

MARCHANT

EST 1925

Chinese Jades
from the Mr O.J.R. Allen Collection



Member of the British Antique Dealers' Association

MARCHANT

EST 1925

Chinese Jades
from the Mr O.J.R. Allen collection



Richard Allen at a Cherry Blossom picnic in Japan.

120 Kensington Church Street, London, W8 4BH

Tel: 020 7229 5319/3770 Fax: 020 7792 8979

E-Mail: gallery@marchantasianart.com

Website: www.marchantasianart.com and www.marchantiques.com

FOREWORD

The O.J.R. Allen collection of jade took over 30 years to form, the final purchases made in 2007. Known to everyone as Richard Allen, in 1976 he started collecting jades when his firm of patent and trademark attorneys set up a branch in Hong Kong. He helped establish the firm there with his family until 1978. Purchases were made before that date, but as a beginner collector he was very careful. One might compare a bather approaching the ocean who gently puts his foot into the water to judge the temperature. His final collection consisted of more than the 36 pieces in this catalogue, but we thought it beneficial to publish only the finest and most important.

Unbeknown to him this was a golden age to begin a jade collection. One of his favourite Hong Kong activities was to wander along Hollywood Road searching for small jades. Numerous fresh and interesting pieces with modest prices were coming out of mainland China. Also there were many jade dealers of whom he could ask questions and take advice, should he so wish. Two of the earliest purchases made, both in 1977 while he was living in Hong Kong, are the goose resting in a lotus leaf (no. 34) and the belt buckle in the form of a horse and monkey (no. 35), purchased from Jade House in Nathan Road, Kowloon, and Victor Shaw in Hong Kong, respectively. Both are classic examples of fine jades that were in abundance and available in Hong Kong in the 1970s, both particularly good examples of their type.

He had the opportunity to handle and fondle many jades. One of the joys of small jades is the sense of touch, of smooth rounded form; they can be caressed, almost lovingly, in the hand. Many Chinese collectors believe this is reciprocal; the jade absorbs the natural oil in the hand and 'comes alive', improving with each caress. Mr Allen believed birds and animals best epitomised this art form, so consequently his collection is mostly of that subject matter.

When Mr Allen returned to the UK he started seriously to extend his collection. He made the acquaintance of jade dealers in London and New York, never buying by himself at auction. He preferred the ability before purchase to discuss and touch the jades, perhaps to return a second or third time, to be certain of his feelings. In this catalogue sixteen of the thirty-six pieces were purchased from Marchant.

At Sunday lunches he enjoyed showing his daughters and grandchildren a few pieces of jade. On the occasion of school exams, he would lend a piece to have in their pocket for good luck, but was always happy to have it safely returned!

Most Chinese people throughout the generations have believed jade brings long life, happiness and success. In the present day this belief continues. It would be unusual to see a lady in Hong Kong not wearing a jade pendant, brooch or bangle, or a man without a jade toggle suspended from his belt. This beneficial association with jade extended to the West. I remember many years ago my father Samuel (Sydney) Marchant, the founder of the firm, telling me some of the most enthusiastic jade collectors were doctors. They extended their interest into their practice and displayed a piece of jade on their consultation desk - perhaps to suggest an appropriate gift should a treatment be successful!

Present market trends suggest that Chinese jade collectors now place paramount importance on the colour of the stone - preference being for pure white or yellow. Consequently the aspect of age becomes a secondary feature. This is not traditionally how western collectors approach the subject. Age, creativity, touch and clever use of the stone were and I believe still are the most important criteria. In many instances the artist carver uses the striations in the stone to complete his creation. It

would be a great artistic loss if only purity of colour was appreciated. Bluett, one of the most respected English dealers in the past, encapsulated this aspect when they published the catalogue of Dr Newton's Zoo in 1981. I believe the O.J.R. Allen collection contains and upholds these high standards. Dating jade with certainty is not easy. Confidence can be increased by comparison with other pieces that have been accepted throughout the generations. With this in mind we have written in our foot notes descriptions of similar pieces now in museums or known collections. Provenance is most important; it is comforting to know the names and reputation of other collectors who have owned and perhaps treasured the piece, thereby knowing that one is passing on the history to future generations. The original purchase invoices are published, as we believe it adds an interesting dimension to the history of the collection.

Since 1995 we have held four major jade exhibitions, falling every five years to mark a special anniversary of Marchant's. Obviously between these periods, Mr Allen would come into the gallery and we would show him a piece that may well have been put away for one of the anniversary exhibitions. Two exceptional pieces fall into this category - the double horse group (no. 29), purchased in 1998 and the small water buffalo (no.15) purchased in 2001. A *tour de force* is the swallow scroll weight (no.23) purchased from John Sparks in 1986, displaying wonderful featherwork on the wings. Our front cover piece, the plump rabbit (no. 28), is the creation of an artist in possession of a white stone who has produced a miniature sculpture to satisfy not only those who want good colour, but also a beautiful tactile artwork. Imperial jades are hard to find, particularly ones bearing an imperial reign mark. The jar (no. 24), mark and period of Qianlong, with dragon and phoenix subject matter, points to an imperial order.

It leaves me to thank those who without their help and hard work this catalogue could not have been produced. First Stuart Marchant, the third generation, with his deep knowledge and love of the subject, has spent months on descriptions and research. His passion for jade goes back to his youth and he often recalls how as a young boy, as it was stone, it was the only ware that he was allowed to handle. Secondly Natalie Marchant, the fourth generation, for her wonderful photography of an extremely difficult medium. She has illustrated as many angles of the pieces as possible; Bridget Davidson for the long hours at the computer, typing and re-editing the catalogue, Weishi Sun for her advice of the Chinese language and searching our library continuously, Roy Davids and David Freedman for proofreading and lastly but by no means least, Simon Abraham-Gregory, our manager since 1988, without whom none of the above would be possible. We are pleased to now be able to print our catalogue back in the UK with Hampton Printing Ltd.

