 11 items non-armorial porcelain, including one cover, one blue and white baluster vase and stand and two books about Armorial porcelain. As for the reference number, it shows that from this collection, it has only 37 items (xxA1963/1-37), which is different from the report record. It could be that there were more objects that were added into this collection later on or this collection was recorded by different people; however, there is no further information on why the number of this donation is different.

Though the museum considered itself as one of the important places for Chinese art study; there are some gaps between its expectation and the reality. For example, the database is not complete: some objects have the reference numbers but without any picture or description; some objects have two reference numbers or the same item was put into Mimsy twice as different numbers; some only have items' name like ceramics or porcelain and the manufactured date. It is difficult to clarify these kinds of objects without further detailed information. Moreover, only the museum staff can have access to Mimsy and edit the information. Some staff only work in the museum part-time, it will require much more time for the completeness of Mimsy. The museum reports, index records and Mimsy are all important sources for studying the Chinese ceramics collection in New Walk Museum. It would be really helpful to the museum to have more supporters, researchers and the funding to complete all the sources for this collection.

The museum was once keen on collecting Chinese ceramics. However, in the present day, most of the Chinese ceramics are currently in storage. There are only 25 Chinese Ceramics that are currently displayed in the museum, in the World Arts Gallery. The next chapter includes the background history of the World Arts Gallery, consisting its development and recommendations about how the gap for the Chinese ceramics can be diminished, as well as the advantage and disadvantage of the displays in the World Arts Gallery.

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<sup>44</sup> Museum Committee. *City of Leicester Museums and Art Gallery 58<sup>th</sup> Report 1963-1964*. P.21.

### 2.3 World Arts Gallery

The World Arts gallery was set up in 2006 to introduce a great variety of objects from different places or countries. It is divided into different categories, such as *transformation, in focus, memory, materials* and *meanings*. Its aims are to introduce different materials, the maker's innovative or sophisticated skill and their creativity, as well as the different meanings and messages that the objects can convey and contain.<sup>45</sup> The gallery includes many different artefacts and traditional objects from different regions, countries and eras. It introduces the objects by organizing them into different themes, such as discussing the different functions of the materials, the meaning behind each object, its trading history, techniques and innovation. The objects that are displayed in the gallery include pottery, clothes, games, dolls, plates, sculptures, shoes and print blocks, showing a great variety of collections that the museum owns. After the World Arts Gallery was set up in 2006, little research has been done regarding the Chinese ceramics or even the World Arts Gallery. There is only one journal article, *World Arts Gallery*, written by Sarah Dudley in 2006, discussing the displays and her own opinion about the World Arts Gallery.

In an interview on July 24<sup>th</sup> 2014, Jane May, the curator of Decorative Department, confirmed that the World Arts Gallery is the replacement of an old gallery that was established in the mid 1980s. Unlike the World Arts Gallery, the old gallery only had some antiquities, which means, there were no objects like textiles, baskets and woodworks that are being displayed in the World Arts Gallery now. In the museum, before the World Arts Gallery was established, there was an exhibition about Chinese ceramics. Those Chinese ceramics were divided into different groups from when they were first created and continued to when their techniques were refined all the way up to the 20<sup>th</sup> century. However, this kind of display is more like an academic interpretation or for research level. Jane said that the museum wanted to introduce the objects in a more approachable way like telling a story to the visitors. The museum wanted their displays to be designed in a more attractive and interesting way.

She also confirmed that before the establishing of the World Arts Gallery, the museum already spent a lot of time considering whether they should have a permanent gallery

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<sup>45</sup> World Arts Gallery Text Panel. *New Walk Museum and Art Gallery, World Arts Gallery*. Visited April 25<sup>th</sup> 2014.



to display objects from different countries, cultures, showing the arts in the world, or during the discussion, the museum even considered whether they should have a new museum that is especially for these objects. The main purpose for setting up the World Arts Gallery was to introduce a wider range of cultures and materials to visitors with a broadening aspect. The World Arts Gallery wanted to display the objects like telling a story, to bring enjoyment to the audiences. The museum selected the objects that are more related to people's lives; therefore, the visitors can find the connection and coherence between them and the objects easily. For instance, in the *Memory* section, in the Playtime group (Ill. 2), it shows many toys from different countries. For children, they may find enjoyment from these toys, and for adults, they can also recall things from their childhood. The museum also does not want visitors to compare the older objects with the newer, more refined ones. Some objects were even made during the prehistory period with simple and immature methods; however, there are some objects that were made during the 18<sup>th</sup> century or the 19<sup>th</sup> century with high, sophisticated and skillful techniques. There are some huge gaps between these objects, and the museum tried to avoid this gap when introducing them to the public. For example, in the *Transformation* section, Fire group (Ill. 3), though the objects are made in different places with different techniques, they all have some similarities among the objects. The museum wants to introduce the objects from different places and times without comparing them with one another. The museum tries to find the link and the connection between the objects and the visitors, conveying the positive expression to the visitors and bringing enjoyment to them. Visitors also can gain a broader aspect when appreciating these objects. Jane mentioned that when arranging the World Arts Gallery, the staff had to decide how to divide the objects into different groups or what kinds of sections and themes that would be most suitable and match with the museum's collection. The staff had to select the objects that they want to display in the museum from around 1,200 objects. They also had to consider the objects' condition, the size, the colour and if it fits with the other objects, the show cases and the themes. Moreover, during the selection, one object may match with more than one theme. The staff needed to decide which object should be classed into which theme and case. They also had to select an interesting object, judging by the object's colour, condition, design, pattern and function, to attract the visitors' attention, and if there was one object that had a lack of any information, like the manufactured date or place, its function, or simply the object was too fragile to be displayed, the

staff would choose another object that is more suitable for displaying.



Ill. 2. New Walk Museum and Art Gallery, World Arts Gallery, *Meaning* section, Playtime group. Taken August 10<sup>th</sup> 2014.



Ill. 3. New Walk Museum and Art Gallery, World Arts Gallery, *Transformation* section, Fire group, Taken August 10<sup>th</sup> 2014.

Jane also mentioned another issue that due to the limitation of the budget, the museum had to reuse some old cases that were already used in the other galleries. Furthermore, due to the limitation of the cases, if other exhibitions or galleries required some specific cases, such as the free standing ones, the museum had to empty the cases so other exhibitions could use them; therefore, there were more uncertainties for the exhibitions because they did not have enough cases for what they needed. Many objects do not have the chance to exhibit themselves. The progress of the mock-up gallery was also full of many difficulties because of the shortage of the cases, and the staff had to test the selected object in the old cases, while they are waiting for the new cases to arrive. In addition, there was no space and place to test the matching between the objects and the cases where the museum planned to hold the World Arts Gallery. The staff had to test the displaying and the mock-up in the place where the German Expressionist exhibition is located now, which is the next room to the World Arts Gallery. They had to test the mock-up in another place. This brought another uncertainty to the museum, because nothing was really settled down until the staff could actually try the cases and the objects in the right place and right cases. Everything settled down and became sure in the last minute.

There were also some practical problems such as the limitation of the budget to have more staff to do the research for the collection in the museum. In a conversation on July 24<sup>th</sup> 2014, Jane May confirmed that the museum had only once paid a researcher to study the Japanese collection in the museum. This problem still remains in the present day. The museum needs more support not only for the research for its collection, but also its database completion. The museum has some volunteers from the public and schools; however, with the shortage of the staff, there is not enough museum members to train or guide the volunteers. This also points out how much support that the museum needs for its maintenance.

Besides the difficulties and the inadequate information that the museum encountered and faced, there are some good points about the displays in the World Arts Gallery. One of the benefits of the displays in World Arts Gallery is it consists of different kinds of objects, from antiques, daily used tools, decorations and toys. When displaying, curators have to understand the background of the objects thoroughly (Macmillan 1993), including its cultures, origins, tradition, background, meanings and features. They can also represent one place or region's tradition, its influences and cultures.<sup>46</sup> The World Arts Gallery planned to display these objects like telling a story, showing different features from different places. In the *meaning* section, the message that the museum wants to convey to the visitors is "The Language of symbols has developed over thousands of years as a way of expressing ideas and feelings without words"<sup>47</sup>. The meaning behind the object can contain different ideas: the knowledge, understanding, observation, religions, cultures and artistic traditions. From one object, there is so much information that it can convey. Namely, ceramics can contain its forms, techniques, proportions, the colours, its purpose, material and decoration.<sup>48</sup> For instance, in Light and Dark group, it introduces the objects that contain the meaning of protectors and Lotus. People created the protector figures to "invoke the power of protective symbols and fearsome guardian figures, whose presence promises security and defence against all evil"<sup>49</sup>. The displayed objects include objects from

<sup>46</sup> Gerritsen, A. & Mcdowall, S.. Material Culture and the other: European Encounters with Chinese Porcelain, ca. 1650-1800. *Journal of World History*, 23 (1) (2012), p.87-113.

<sup>47</sup> World Arts Gallery Text Panel. *New Walk Museum and Art Gallery, World Arts Gallery*. Visited April 4<sup>th</sup> 2014.

<sup>48</sup> Dauterman, C. C.. The Ceramics International. *The Metropolitan Museum of Art Bulletin*, 17 (6) (1959), p.155.

<sup>49</sup> World Arts Gallery Text Panel. *New Walk Museum and Art Gallery, World Arts Gallery*. Visited

Indonesia, Japan, China and Africa and all are made in different periods: from 14<sup>th</sup> century to 19<sup>th</sup> century. Lotus, symbolizes the universe, growth, purity, birth, renewal and creative energy. The objects are from Iran, China and Japan. They are from different countries with different cultures and different time; however, they all have some similarities. The visitors can appreciate all kinds of objects from different countries within different periods, but with the same theme, they can easily appreciate the objects in a more interesting way. Namely, in the *Material* section and Animal group, it shows different materials made in different places and periods but they are all made from animals' bones, teeth, shells, skin or hair. Visitors can easily capture the concept: these objects are made from animals, but the visitors can appreciate a great variety of different creations and features from them. These displays can also prove the museum's interpretation policy: introducing the objects to the visitors like telling a story. The museum wanted to introduce the objects without the visitors being too condescending toward them and instead, just showing the similarities between different objects that were made in different times and how they transformed from one style into another.

To set up a new exhibition, the decision could be influenced by the budget, space in the museum, project team, marketing and what kinds of information that the visitors can understand. The museum can gain its reputation and increase the numbers of visitors by presenting some exhibitions that the visitors are familiar with and are easy for them to find the connection between them and the objects or show the uniqueness of the museum's collection. The museum holds many activities and events to attract the attention from the public. It holds different events that are suitable for family members, students, school visit and researchers.<sup>50</sup> In this way, the museum may receive supports or funding easily from local residents, organisations or companies.