Richard P. Marchant
September 2013



- 一
玉
辟
邪

東
漢
1. Scroll weight in the form of a mythological single horned *chimera* with slightly concave ears, its head turned back over its body, exposed ribs, upright curled tail and archaic scrolls on its haunches, the flattened underside with feet and legs neatly tucked, the stone of celadon, brown, russet and sea-green tones.
7.3 cm long.
Eastern Han dynasty, 25-220 AD.
Wood stand.
 - From the collection of Mr O.J.R. Allen.
 - Purchased from Marchant, 20th October 2005.
 - Formerly in a private collection in southwest England.
 - Included by Marchant in their 80th Anniversary Exhibition of *Chinese Jades from Han to Qing*, 2005, no. 1, pp. 2/3.
 - The above piece resembles Han-dynasty bronze scroll weights. An example dated to the late Warring States or Han dynasty from the collection of Baron Cunliffe was included by Bluett & Sons Ltd. in their exhibition of *Early Chinese Art*, Autumn 1973, no. 50, and was previously published by W. Watson in *Ancient Chinese Bronzes*, London, 1962, pl. 89b. There are other characteristics that endorse a Han dating such as the contorted feature of the head looking back over its body. A well known jade example from the collection of Sir Joseph E. Hotung is illustrated by James C. Y. Watt in *Chinese Jades from Han to Ch'ing* no. 10, p. 41; by Ip Yee in *Chinese Jade Carving*, presented by the Urban Council, Hong Kong, and the Min Chiu Society, Hong Kong Museum of Art, 1983, no. 123, now in the British Museum and included by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing* no. 26:4, p. 360, where the author mentions the elongated neck, rounded eyes and soft but strong polish. James Watt has compared this carving with a set of gilt bronzes from a Han dynasty tomb; “they share the same coiled position and the same rounded form. For this reason the jade, like the gilt bronze, is dated to the Han period.”
The tiger from the collection of Brian S. McElney, now in the Museum of East Asian Art, Bath, England, illustrated by Angus Forsyth and Brian McElney in *Jades from China*, no. 146, has some similar features with a thick neck, eyes carved in one line and the tail going up onto its body.
 - It is interesting to compare the scroll and pointed shoulder to a jade crouching lion or *chimera* included by Eskenazi in their exhibition of *Chinese Jades from a private collection*, 1976, no. 7, pp. 16/17, now in the Shuisong Shanfang collection, illustrated by Sydney Fung and Yeung Chun-Tong on the front cover of *Exquisite Jade Carving*, The University Museum and Art Gallery, The University of Hong Kong, no. 66, p. 90.
 - The *chimera* is a mythological animal with the body of a feline, usually depicted crouching or reclining with one or two horns, a ridged backbone and stylised flames on the body. It is believed the *chimera* had its origins in the Western Han Dynasty when they were also known as *chiwen*.





- 二 2. Goose, *hong*, with long neck and turned head, preening one of its upright open wings, the eyes delicately drawn in the round and the feathers incised in a linear fashion, with upright curled tail, the feet in relief tucked underneath, the stone of pale celadon tone. 4.2 cm high.

玉鵝
唐至遼

Tang/Liao dynasty, 9th/11th century.
Wood stand.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 20th October 2005.
- Formerly in a private Asian collection.
- Included by Marchant in their 80th Anniversary Exhibition of *Chinese Jades from Han to Qing*, 2005, no. 48, p. 49.
- A similar example dated to the Tang dynasty in The Qing Court Collection is illustrated in *Jade Ware (II), The Complete Collection of Treasures of The Palace Museum*, Beijing, Vol. 41, no. 10, pp. 11/12 and again by Yang Boda in *The Collection of Chinese Jades from the Palace Museum*, Beijing, vol. 5, no. 123, p. 75.
- The goose, *hong*, decorates the rank badge of civil officials of the third grade. As the harbinger of good news, it is the emblem of the Chinese postal flag. This association derives from the story of Su Wu, who was held captive by the Xiongnu in the second century BCE. He managed to inform the emperor of his location by tying a letter to the leg of a wild goose that was on its way back to China. Eventually he was rescued.





- 三 3. Crouching hare, *tu*, with long ears, resting its head on its front feet, with delicate incised hairwork to the edges of the legs, the base flat and drilled through for attachment, the stone honey amber, russet and taupe.
 玉兔 4.8 cm long.
 唐至宋 Tang/Song dynasty, 8th/12th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from Knapton Rasti, included in their *Works of Art Exhibition*, 6th November 2004, no. 2.
- A similar hare, in the British Museum, is illustrated by Jessica Rawson in *Chinese Jade, From the Neolithic to the Qing*, no. 26:9, p. 365, and was included by Gerard Tsang and Kam-chuen Ho in *Chinese Jade Animals*, The Urban Council and the Hong Kong Museum of Art, no. 69, pp. 98/9; another is included by Yun Xi Zheng in *The Collection of Jades in the Tianjin City Art Museum*, no. 158.
- The hare or rabbit, *tu*, is frequently depicted with the moon goddess, Chang Er, and helps her prepare the sacred herbs for immortality by pounding them with a pestle and mortar. This ancient tale is recorded in the Western Han book *Shanhaijing* “The Book of Mountains and Seas” and is the fourth symbol of the twelve terrestrial branches and symbolises fertility and longevity.







四
玉
熊

宋
至
明

James W. and Marilyn Alsdorf 伉儷舊藏

4. Reclining bear, *xiong*, with head turned, curled tail and ears, hairwork to the edge of its face, with detailed claws, the pads and feet neatly tucked underneath, the stone pale celadon with natural russet markings.

5.9 cm long.

Song/Ming dynasty, 12th/15th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 2nd October 2000.
- Formerly in the collection of James W. and Marilyn Alsdorf, Chicago. James William Alsdorf, 1913-1990, operated Alsdorf International Ltd., an export and investment business started in 1911 by his father Anthony James Alsdorf and specialised in glass and coffee. He served as chairman of The Art Institute of Chicago from 1975-1978 and was also chairman of the Board of Trustees. From 1954 onwards it is recorded that he donated or lent more than 700 works to the Art Institute.
- Sold by Sotheby's, Chicago, in their auction of *Centuries of Style*, 12th April 1999, no. 606.
- Included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades from Private Collections*, 2000, no. 73, p. 93.
- Jade carvings of bears are rare. Han dynasty seated models are known and the famous crouching bear in the Palace Museum, Beijing, is illustrated by Lu Zhao Ying in *Chinese Jades*, vol. 4, pl. 151, p. 112.
- The bear, *xiong*, is a pun on the word of the same sound, meaning brave or powerful. They were common in ancient China and symbolised strength.