Some present exhibitions and galleries in the museum are related to the local history. The local residents or the donor was originally from Leicester or lived or lives in Leicester; for instance, the Arts And Crafts Gallery is about Leicester's background and its industrial development in arts and design movement. One of the designers,

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April 25<sup>th</sup> 2014.

<sup>50</sup> Leicester City Council. New Walk Museum and Art Gallery [online]. Available from: <http://www.leicester.gov.uk/your-council-services/lc/leicester-city-museums/museums/nwm-art-gallery/> [Accessed April 25<sup>th</sup> 2014].

Ernest William Gimson (1864-1919), was from Leicester and his brother also worked for the museum. Another exhibition, Picasso Ceramics, was donated by Lord and Lady Attenborough, who is originally from Leicester, in 2007 to the City of Leicester.<sup>51</sup> The museum and the city council decide the priority of the exhibition or gallery that can show the uniqueness of the collections in the museum and also have to be concerned about other practical issues like the funding, space and if there are any supporters or researchers that can enlighten or support the exhibition. Take *Picasso Ceramics* as an example, there have been many researchers studying about Picasso himself and his paintings, sculptures and ceramics. It is much easier for the museum to collect information and resources about Picasso and his works. Therefore, with the help from these studies and the experts, it can enhance the quality and the level of the exhibition.

Another outstanding exhibition is the German Expressionist exhibition.

In this respect Leicester's long established holdings in the German Expressionist School are of course well known, and it is therefore pleasant to report another acquisition in this field, a self-portrait poster dated 1923 by the distinguished artist, Oskar Kokoshka, whose work was not previously represented in the collection.<sup>52</sup>

These collections stand for the significant collections that can show the uniqueness of the New Walk Museum's collection. In 1882, the Biological or Natural History Department's Report noted it believed that as a provincial museum, the museum has to be related to the local objects; furthermore, it can also include other foreign objects, to convey "valuable ideas in an attractive and interesting manner"<sup>53</sup>. These factors can attract more visitors not only from the local areas but maybe from other cities or even countries to visit the museum. With the museum's growing reputation, the museum can have more supporters, funding or helpers to contribute to the museum.

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<sup>51</sup> Leicester City Council. New Walk Museum and Art Gallery [online].

<sup>52</sup> Museum Committee. *Annual Report Leicester Museums 61<sup>st</sup> Report to the City Council 1966-1967*. P.15.

<sup>53</sup> Museum Committee. *Leicester Town Museum 9<sup>th</sup> Report of the Museum Committee to the City Council 1880-1882*. (Leicester: Leicester Town Museum, 1882), P.9.

It is also important and essential to know how to display and manage the museum objects from different countries and cultures. There are some language and cultural barriers. The display in the museum should be for visitors from different ages, background and purposes. When interpreting objects or artefacts, museums need to be aware of what kinds of messages that the visitors can absorb and receive from their visits; how to bring enjoyment to visitors; how to attract more visitors that are not familiar with the topics or how the exhibition can be suitable for all kinds of visitors, including tourists, usual residents or even scholars. The museum needs to be concerned about the quality and its capability of the exhibitions instead of just displaying the objects and expecting the visitors to learn about them by themselves.

The displaying in the World Arts Gallery is managed in a more approachable way and is accessible to a wide range of visitors. The museum displays the objects like telling a story. People can see different kinds of objects from different places with different cultures but still share the same idea or information.

However, this study found there are some improvements that the museum can make on its displays. This study aims to diminish the gap between the museum's previous expectations towards its Chinese collection and today's reality. There are some suggestions and recommendations for the museum from its displaying to its branding. Dudley (2006) claimed that in the *World Arts Gallery*, the background information and the information about the objects are not enough; the display needs to be adjusted because some of the objects and artefacts are hiding in the shadows, "too shy to come out"<sup>54</sup>. Dudley also states that:

...the exhibition in general does not take the visitors on as challenging a journey into its themes as it might. In part, this is because the exhibition 'tells' rather than asks or problematizes....<sup>55</sup>

This can also point out how much support that the museum needs. The funding, support from government, the public, the museum or other related organisations and the space issues are some of the reasons for the gap between museum's previous

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<sup>54</sup> Dudley, S.. World Arts Gallery. *Journal of Museum Ethnography*, (18) (2006), p.167.

<sup>55</sup> Dudley, S.. World Arts Gallery. *Journal of Museum Ethnography*. p.170.

expectation and the plan about their Chinese objects collection today.

This study has found that the information from the text panels in the gallery are too general. They can be suitable for some people. However, for researchers, scholars, or people who are interested in some certain items might find the inadequacy of the information that the museum can provide disappointing. It would be better if the museum could provide some detailed information about the displayed objects. Due to the limitation of the budget, the museum can print some detailed information, putting them into a file or sheet protector then present it in the exhibition. If some visitors want to know some detailed information about the objects, they can simply read the additional information by themselves. The museum can replace the old detailed information sheet with the latest one, depending on the objects that are displayed in the gallery. In this way, the visitors can still know the object's detail information that they are interested in, and the museum does not have to change the text panel so frequently in order to save budget for the museum.

With the numbers of the objects that the museum owns and the limitation of the space and the cases, it causes some problems, like some cases just filled with lots of objects. It is hard for the visitors to appreciate all the objects because some objects are always in front of each other. For example, the display in *Material* section, Animal group (Ill. 4) and the display from *Transformation* section, Into Industry group (Ill. 5) are displayed in different ways. It is hard to display so many objects within one theme



Ill. 4. New Walk Museum and Art Gallery, World Arts Gallery, *Material* section, Animal group. Taken August 10<sup>th</sup> 2014.



Ill. 5. New Walk Museum and Art Gallery, World Arts Gallery, *Transformation* section, Into Industry group. Taken August 10<sup>th</sup> 2014.

and one glass case. If the museum put too many objects together, it will look messy and visitors cannot see the detail of one object because the view is interrupted by another object. The objects in the Animal group can also demonstrate the museum owns a great variety of collection, but also it is much clearer for the visitor to study the objects. There are some patterns or figures on the object. It would be helpful for visitors if they can see the whole figure instead of being interrupted by other objects. It is hard to exhibit all the objects that the museum owns. The museum can also change some displays in a certain time; therefore, other objects can also have the chance to be exhibited.

There are different kinds of factors that will influence the outcome of the gallery. It is in order to provide a pleasant place for visitors that the museum can have a substitute method to fulfill different request from audiences. Moreover, any visitor can enter the museum. It is hard to fulfill everyone's needs. There are so many things that one object can convey. The museum can decide what kinds of information that they want to focus on. However, the museum can provide more detail to those visitors who have other interests in the same objects.

...they (museums) need to figure out how to design ever better, ever more successful experiences.<sup>56</sup>

The museum can also use technology for branding and advertising its collections. On the New Walk Museum's website, it did not mention that the museum owns a Chinese ceramics collection. The museum can put some Chinese ceramics pictures on the website to seek support from the public. There are some technological equipment that can be put in the museum to attract more visitors to visit the museum and enrich the way how the visitors can appreciate the objects. Like in the *Arts and Crafts Gallery*, it provides a video, showing the process of making the crafts. This can bring other kinds of enjoyment to the visitors apart from reading the text panels or appreciating the objects by themselves. The museum can use the benefit of the technology to interpret the collections and also rebranding itself, in order to receive more support and invite more people to visit the museum.

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<sup>56</sup> Falk, J. H. & Dierking, L. D.. *Learning from Museums: Visitors Experience and the Making of Meanings*. (California: Alta Mira Press, 2000), P.178.



Partington (2006) states how new technology and media can add up and enrich the value of the museum objects. It states:

It will highlight the importance of handling objects in furthering our understanding of them and demonstrate ways in which new media can be used to add value to a museum collection and give a voice of to people other than the curator.<sup>57</sup>

With the new media's help and advantage, people living in other places or even countries can know what kind of collections that one museum owns and it can help the museum for its branding and explore the potential for its collection because maybe other researchers may be interested in those collections.

The Chinese ceramics collection has never been investigated by other researchers except the museum staff. Putting the Chinese ceramics pictures on the website can draw the attention from other ceramics researchers. The museum can possibly receive some support from other Chinese ceramics scholars, researchers or any organisation.

The New Walk Museum has held different kinds of events for people who have different interests in the museum's collection. It would be an advantage to have more helpers or supporters. The museum is a place not only showing what kinds of objects it owns, but also to introduce its collections to the public, attracting more people to visit the museum and grow an interest in these objects.

The art museum has an essential responsibility to serve as interpreter and transmitter of cultural values and knowledge from our own and other civilizations.<sup>58</sup>

Museum nowadays have more functions than before. The way how the museum display or introduce the objects will influence the willingness of the visitors to stay in

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<sup>57</sup> Partington, M.. Ceramics Points of View: Video Interviews, the Internet and the Interpretation of Museum Objects. *Journal of Design History*, 19 (4) (2006), p.333.

<sup>58</sup> El-Omami Educating. The Art Museum Educator. In: Mayer, S. & Berry N. (eds.) *Museum Education: History, Theory, and Practice*. (Virginia: National Art Education Association, 1989), p.122.

the museum longer or the information that the museum want to show to them. Museum is no longer a place where we can see lots of objects, but it role is to educate the visitors what we can learn from these objects. In the 20<sup>th</sup> century, museum staff had already started to organise new programmes for the public. It has the responsibility for the visitors who came to the museum.<sup>59</sup>

...museum in the past often displayed some objects at least, principally to captive or inculcate a sense of wonder rather than or as well as to educate.<sup>60</sup>

The New Walk Museum truly owns a great collection and provides different kinds of information and activities to the public. It also puts a lot of effort on managing its collection and the displays. The museum has encountered some difficulties like the space, the funding and the number of the staff issues. With the aims to improve on the museum's expectation for its Chinese ceramics collection, the museum can provide more detailed information about all the objects to satisfy different visitor needs. The museum can also use the museum's website to put different objects' images, to attract people from different places to visit Leicester. By the help with the internet, it can draw the attention from different people from different countries. The museum may gain some help through this advantage. It can also show the great prominence of the Chinese ceramics collection in the New Walk Museum. Through these suggestions, this study hopes the museum can decrease this gap and receive more supports from outside of the museum.

### 3. Conclusion

This study researched the history of the New Walk Museum and Art Gallery and the World Arts Gallery for its Chinese ceramics collection. This study found that there was a gap between the museum's previous expectations and the plan about their Chinese objects collection in the present day. The New Walk Museum owns a great variety of collections, from ancient Egypt, Roman objects to contemporary Arts. The museum also has some loan or tour exhibitions like the *Sikh Fortress Turban*, to show

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<sup>59</sup> Friedman R.. Museum PeopleThe Special Problems of Personnel Management in Museums and Historical Agencies. In: Moore K. (ed.) *Museum Management*. (London: Routledge, 1997), p.121.