- 五 5. Recumbent archaic phoenix, *feng*, facing forward, the head with long plume, upright detailed wings and curled tail feathers, surmounted by a *ruyi*, the legs and claws neatly tucked underneath, the stone yellow with natural russet, pale celadon and grey flecks. 7.2 cm long.
宋至明初
玉鳳
Song/early Ming dynasty, 12th/15th century.

- From the collection of Mr O.J.R. Allen.
- Formerly in the collection of Kenneth Snowman C.B.E.
Abraham Kenneth Snowman (1919-2002), the father of A.K.S. had married the daughter of Morris Wartski, who established the firm of Wartski in 1865. In 1911 a branch was opened in New Bond Street. Kenneth studied painting at St Martin's School of Art and The Byam Shaw School but following his marriage in 1940, he decided against becoming a professional artist and instead joined the family firm. He later became chairman and organised exhibitions of Fabergé in 1949 and 1953, and in 1976 became President of The British Antique Dealers Association. One of his major achievements came in 1977, when together with Roy Strong, he arranged and catalogued the International Loan Fabergé exhibition at the Victoria and Albert Museum, to mark the Queen's Silver Jubilee. In 1999 Browse and Darby held a retrospective of his paintings.
- Purchased from Knapton Rasti, 8th November 2003, included in their exhibition of *Chinese Jades*, November 2003, no. 7.
- A resting archaic phoenix bird, also dated to the Song dynasty, is illustrated by Yang Boda and Robert Kleiner in *Chinese Jades from the collection of Alan and Simone Hartman*, no. 35, pp. 36/7.
- The phoenix, *feng*, is the empress of all birds and is a symbol of the sun, good luck, abundance and longevity. As an emblem of the empress, it symbolises beauty and is also depicted as a messenger of the Daoist immortals, it only appears at times of peace and prosperity. It ranks as second of the four great mythical animals, the dragon being first, *qilin* third and tortoise fourth.





六 玉鏤雕螭龍耳桃式盃

元 Brodie and Enid Lodge 伉儷舊藏

6. Cup, *bei*, in the form of a large peach, *tao*, with fruiting and flowering branches, the long handle in the form of an entwined open-mouthed dragon, *chilong*, looking over the rim and holding the rim in his claws, the foot in the form of a peach flowerhead, the stone pale celadon with natural beige and russet markings. 14.5 cm long. Yuan dynasty, 13th/14th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 2nd October 2000.
- Formerly in the collection of Brodie and Enid Lodge, no. SC.34.
- Brodie Lodge invented the Lodge spark plug with a ceramic conductor. Together with his wife Enid they collected Chinese ceramics and works of art in the 1940's and by the 1960's their collection was recognised as one of the finest in Europe. The collection featured in the 1948 exhibition of Oriental Art at the Victoria and Albert Museum in London organised by the Oriental Ceramic Society.
- Included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades From Private Collections*, 2000, no. 28, pp. 46/7.
- Two similar brushwashers, dated to the Yuan and Ming dynasties, in the National Palace Museum, Beijing, are illustrated by Yang Boda in *Chinese Jade*, volume 5, pl. 188 & 298, pp. 126 & 211.
- Every 3,000 years, the peaches of immortality grow in the garden of the Queen Mother of the West, Xi Wangmu. They are also the attribute of the head of the immortals, Shou Lao, the god of longevity. Peach blossom is a symbol of marriage. The handle is a snake dragon, *pankui*, or *chilong*, much favoured on decorative arts.





- 七 7. Standing elephant, *xiang*, wearing a long saddle cloth with a tall figure standing at its back holding a flowering peony branch, the stone white.
4.5 cm long.
Yuan/Ming dynasty, 13th/15th century.
Wood stand.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 2nd October 2000.
- Formerly in the collection of Colonel M.M. Munro. Colonel Mary Munro had the distinction of being the first woman colonel in the Royal Army Medical Corps. Born in Fife, Scotland, she graduated from St. Andrews University in 1936, before joining the army. During her military career, Colonel Munro served in Britain, Germany, Egypt, Cyprus, Malta and India. It was during her last station in Hong Kong, in the early 1960s, that she was promoted to Colonel and most likely collected her jades.
- Included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades From Private Collections*, 2000, no. 17, p. 37.
- A reclining elephant, similarly carved with a seated figure and dated to the Tang dynasty, is illustrated by Yang Boda in *Chinese Jade*, volume 5, cover and dust jacket, pl. 37; another slightly more rounded example is included by Marchant in their 70th Anniversary Exhibition of *Post-Archaic Chinese Jades*, 1995, no. 79, p. 60; a further related standing elephant with a northern tribesman riding it, from the Pine and Bamboo Hall collection, is illustrated by Humphrey K.F. Hui and Tina Yee-wan Pang in *Virtuous Treasure, Chinese Jades for the Scholar's Table*, University Museum and Art Gallery, Hong Kong, no. 97, pp. 172/3.
- Elephants, *xiang*, symbolise prudence, strength and wisdom.





八 8. Finial carved as the seated Daoist immortal Li Tieguai resting beside a large double-gourd with detailed features to the hairwork and short beard, wearing long robes tied with a cord at the waist and holding a rosary in his left hand, his bare feet emerging at the hem of his robe, and wearing a small cap, the base polished flat and pierced with two pairs of holes for attachment, the stone pale grey and black.

5.1 cm long.

Yuan/early Ming dynasty, 14th/15th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from J.J. Lally & Co., New York, U.S.A., 17th December 1998.
- A similar seated figure beside a gourd amongst pine in The Qing Court Collection, dated to the Song dynasty, is illustrated in *Jade Ware (II), The Complete Collection of Treasures of The Palace Museum*, Beijing, Vol. 41, no. 93, pp. 106/7.
- The gourd, or bottle gourd, is a natural, durable product that when dried is used both as a tool and a container to hold liquids. Gourds also became associated with mystical qualities and religious figures such as the Daoist immortal Li Tieguai. The double-gourd is a traditional symbol for numerous male progeny and long life.