<sup>60</sup> Dudley, S. H.. Encountering A Chinese Horse: Engaging with Thingness with the Things. *Museum Objects: Experiencing the Properties of Things*. (London: Routledge, 2012), P.3.

the different faces of cultures and arts. Even when it faced some difficulties with finances and the shortage of staff, it still overcame the difficulties and kept on collecting other objects or trying to solve the problems. For example, when the museum was facing the shortage of the staff from Fine Arts Department, the Ceramics Adviser was still working on the Ceramics collection. This also led the Museum to become one of the most important study areas about Chinese Arts.

However, the reality is the museum already faced some difficulties when arranging the current exhibitions in the museum. The issues are the space, the funding and the support from the public. Therefore, this study suggests some practical suggestions to the museum. Namely, the displays in the World Arts Gallery can be changed in a certain period and provide the detail information about the objects. In this way, it can bring different inspirations to the visitors every time when they visiting the museum. The museum can put some pictures or information on its website. In this way, it can draw more attention from the public. It is possible the museum can receive some support from private collectors or any Chinese ceramics associations. This can also solve the problem for the museum not having enough time and effort to do the research for the collection or to train or guide volunteers.

It is hard for the museum to focus on its own collection equally. The New Walk Museum owns a significant Chinese ceramics collection. The museum has overcome some difficulties before. This study hopes through these suggestions, the museum can fulfill its dream on its Chinese collection, making Leicester become one of the more notable places for Chinese arts study in the future.

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## Appendix

### Appendix I Chinese Ceramics Records from Museum Report

This appendix collected the Chinese ceramics records from the museum reports, consisting of the citations and the descriptions. However, due to the limitation of the time, limited access and some reports are missing in the museum library, this appendix does not include all the records. Some donor's names need to be anonymous as well.

Report No.	Object and description
11 <sup>th</sup> Report ( Museums Committee ( M. C. ) 11 <sup>th</sup> Report, 1886, p.24-25 )	Small Chinese Vase, from the Summer Palace, Pekin.
	The glazed Earthenware Figures (Chinese).
19 <sup>th</sup> Report (M. C. 19 <sup>th</sup> Report, 1912, p.28 )	Chinese Porcelain: Dish, saucer-shaped, of blue and white porcelain; 8 ¾ " diameter. Made in China for the Persian market, of design popular in the latter

	country
	Chinese Porcelain: Plate, of European shape, design similar to the above; diameter 8 3/16" Made in China for the Dutch market. Early 18 <sup>th</sup> century
	Chinese Porcelain: Plate, blue and white, "willow pattern" design, octagonal form; 9 1/8" diameter. Made in China for the European market.
	Chinese Porcelain: Bowl, with powdered blue ground, the parts reserved in white being decorated in enamels with "Keilins" and flowers; diameter 6 13/16" Chinese, Kang Hi period 1661-1722
	Chinese Porcelain: Equestrian figure, mounted on a ridge tile, for the tomb of a high official; made in stoneware and covered with thick glaze; 13 1/2 high. Chinese, Ming period, 1368-1644
	Chinese Porcelain: Figures ( one a horse, the other a human figure on horse-back ) 2" and 1" long respectively, made as toys to be buried in children's graves. Interesting as being of the earliest form of Chinese porcelain; about 10 <sup>th</sup> to 11 <sup>th</sup> century. Chinese, Sung dynasty, 960-1280 A. D.
26 <sup>th</sup> Report (M. C. 26 <sup>th</sup> Report, 1930, p.23 )	Ceramics: Jar and cover, T'ang period
	Ceramics: "Woman on Horseback, " T'ang period
	Ceramics: Dish, blue and white, Ming period. W. Ruskin Butterfield, Hastings Museum
35 <sup>th</sup> Report ( M. C. , 35 <sup>th</sup> Report, 1939, p.30-31 )	Chinese, Ming period: brush-pot of three-colour stoneware
	Chinese, Fukien: white hexagonal cauldron
	Chinese, Ch'ien Lung period: square bowl
	Chinese, late Ming period: small fret-cut bowl
	Chinese, Yung Cheng period: white vase, incised. Nos. 62 to 67A38 presented by Captain G. Warre, through the National Art-Collections Fund
	Chinese, late Ming period: blue and white cup and saucer
	Chinese, K'ang Hsi period: blue and white bottle
	Chinese, Yung Cheng period: green saucer-dish
	Chinese, K'ang Hsi period: yellow bowl
	Chinese, early 19 <sup>th</sup> century; small enamelled bowl

	Chinese, early 19 <sup>th</sup> century; small enamelled bowl. Nos. 96 to 101A38 presented by A Captain through the National Art-Collections Fund
47 <sup>th</sup> Report (M. C. 47 <sup>th</sup> Report, 1953, p.18-20)	Chinese porcelain, Teapot, 1662-1723, h. 3 ½ "
	Chinese porcelain, Teapot, 1736-1796, h. 5 ½ "
	Chinese porcelain, Teapot, 18 <sup>th</sup> century, Mr. K. Knight, h. 5 ½ "
	Chinese porcelain, Dish, 19 <sup>th</sup> century, Mrs. K. A. Earp, l. 12 ¼ "
	Chinese porcelain, Plate, 18 <sup>th</sup> century, Mrs. K. A. Earp, d. 9"
	Chinese porcelain, Dish, 18 <sup>th</sup> century, Mrs. K. A. Earp, l. 14"
	Chinese porcelain, Plate, 18 <sup>th</sup> century, Mrs. K. A. Earp, d. 9"
	Chinese porcelain, Plate, 18 <sup>th</sup> century, Mrs. K. A. Earp, d. 8 ¾ "
48 <sup>th</sup> Report ( M. C. , 48 <sup>th</sup> Report, 1954, p.26)	Tea Pot (Chinese)
49 <sup>th</sup> Report ( M. C. , 49 <sup>th</sup> Report, 1955, p.26)	Dish, Chinese porcelain, 8-sided
	Dish, Chinese porcelain, oval
58 <sup>th</sup> Report ( M. C. , 58 <sup>th</sup> Report, 1964, p.21 )	Chinese Ceramics: Armorial porcelain, Collection of 28 pieces and 13 non-armorial pieces, 18 <sup>th</sup> century, Mrs. M. W. Ducan
	Chinese Ceramics: Sung or latter, Stoneware jar, Kian ware(Kian-fu)9", Roger Peach, Esq
	Blue and White: Ch'ien Lung, Porcelain dish, 15"
	Blue and White: K'ang Hsi, Pair of hexagonal porcelain vases, 9"
	Blue and White: K'ang Hsi, Two rouleau vases, 5 ¼ "
	Blue and White: K'ang Hsi, Porcelain tankard with 19 <sup>th</sup> century silver lid, 6"
	Blue and White: K'ang Hsi Porcelain plate, 10 ½ "
	Blue and White: K'ang Hsi, Porcelain dish, 10 ½ "
	Blue and White: Ch'ien Lung, Porcelain plate, 9", R. H. Everard, Esq.
60 <sup>th</sup> Report ( M. C. , 60 <sup>th</sup> Report, 1966, p.42-43 )	Chinese Porcelain: Monk's cap jug, blue and white decoration in 15 <sup>th</sup> century style, Ch'ien Lung, 7 ¼ "
	Chinese Porcelain: Dish, blue and white, K'ang Hsi,



	about 1680, 12 ¾ "
	Chinese Porcelain: Beaker, blue and white, three friends decoration, Ch'ien Kung, 10"
	Chinese Porcelain: Octagonal dish, blue and white, design of pomegranates, Chi'en Lung, 10"
	Chinese Porcelain: Brushpot, pi tung, blue and white, Transition period 6 ¼ " x 7"
	Chinese Porcelain: Ovoid vase, blue and white, Transition period, 6 ½ "
	Chinese Porcelain: Stem cup, 'Swatow', mid-16 <sup>th</sup> century,
	Chinese Porcelain: Tripod incense burner. 'Swatow', early 17 <sup>th</sup> century, 4" x 3", Mr. E. Galinsky
	Chinese Porcelain: Massive mei p'ing, Ju type glaze, Ch'ien Lung, 17", Mr. E. Galinsky
	Chinese Stoneware: Jar with two loop handles, Chun type glaze, probably Liao (907-1124 A. D. )
	Chinese Stoneware: Teapot, red stoneware, Yi Hsing, 19 <sup>th</sup> century, Ch'ien Lung, 17", Mr. E. Galinsky
61 <sup>st</sup> Report ( M. C. , 61 <sup>st</sup> Report, 1967, p.40-41 )	Chinese Pottery and Porcelain: Fa-Hua potiche, stoneware, c. 1500. 9 ¾ "
	Chinese Pottery and Porcelain: Bowl, porcelain, peach bloom glaze, K'ang Hsi. 6 ¾ ", purchased with the aid of a grant from the Victoria and Albert Museum
	Chinese Pottery and Porcelain: Vase, porcelain, oviform body, iron rust glaze. Ch'ien Lung, 7"
	Chinese Pottery and Porcelain: Horse, earthenware, with chestnut and cream glazes, T'ang Dynasty, purchased with the aid of a grant from the Victoria and Albert Museum
	Chinese Pottery and Porcelain: Dish, earthenware, brown glaze, ?Yo-yao. T'ang, purchased with the aid of a grant from the Victoria and Albert Museum,
	Chinese Pottery and Porcelain: Bowl, celadon, Yuan or Ming, from the Eumorfopoulous collection, purchased with the aid of a grant from the Victoria and Albert Museum,

	Chinese Pottery and Porcelain: Moulded plate, porcelain, blue and white, Ch'eng Hua mark but K'ang Hsi, purchased with the aid of a grant from the Victoria and Albert Museum
	Chinese Pottery and Porcelain: Pair wine cups porcelain, blue and white, Ch'eng Hua mark but K'ang Hsi, purchased with the aid of a grant from the Victoria and Albert Museum
	Chinese Pottery and Porcelain: Bowl, porcelain, enamelled in iron red, yellow and turquoise for the Siamese market; probably Tao Kuang, dia, 6 ½ "
62 <sup>nd</sup> Report ( M. C. , 62 <sup>nd</sup> Report, 1969, p.38-39 )	Chinese Porcelain and Stoneware: Bowl of heavy build, decorated inside and out in yellow, aubergine and two shades of green, with domestic scenes, H. 3", D. 10", Probably Kuang Hsü
	Chinese Porcelain and Stoneware: Vase, decorated in iron red, yellow and green with panels of flowers, Roll-waggon type, H. 7", Transitional c. 1640
	Chinese Porcelain and Stoneware: Tea pot, chocolate brown stoneware with applied and moulded decoration, Crabstock spout and intertwined bamboo plant handle, H. 3 ½ ", Yi-Hsing ware, 18 <sup>th</sup> century, Mr. A. Angelo
	Chinese Porcelain and Stoneware: Five teabowls decorated in underglaze blue, Export wares, 18 <sup>th</sup> century, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Pair of deep plates painted in rose pink with flower sprays, 6 ¼ ", Late 18 <sup>th</sup> century, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Tankard, painted in coloured enamels with Chinese ladies and children, H. 4 ¾ ", Late 18 <sup>th</sup> century, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Bowl and cover with handles, decorated with panels of flowers and views, H. 5 ¼ ", Ch'ien, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Tankard, decorated in coloured enamels with ladies and children, H. 6", Late 18 <sup>th</sup> century, The Muriel Duncan Bequest