元
至
明
初





- 九 9. Mythical single-horned animal of flattened curled form with archaic style scrolls on its haunches and chest, detailed spine, ribs and
 玉瑞獸 bifid tail, the claws in relief with hairwork along the edges of the legs, the stone pale celadon with slight russet markings.
 8.5 cm long.
 Yuan/Ming dynasty, 14th/15th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 16th April 1997.
- Included by Christie's Hong Kong in their auction of *The Gerald Godfrey Private Collection of Fine Chinese Jades*, 30th October 1995, no. 843.
- Included in the exhibition of *Stones of Virtue, Chinese Jades from the Gerald Godfrey Collection*, The Dayton Art Institute, Ohio, 1989, no. 132.
- Published by Wu Hung in *Tradition and Innovation*, Orientations, November 1986, pp. 36-45.
- Included in the exhibition of *Chinese Jade, The Image from Within*, Pasadena Asia Museum, Pasadena, California, 1986, no. 79.
- Included in the exhibition of *Reverence of a Stone*, San Antonio Museum of Art, San Antonio, Texas, 1986.
- Published by Philip Cardiro in *Chinese Jade, The Image from Within*, Arts of Asia, November-December, 1985, pp. 151-4.
- Two single-horned mythical animals from the Rannerdale collection, also dated to the Yuan or early Ming dynasty, are included by Angus Forsyth and Brian McElney in *Jades from China*, The Museum of East Asian Art, Bath, nos. 267 & 268, p. 345.





- 十 10. Reclining Buddhist lion, *shi*, with head turned back, the curved back-bone and claws well pronounced, the pads of the feet neatly tucked underneath, the stone yellow with dark honey markings.
玉 6.3 cm long.
佛 宋/Ming dynasty, 12th/15th century.
獅

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 16th October 2000.
- Formerly in the collection of James W. and Marilyn Alsdorf, Chicago. James William Alsdorf, 1913-1990, operated Alsdorf International Ltd., an export and investment business started in 1911 by his father Anthony James Alsdorf and specialised in glass and coffee. He served as chairman of The Art Institute of Chicago from 1975-1978 and was also chairman of the Board of Trustees. From 1954 onwards it is recorded that he donated or lent more than 700 works to the Art Institute.
- Included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades from Private Collections*, 2000, no. 74, pp. 94/5.
- Sold by Sotheby's, Chicago, in their auction of *Centuries of Style*, 12th April 1999, no. 606.
- Illustrated in *Arts of Asia Magazine*, July-August 2013, p. 15.
- A similar mythical animal, formerly in the collection of Mr and Mrs Richard C. Bull, is illustrated by Brian Morgan in *Naturalism and Archaism: Chinese Jades from the Kirknorton Collection*, Carter Fine Art Ltd., 1995, no. 48; another, from the Bei Shan Tang Collection, is illustrated by James C. Y. Watt in *Chinese Jades from Han to Ch'ing*, The Asia Society, no. 49, p. 67, colour p. 71.
- The Buddhist lion, *shi*, is the master of felines, symbolic of defending the law; it is often placed at the entrance of religious buildings and porticoes of houses.





十一 11. Deer, *lu*, with long slender body and head turned back, pronounced spine and ribs, the long legs and split hooves tucked underneath, the stone pale celadon with opaque markings.

10 cm long.

Ming dynasty, 16th/17th century.

Wood stand.

玉
鹿
明

- From the collection of Mr O.J.R. Allen.
- Purchased from Arts of China, Hong Kong, 3rd February 1996.
- A similar deer is illustrated by James C. Y. Watt and Michael Knight in *Chinese Jades from the Collection of the Seattle Art Museum*, no. 56, p. 81.
- Deer, *lu*, is a symbol of longevity. In Daoist mythology the deer is an animal that accompanies Shoulao, the God of longevity.







十二 12. Buddhist lion, *shi*, in upright seated position bearing its teeth, the flattened body carved with relief scrolls and flames repeated on
玉 the head and the ends of the bifid tail, detailed hairwork to the beard and mane, the stone of pale off-white tone with natural russet
佛 markings.

7.5 cm high.

Ming dynasty, 16th/17th century.

明

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 6th November 2004.
- Formerly in a West Coast American private collection.
- A similar crouching mythological animal is illustrated by René-Yvon Lefebvre d'Argencé in *Chinese Jades in the Avery Brundage Collection*, pl. XXII, pp. 80/1; a further white mythical animal, again in a similar seated position, from the Zhi Rou Zhai collection, is illustrated by Sydney Fung and Yeung Chun-tong in *Exquisite Jade Carving*, The University Museum and Art Gallery, The University of Hong Kong, no. 111, p. 135.
- This form of upright seated animal begins in the Yuan dynasty and lasts throughout the Ming period and is seen on a mythical beast illustrated by Brian Morgan in *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, Carter Fine Art Ltd, 1995, no. 57, and by Marchant in their 85th Anniversary Exhibition of *Chinese Jades from Tang to Qing*, 2010, no. 74, pp. 100/1.





- 十三
玉
牛
明
13. Reclining water buffalo, *niu*, the head slightly turned, carved in low relief with a rope halter on its back and threaded through its nose, the forehead with a hairwork roundel above ridged horns, the spine well pronounced and hairwork to the tail, the split hooves neatly tucked underneath, the mottled stone with red, black and brown markings.
7.5 cm long.
Ming dynasty, 16th/17th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 4th June 1995.
- Included by Marchant in their 70th Anniversary exhibition of *Post-Archaic Chinese Jades*, 1995, no. 82, p. 61.
- Sold by Sotheby's in their auction of *Birtles Hall*, Cheshire, 4th May 1994.
- An example in the Fitzwilliam Museum, Cambridge, with similar markings and of similar date, is illustrated by James C.S. Lin in *The Immortal Stone*, no. 37, p. 50; another, dated to the Tang dynasty, is illustrated by Brian Morgan in *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, Carter Fine Art Ltd, 1995, no. 22.
- The water buffalo, *niu*, is crucial in agricultural tasks of the early months of the year and symbolises spring and annual renewal.







- 十四
玉
連
封
一
品
明
至
清
初
14. Seated crane, *yipin niao*, its head turned back holding a flowering lotus branch in its beak, the wings with archaistic scrolls, the claws and legs neatly tucked underneath, the stone pale celadon with russet inclusions.
9 cm long.
Ming/early Qing, 17th century.
Wood stand.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Knapton Rasti, 8th November 2003, included in their November 2003 exhibition, no. 12.
 - A crane with peach branch formerly in the collection of Dr. Henry Marcuse was included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades from Private Collections*, 2000, no. 89, p. 110.
 - The crane, *yipin niao*, and lotus, *lianhua*, form the rebus *lianfeng yipin* 'may you continuously be promoted to the first rank'. The crane symbolises the first rank of the nine rank badges of civil officials, and the word for lotus *lianhua* is a pun for 'continuous'. The crane is also a symbol of immortality and longevity and is often seen as a mount for immortals. The crane is also known as, *he*.