	Chinese Porcelain and Stoneware: Baluster vase, with paintings of water plants in famille verte, H. 6", K'ang Hsi, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Tankard with biting-dragon handle, painted on a ground of underglaze blue and on-glaze red with Canton enamels in reserves, H. 5 ½", Ch'ien Lung, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Oval dish, painted in blue underglaze, Export ware, 10 ½ " x 8", Late 18 <sup>th</sup> century, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Cup and saucer, fine armorial painting and flower groups, Cup D. 2 ¾", Ch'ien Lung, The Muriel Duncan Bequest
	Chinese Porcelain and Stoneware: Vase, buff stoneware with blue and green glaze overlaid with a Ch'ün type purple glaze, Seal mark, H. 10 ½ ", Kuang tung, late 18 <sup>th</sup> century
	Chinese Porcelain and Stoneware: Hexagonal vase, stoneware decorated with yellow, brown and green glazes, H. 12", Kuang tung, 19 <sup>th</sup> century
	Chinese Porcelain and Stoneware: Ladle, red earthenware with an iridescent green glaze, Funerary ware, L. 7", Han Dynasty
	Chinese Porcelain and Stoneware: Jar, red earthenware with an iridescent green glaze, spur marks on base, 5 ¼ " x 4 ¾ ", Han Dynasty
	Chinese Porcelain and Stoneware: Libation cup in the form of a freshwater mussel shell, Red earthenware glazed green, Spur marks on base, 4 1/8", Han Dynasty
	Chinese Porcelain and Stoneware: Baluster vase decorated in blue with flowers and borders in Ming style, Hare mark, H. 4", Early K'ang Hsi
	Chinese Porcelain and Stoneware: Stem cup painted in pale blue with birds on branches, H. 3 ¾ ", Provincial, perhaps 17 <sup>th</sup> century
	Chinese Porcelain and Stoneware: Bowl with two lug handles, red earthenware, hand fettled and decorated with hatched circles in brown and grey

	resembling prehistoric wares from Kansu, 5 $\frac{1}{4}$ " x 2 $\frac{1}{2}$ "
63 <sup>rd</sup> Report ( M. C. , 63 <sup>rd</sup> Report, 1970, p.33 )	Chinese Porcelain and Stoneware: Bowl, porcelain, decorated in underglaze blue with a port scene, The interior with a lake scene, Garbled mark, Probably Ch'ien Lung 8" x 3 $\frac{1}{4}$ ".
	Chinese Porcelain and Stoneware: Dish, porcelain, decorated in pale blue with rocks and birds and radiating panels containing pa pao, Diameter 14 $\frac{1}{4}$ ", Reign of Wan Li, about 1600
	Chinese Porcelain and Stoneware: Rouleau vase, porcelain, with a green celadon glaze, Mark of K'ang Hsi within a double circle but modern, H. 16 $\frac{1}{4}$ ".
	Chinese Porcelain and Stoneware: Bowl, porcelain, decorated in dark blue and with tou ts'ai enamels, Mark, 'Made in the hall of bamboos', Perhaps Yung Cheng, H. 3", D. 7".
64 <sup>th</sup> Report ( M. C. 64 <sup>th</sup> Report, 1971, p.29 )	Chinese Porcelain and Stoneware: Glibular vase with neck. Porcelain with grey-green glaze. Kung-Ch'üan. Sung. H. 5 $\frac{3}{16}$ . Purchased with a grant from the Victoria & Albert Museum.
	Chinese Porcelain and Stoneware: Bowl, porcelain. Olive green glaze. Perhaps Yao-Chou ware. Sung. 4 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ " . Purchased with a grant from the Victoria & Albert Museum.
	Chinese Porcelain and Stoneware: Storage Jar. Stoneware with three loop handles and a brown-buff glaze. S. E. China provincial ware. Sung. H. 8 $\frac{1}{4}$ " . Purchased with a grant from the Victoria & Albert Museum
	Chinese Porcelain and Stoneware: Jar, red earthenware, lead silicate glaze tinted green with copper. Han 206 BC-AD 220. H. 9 $\frac{3}{4}$ "
65 <sup>th</sup> Report ( M. C. , 65 <sup>th</sup> Report, 1972, p.34)	Oriental Pottery and Porcelain: Figure of a drummer astride a horse. Red earthenware. T'ang Dynasty 7-8 <sup>th</sup> century A. D. H. 10 $\frac{1}{2}$ "
	Oriental Pottery and Porcelain: Brush Pot, porcelain enamelled in white and turquoise on a dark blue ground. Probably T'ung Chi. H. 4 $\frac{3}{4}$ "

66 <sup>th</sup> Report ( M. C. , 66 <sup>th</sup> Report, 1973, p.50 )	Chinese Porcelain: Cup with an overall blue glaze, ornamented in graviata technique. Mark of Kiang His. Height 2 ½ "
67 <sup>th</sup> Report ( M. C. 67 <sup>th</sup> Report, 1980, p.35)	Chinese vase, c. 1500. Purchased

Organised by writer (August 25<sup>th</sup> 2014)

## Appendix II Chinese Ceramics in World Arts Gallery

This appendix includes all the Chinese ceramics that are displayed in the World Arts Gallery. The descriptions are from the text panels from the gallery.