- 十五
玉
牧
牛
童
子

清
初

英
國
私
人
收
藏
15. Recumbent water buffalo, *niu*, with head turned, a smiling boy seated by its haunches, his hands extending onto the body while his back is covered by a large russet brown banana leaf, the boy wears a jacket and pantaloons, fine detailed work to the horns, ears, head and facial features, the feet neatly tucked underneath with split hooves, the stone white with russet markings.
6.1 cm long.
Early Qing dynasty, 17th/18th century.
Wood stand.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Marchant, 29th October 2001.
 - Formerly in a private collection, purchased circa 1960.
 - Another resting water buffalo and boy also carved from a pebble is illustrated by Gerard Tsang and Ho Kam-chuen in *Chinese Jade Animals*, The Urban Council Hong Kong and The Hong Kong Museum of Art, no. 154, pp. 166/7; another white buffalo with two boys of similar form, dated to the Ming dynasty, is illustrated by James C.Y. Watt in *Chinese Jades from Han to Ch'ing*, The Asia Society, New York City, no. 48, p. 66 and was sold by Christie's Hong Kong in their auction of *The Gerald Godfrey Private Collection of Fine Chinese Jades*, 30th October 1995, no. 893.
 - Jessica Rawson notes beside a reclining buffalo in *Chinese Jade from the Neolithic to the Qing*, no. 24: 14, pp. 370/1; "Water droppers in the shape of a buffalo with a boy seated on its back, in both ceramic and bronze, were popular in the Yuan period. It is possible that a vogue for pastoral imagery was instrumental in the carving of jade buffaloes. Once they were established in the jade repertoire, buffaloes continued to be made for some time, probably throughout the Yuan, Ming and Qing dynasties."







十六
玉馬
上封
侯
清初

16. Recumbent horse, *ma*, with head turned, looking at a monkey, *hou*, climbing on its back holding a lead-rein tied to a bridle on the horse's head, the monkey with one arm outstretched holding the detailed horse's mane, the spine with hairwork, the stone pale celadon, russet and taupe.

7.2 cm long.

Early Qing dynasty, 17th/18th century.

- From the collection of Mr O.J.R. Allen.
- Purchased from Alvin Lo Oriental Art Limited, New York, 18th October 1999.
- A similar group is illustrated by Yang Li Juan in *The Deep Affection for Jade*, The ROC Society of Art Collectors, Taiwan, 1992, no. 108, pp. 160/1; another, formerly in the collection of Julius Lowenstein, was included by Marchant in their 70th Anniversary Exhibition of *Post-Archaic Chinese Jades*, 1995, no. 92, p. 66; a further example from the collection of the author, is included by Dr. Ip Yee in *Chinese Jade Carving*, The Urban Council, the Min Chiu Society and the Hong Kong Museum of Art, no. 152, pp. 264/5; another, formerly in the collection of Constance Margaret Goldney, was included by Marchant in their 85th Anniversary Exhibition of *Chinese Jades from Tang to Qing*, 2010, no. 86, p. 116.
- Horse, *ma*, and monkey, *hou*, form the rebus, *mashang fenghou*, 'may you receive imminent promotion to high office'; or literally, the immediate conferment of a marquessate.
- According to C.A.S Williams in *Outlines of Chinese Symbolism and Art Motifs*, p. 200, quoting a Ming treatise, the presence of monkeys aided the wellbeing of horses.







- 十七
玉子
母鹿
清初
Diana Klein
女士
舊藏
17. Pebble-form group of recumbent deer, *lu*, and fawn, the parent holding a fruiting *lingzhi* branch in its mouth, their pelts delicately incised with stars, both resting in a large lotus leaf with relief veins, the stone white with natural russet markings.
8.3 cm long.
Early Qing dynasty, 17th/18th century.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Marchant, 2nd October 2000.
 - Formerly in the collection of Diana Klein, Vermont, USA.
 - Included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades From Private Collections*, 2000, no. 85, p. 103.
 - Another deer and young with a *lingzhi* branch, of similar date, is illustrated by Yun Xi Zheng in *The Collection of Jades in the Tianjin City Art Museum*, no. 214; a related group of deer and young is included by Chen Hao in *Jade Blossom*, Imperial Xiuneisi Jade Objects and Ancient Jade Gems Collected by the Xu's of Cixi, Zhejiang, The Zhejiang Provincial Museum, pp. 72/3.
 - The deer, *lu*, is associated with longevity and is said to be the only animal able to find the sacred *lingzhi* fungus of immortality. The lotus is a symbol of fecundity, purity and annual renewal. When stars are depicted on their pelts, it is a reference to the heavens.





- 十八
玉
郊
子

清
初

Neal W. & Frances R. Hunter
伉
儷
舊
藏
18. Pebble-form figure of Yanzi on one knee wearing a large deer skin and holding up a milk pail, the stone of white tone, the deer skin russet with hairwork beneath the relief antlers.
6 cm high.
Early Qing dynasty, 17th/18th century.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Marchant, 13th October 1998.
 - Formerly in the collection of Neal W. & Frances R. Hunter.
 - Sold by Sotheby's New York in their auction of *Fine Chinese Ceramics, Furniture and Works of Art*, 17th September 1998, no. 43.
 - A similar example was included by Marchant in their 70th Anniversary Exhibition of *Post-Archaic Chinese Jades*, 1995, no. 16, p. 25; another was included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades from Private Collections*, 2000, no.23, p. 42; a further example, from the collection of Mr and Mrs Desmond Gure, is illustrated by S. Howard Hansford in *The Arts of the Ming Dynasty*, Oriental Ceramic Society Exhibition, 1955-57, no. 356.
 - Yanzi donned a deer skin in order to mingle with a heard of deer, disguised, he would be able to obtain does' milk as a cure for his parents' eye disease. The story exemplifies filial piety.





- 十九 玉卧鹿童子
19. Recumbent deer, *lu*, with head turned back and a boy climbing on to its back, grasping its left antler, the underside with the legs neatly tucked under the body with detail to the split hooves, the stone of yellow tone with natural russet markings.
7.5 cm long.
Ming/ Qing dynasty, 17th century.
Wood stand.

- From the collection of Mr O.J.R. Allen.
- Purchased from Knapton Rasti, 9th November 2002 and included in their exhibition, no. 72.
- Included by Christie's Hong Kong in their auction of *Important Chinese Ceramics and Works of Art*, 31st October 2000, no. 962.
- Sold by Christie's Hong Kong in their auction of *The Gerald Godfrey Private Collection of Fine Chinese Jades*, 30th October 1995, no. 889.
- Formerly in the collection of Gerald Godfrey.
- Included in the exhibition of *Stones of Virtue, Chinese Jades from the Gerald Godfrey Collection*, The Dayton Art Institute, Ohio, 1989, no. 101.
- A white deer, formerly in the MacDonald-Mallard collection, Laguna Beach, California was included by Robyn Turner in her 30th Anniversary exhibition of *East Meets West II*, 2006, no. 1.
- The deer, *lu*, is a symbol of immortality and is the companion of the god of longevity Shoulao, and is said to be the only animal capable of finding the sacred fungus of immortality, *lingzhi*. The deer also represents filial piety as with the story of Yanzi, when he went to mingle with a herd of deer, disguised he would be able to obtain doe's milk as a cure for his parents' eye disease.







- 二十
玉
渔
船
形
笔
架
清
初
20. Brushrest in the form of a boat with a seated bearded fisherman between two recumbent cranes, a seated boy at the back resting his chin on his hands beside an oar, with an open fish basket resting on the front edge of the boat, the stone of pale grey tone. 9.5 cm long. Early Qing dynasty, 17th/18th century.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Alvin Lo & Co. Ltd., Hong Kong, 16th April 1997.
 - A fishing boat in The Qing Court Collection is illustrated in *Jade Ware (III), The Complete Collection of Treasures of The Palace Museum*, Beijing, Vol. 42, no. 32, p. 42.







- 二十一
玉鹿
清初
21. Reclining stag, *lu*, with long horns, archaistic scrolls to the body, detailed hairwork to the mane and beard with split hooves and legs neatly tucked underneath, the stone of pale celadon tone with slight natural markings.
7.9 cm long.
Early Qing dynasty, 17th/18th century.
Wood stand.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Arts of China, Hong Kong Hotel Arcade, 4th February 2000.
 - A related recumbent deer was included by Roger Keverne in Spink & Son Ltd. exhibition of *Chinese Jades, An Important Private Collection*, 1991, no. 116, pp. 54/5.
 - The deer, *lu*, is a pun for official salary. It symbolises longevity and is the only animal capable of searching out the sacred fungus of immortality. It is often portrayed with Shoulao, the Daoist god of longevity.







二十一
玉佛獅
清康熙
John Sinkankas 先生 舊藏

22. Reclining Buddhist lion, *shi*, with pronounced curved spine holding a leafy fruiting *lingzhi* branch in its mouth, resting on *ruyi*-head clouds, with fine detailed hairwork to its mane and tail, one leg and claws neatly tucked underneath, the stone of pale celadon tone with natural russet markings.
7.6 cm long.
Kangxi, 1662-1722.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 13th November 2003.
- Formerly in the collection of John Sinkankas, San Diego, California.
- A similar example, formerly in the collection of Countess Moira Rossi de Montelera was included by Marchant in their 80th Anniversary exhibition of *Chinese Jades from Han to Qing*, 2005, no. 66, pp. 68/9.
- The lion, *shi*, is the king of beasts and a pun for 'things, tutor and thoughts' as all are pronounced the same way. It is a symbol of defending the law and an emblem of valour and energy and is often placed at the entrance of buildings and porticoes of houses.





23. Scroll weight in the form of a swallow, *yan*, resting beside a long branch of flowering prunus with leaves and buds, the end of the branch clasped in the swallow's beak, with highly detailed work to the feathers and the forked tail and a gentle plume on its head and neck, the legs and claws neatly tucked underneath, the stone of even white tone.

11.5 cm long.

Yongzheng/Qianlong, circa 1730.

- From the collection of Mr O.J.R. Allen.
- Purchased from John Sparks Ltd., 19th August 1986.
- A Qing-dynasty double sparrow group in *The Qing Court Collection* with similarly detailed feathers is included by Zheng Xin Miao and Li Ji in *Compendium of Collections in The Palace Museum, Jade Volume 9, Qing Dynasty*, Beijing, no. 147, p. 159; a Tang dynasty bird from the collection of Dr. Arthur Sackler with similar detailed work to the feathers is illustrated by Basil Gray, Jessica Rawson and John Ayers in *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, no. 233.
- The swallow, *yan*, is a black and white bird distinguished by its forked tail. The word for swallow, *yan*, is a pun for the words banquet, quiet and peaceful, all pronounced the same way. It is also a symbol of spring and peace.







二十四
玉龍鳳呈祥紋小罐
清乾隆
「大清乾隆仿古」款

24. Imperial small jar of cylindrical form with waisted neck and short upright flared rim, supported on a slightly everted foot, carved in high relief with a five-clawed dragon and a phoenix bird amongst *ruyi*-head clouds, the muscular dragon with incised hairwork to his mane and ridged spine, the phoenix with a detailed spreading feathered tail, all beneath the waisted neck, worked with a band imitating metal studs, the stone of pale celadon tone with russet markings.

7.3 cm high.

The base engraved with a six-character mark *Da Qing Qianlong Fang Gu*, 'made in imitation of the antique for the Qianlong Emperor of the great Qing dynasty and of the period', 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Roger Keverne, 24th November 2000 and included in their *Winter Exhibition*, 2000, no. 97.
- A cylindrical ewer with a mythological beast forming the top section with dragons in relief on the body from the Qing Court collection is illustrated in *Jade Ware (III), The Complete Collection of Treasures of The Palace Museum*, Beijing, Vol. 42, no. 141, p. 173, and another archaic style vase of *zun* form with relief dragons is included by Zheng Xin Miao and Li Ji in *Compendium of Collections in The Palace Museum, Jade Volume 10, Qing Dynasty*, Beijing, no. 51, p. 80.
- An identical mark on an archaic style vase, again imitating a bronze, is illustrated by Li Jiufang in *The Collection of Chinese Jades*, volume 6, no. 194, p. 125.
- The dragon, *long*, and the phoenix, *feng*, form the rebus *longfeng chengxiang*, 'the dragon and phoenix present happy omens'. The dragon and phoenix are considered the most auspicious of the mythical animals and are a typical wedding motif for the Qing Court. Together with the wish-granting clouds, *ruyiyun*, they also represent good fortune and blessings for the emperor and empress.