World Arts section: Table figure of a horse, to serve the dead in the afterlife Earthenware, made in China, Tang dynasty, 8<sup>th</sup> century.



World Arts section: Bottle vase with copper green glaze Porcelain, made in China, Qing dynasty, 18<sup>th</sup> century.



World Arts section: Vase with copper green 'crackle' glaze Porcelain, made in China, Qing dynasty, 18<sup>th</sup> century.



World Arts section: Square bowl with golden brown iron rich glaze Porcelain, made in China, Qing dynasty, 18<sup>th</sup> century.



Transformation section, Fire group: Bowl, shaped with a beater and decorated with liquid clay or slip in natural earth colours. Earthenware, Yang-shao culture, north China c. 2,500 BC.



Transformation section, Fire group: Teapot or wine pot, decorated with vine leaves cut from a thin sheet of clay. Red stoneware, made in China, Qing dynasty, 19<sup>th</sup> century.



Transformation section, Into Industry group: Plate decorated in a Japanese style Porcelain, made in China, Qing dynasty, 18<sup>th</sup> century.



Transformation section, Into Industry group: Mei ping jar, with a rich kingfisher blue glaze based on copper Porcelain, made in China, Qing dynasty, 18<sup>th</sup> century.



Material section, Minerals group: Plate decorated in enamels and gold Porcelain with gold, made in China for export, Qing dynasty c. 1720.



Material section, Minerals group: Redware teapot modelled on the bamboo plant Stoneware, with clay rich in iron giving it a dark red-brown colour, made in China, Qing dynasty, 18<sup>th</sup> century.



Material section, Mineral Colours group: Bowl with incised decoration under a yellow antimony glaze Porcelain, made in China, Qing dynasty, late 17<sup>th</sup> or early 18<sup>th</sup> century.



Material section, Mineral Colours group: Brush pot with squirrels and vines, decorated with copper green, manganese purple and antimony yellow Stoneware, made in China, Ming dynasty, 16<sup>th</sup>.





Material section, Mineral Colours group: Plate painted in cobalt blue with the cracked ice and prunus pattern symbolizing winter and the coming of spring Porcelain, made in China, Qing dynasty, late 17<sup>th</sup> or early 18<sup>th</sup> century.



Material section, Mineral Colours group: Bowl with a reduction-fired (low oxygen) copper glaze, which changes the normal green to red Porcelain, made in China, Qing dynasty, late 17<sup>th</sup> or early 18<sup>th</sup> century.

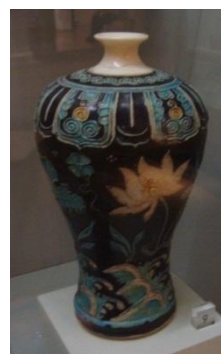
Material section, Mineral Colours group: Ewer with carved decoration under a reduction-fired iron glaze known as celadon. Porcelain repaired with copper, made in China for export to the Middle East, Ming dynasty, c. 1570.



Meanings section, Light & Dark group: Bowl carved with lotus flower under a celadon glaze Porcelain, made in China Yuan dynasty, 14<sup>th</sup>-16<sup>th</sup> century.



Meanings section, Light & Dark group: Ridge tile from the roof of a tomb, one of the guardian figures set to ward off evil spirits. Stoneware, made in China, Ming dynasty 1368-1644.



Meanings section, Light & Dark group: Vase with lotus growing from waves, symbolizing purity and closely linked to the Buddha. Stoneware, made in China, Ming dynasty c. 1500.



Meanings section, Light & Dark group: Buddhist lions or temple guardians, known as Dogs of Fo Stoneware, made in China, Qing dynasty, 1662-1722.



Meanings section, Light & Dark group: Bowl painted with stylized lotus and clouds Porcelain, made in China, Qing dynasty, 18<sup>th</sup> century.



Meanings section, Light & Dark group: Bottle vase painted with Buddhist lions Porcelain, made in China, Qing dynasty 18<sup>th</sup> century.



Meanings section, Animals In Art group: Tomb figure of horse and drummer. Earthenware, made in China, Tang dynasty, 7<sup>th</sup> century.



Meanings section, Animals In Art: Dish with Haima or sea-horse Porcelain, made in China, Qing dynasty, late 17<sup>th</sup> century.



Meanings section, Animals In Art group: Plate with crickets, which represent courage and fighting spirit. Porcelain, made in China for export to Europe, Ming dynasty, late 16<sup>th</sup> or early 17<sup>th</sup> century.



Meanings section, Animals In Art group: Bowl with dragons and bats, symbolising good fortune Porcelain, made in China, Qing dynasty, early 19<sup>th</sup> century.

Organised by writer (August 20<sup>th</sup> 2014)



### Appendix III Euston Storage

This appendix consists some photos that were taken by the writer when visiting the storage of New Walk Museum and Art Gallery. However, due to the museum policy and the limited access, the pictures cannot contain any cases' numbers, and cannot include all the ceramics that are in the storage.



Taken by writer (July 8<sup>th</sup> 2014)