二十五
玉牛

25. Recumbent water buffalo, *niu*, with realistic tethered rope through its nose and tied in a knot above the nape, with detailed hairwork to the tail, pronounced spine and one hoof neatly tucked underneath, the stone of pale celadon tone.
The horns reduced.
9.2 cm long.
Qianlong, 1736-1795.

清乾隆

- From the collection of Mr O.J.R. Allen.
- Purchased from A & J Speelman Ltd., 4th December 2001.
- A water buffalo of similar form with an incised Qianlong mark, formerly in the collection of Ignacio Pirovano, was included by Marchant in their 70th Anniversary exhibition of *Post-Archaic Chinese Jades*, 1995, no. 98, p. 69.
- The water buffalo or ox, *niu*, is a symbol of the coming spring with abundance, as well as fertility for the coming year.







- 二十六
玉生
肖鼠
俑
清
乾
隆
26. Seated zodiac animal carved in the form of a rat, *shu*, with left knee raised holding a scroll in its right hand, the face with detailed whiskers and rounded eyes, the long ears of concave form, the flowing robes with detailed folds, the feet neatly tucked underneath, the stone of pale celadon tone.
3.9 cm high.
Qianlong, 1736-1795.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Chinese Arts & Crafts (HK) Ltd., 4th June 1993.
 - A Qianlong set of the twelve zodiac animals of similar type in The Qing Court Collection are illustrated in *Jade Ware (III)*, *The Complete Collection of Treasures of The Palace Museum*, Beijing, Vol. 42, no. 111, pp. 132/3; a slightly later Qing set are illustrated by Yang Boda in *A Romance with Jade, from the De An Tang Collection*, no. 76, pp. 134/5.
 - The rat, *shu*, holds the first position of all the animals of the twelve terrestrial branches in Chinese astrology and is a symbol for both cleverness and timidity. In Chinese folk legend, the rat is considered a peak *yin*, or female creature that could live to an age of 300 years. Also as a member of the zodiac family, it represents the north and symbolises thrift and prosperity as it hoards its food.







二十七
玉鶴壽延年
清乾隆

27. Seated crane, *he*, and fruiting peach branch, the crane with its long beak resting on a large peach supported by a gnarled leafy branch, its feet neatly tucked underneath, with gentle detailed work to the feathers, the stone of even white tone with minute speckles.

7.5 cm long.

Qianlong, 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 11th December 1996.
- A similar example was included by Marchant in their 80th Anniversary exhibition of *Chinese Jades from Han to Qing*, 2005, no. 75, p. 80; another formerly in the collection of Dr. Henry Marcuese was included by Marchant in their 75th Anniversary exhibition of *Post-Archaic Chinese Jades from Private Collections*, 2000, no. 89, p. 110.
- The crane, *he*, and peaches, *tao*, form the rebus, *heshou yannian*, 'may the crane and peaches extend your years'. Both the crane and peaches are symbols of longevity, the crane is often depicted with Shoulao the god of longevity and transports him to the Isle of the Blessed.





二十八
玉兔
清乾隆

28. Plump rabbit, *tu*, with head turned back holding a branch of fruiting *lingzhi* fungus in its mouth, the large leaves falling on its hindquarters, the underside with fine detail to the claws and feet, the stone of even white tone.

7 cm long.

Qianlong, 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Spink & Son Ltd., 23rd November 1999.
- Sold by Christie's Hong Kong in their auction of *Important Chinese Ceramics and Works of Art*, 2nd November 1999, no. 844.
- A similar crouching rabbit inlaid with coloured stones is illustrated by Zheng Xin Miao and Li Ji in *Compendium of Collections in The Palace Museum, Jade Volume 9, Qing Dynasty*, Beijing, no. 150, p. 161. A pair of rabbits or hares was included by Roger Bluett in The Bluett & Sons Ltd. exhibition of *Dr Newton's Zoo*, 1981, p. 46, and a further pair of rabbits was sold by Christie's Hong Kong in their auction of *Important Chinese Jades from the Personal Collection of Alan and Simone Hartman*, 28th November 2006, no. 1433, p. 197.
- The rabbit, *tu*, is a representation of the moon and is sometimes shown preparing herbs using a pestle and mortar, mixing an elixir of long life for the moon goddess Chang Er. Together with *lingzhi* would symbolise longevity and forms the rebus 'May you have many sons and long life'. The rabbit is sometimes depicted with the osmanthus, also known as sweet olive, the flower of the eighth month, which appropriately blooms around the time of The Moon Festival. The white rabbit, or hare, is said to be particularly auspicious as it only becomes white after living more than 1000 years.





二十九 玉雙馬 清乾隆

29. Two recumbent horses, *ma*, resting side by side in opposite directions with their heads facing, one with its front left leg raised, the other's legs neatly tucked underneath, with detailed hairwork to their manes and tails, the stone of white tone.
6.8 cm long.

Qianlong, 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 13th October 1998.
- Sold by Christie's New York in their auction of *Fine Chinese Ceramics and Works of Art*, 16th September 1998, no. 161, The Property of a Lady.
- A similar group from the collection of Sir Derek Hodgson was included by Marchant in their 70th Anniversary Exhibition of *Post-Archaic Chinese Jades*, 1995, no. 100, p. 70; another pair of recumbent horses lying opposite each other, from the collection of Mr W.P. Chung, is illustrated by Ip Yee in *Chinese Jade*, The Urban Council and the Min Chiu Society, organised by the Hong Kong Museum of Art, no. 149, pp. 162/3, and again by Gerard Tsang in *Chinese Jade Animals*, The Urban Council and The Hong Kong Museum of Art, no. 136, pp. 154/5; a further pair of recumbent horses, from the collection of Victor Shaw, is illustrated by James C.Y. Watt in *Chinese Jades from Han to Ch'ing*, The Asia Society, no.23, p.49; yet another, in the Fitzwilliam Museum, Cambridge, is illustrated by James C.S. Lin in *The Immortal Stone*, no. 48, p. 59.
- The horse, *ma*, is a symbol of speed and is one of the New Year wishes, pictures of horses are placed around the house to symbolise strength. It is a symbol of peace, because in ancient China people used them to bring peaceful tidings.







- 三十
玉
連
封
一
品
珮
清
乾
隆
30. Openwork pendant carved with a standing crane, *yipin niao*, amongst lotus leaves, flowers and buds, the reverse as two flattened lotus leaves, the stone white with natural russet markings.
4.7 cm high, 1.2cm deep.
Qianlong 1736-1795.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Chinese Arts & Crafts (HK) Ltd., 28th February 1978.
 - A similar pendant, with fish and lotus, is illustrated by Yang Li Juan in *The Deep Affection for Jade*, The ROC Society of Art Collectors, Taiwan, no. 141, pp. 194/5.
 - Crane, *yipin niao*, and lotus, *lianhua*, form the rebus *lianfeng yipin*, 'may you continuously be promoted to the first rank'.





三十一
玉鶴壽延年
清乾隆

31. Two cranes, *he*, seated with their heads turned towards each other, one holding a long branch of fruiting peaches, the other a branch of fruiting *lingzhi*, each with detailed work to the feathers and eyes, with low-relief legs and feet neatly tucked underneath, the stone white with natural russet markings.

11.6 cm long.

Qianlong, 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Alvin Lo & Co. Ltd., Hong Kong, 16th April 1997.
- A double-crane group together with peach and *lingzhi* was included by Marchant in their 80th Anniversary Exhibition of *Chinese Jades from Han to Qing*, 2005, no. 73, p.77.
- The crane, *he*, and peaches, *tao*, form the rebus, *heshou yannian*, 'may the crane and peaches extend your years' or 'may the crane and peaches grant you one thousand years', and forms the same rebus when pictured with *lingzhi*. A pair of cranes also represents a wish for a long marriage.







三
十
二
玉
子
母
羊
清
乾
隆

32. Small group carved as a ram, *yang*, looking back at its young, each with detailed work to the ridged horns, the parent with hairwork to its beard, the split hooves neatly tucked underneath, the stone of white tone.

4.3 cm long.

Qianlong, 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 27th April 2007.
- Formerly in an English private collection.
- A similar ram and young group from the collection of Victor Shaw is illustrated by James C.Y. Watt in *Chinese Jades from Han to Ch'ing*, The Asia Society, no. 35, p. 58.
- The ram, *yang*, is a symbol for kindness and patience. The city of Guangzhou, Canton, in the Guangdong province, is sometimes called the city of rams. The ram is also an astrological animal that occupies the eighth position in the Chinese twelve terrestrial branches.





- 三十三
玉馬上封侯
清乾隆
33. Recumbent horse, *ma*, with head turned looking at a monkey climbing on its back, its right arm raised holding one of the horses' ears, with detailed hairwork to the mane and long tail, the monkey with a furrowed brow and hairwork to the spine, the stone of white tone. 5.5 cm long.
Qianlong, 1736-1795.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Marchant, 6th November 2004.
 - Formerly in a French private collection.
 - Another, formerly in the collection of Faith Scarborough Q.C., was included by Marchant in their 70th Anniversary Exhibition of *Post-Archaic Chinese Jades*, 1995, no. 99, p. 70.
 - The horse, *ma*, with a monkey on its back, *hou*, forms the rebus *mashang fenghou*, 'may you immediately be promoted to the rank of marquis'. Such a piece would have been given to an aspiring official.





- 三十四
玉子母鵝
清乾隆
34. Goose, *hong*, and young, each holding the branch of a lotus leaf in its beak, beside an openwork lotus flower and seated in a large lotus leaf, with detailed work to the wings, the stone of pale celadon tone.
5.8 cm long.
Qianlong, 1736-1795.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Jade House, Kowloon, Hong Kong, 23rd March 1977.
 - A goose holding a flowering lotus in its beak was included by Marchant in their 85th Anniversary of *Chinese Jades from Tang to Qing*, 2010, no. 98, p. 133; another with young and lotus, from the Bei Lou Tong Collection, was included by Sydney Fung and Yeung Chun-tong in *Exquisite Jade Carvings*, The University Museum and Art Gallery, The University of Hong Kong, no. 98, p. 122.
 - The goose, *hong*, like the mandarin duck, mates for life and is thus a motif associated with weddings. It decorates the rank badge of civil officials of the third grade.







- 三十五
玉馬上封侯帶扣
清乾隆
35. Belt buckle in the form of a recumbent horse, *ma*, its head turned looking at a crouching monkey, *hou*, on its back, both holding onto a ribbon, with detailed hairwork to the horse's mane and tail, the underside with mythical-animal-mask hook and round button, the stone white and translucent.
8.8 cm long.
Qianlong, 1736-1795.
- From the collection of Mr O.J.R. Allen.
 - Purchased from Victor Shaw Ltd., Hong Kong, 26th May 1977.
 - A similar example, from the collection of Neil W. & Frances R. Hunter, was included by Marchant in their 75th Anniversary Exhibition of *Post-Archaic Chinese Jades from Private Collections*, 2000, no. 53, p. 70; another is illustrated by Yang Li Juan in *The Deep Affection for Jade*, The ROC Society of Art Collectors, Taiwan, no. 108, pp. 160/1.
 - The horse, *ma*, and monkey, *hou*, on its back form the rebus *mashang fenghou*, 'May you immediately be promoted to the rank of marquis'. The word for monkey, *hou*, is a pun for marquis and the act of sitting on top of a horse is a pun for immediately. Such a piece would have been given to an aspiring official.





36. Snuffbottle in the form of an aubergine, the fruit white, the calyx spinach, russet and pale green with detailed naturalistic leaf markings. 6.5 cm high without stopper. Qianlong, 1736-1795.

- From the collection of Mr O.J.R. Allen.
- Purchased from Marchant, 4th June 1995.
- Formerly in the collection Peter Brannan.
- Included by Marchant in their 70th Anniversary exhibition of *Post-Archaic Chinese Jades*, 1995, no. 60, p. 50.
- A similar snuffbottle is illustrated in *Snuffbottles, The Complete Collection of Treasures of the Palace Museum*, Beijing, vol. 47, 2003, no. 203, p. 139; another is illustrated by Wu Feng-p'ei in *Masterpieces of Chinese Snuff bottles in The National Palace Museum*, Taipei, Taiwan, pl. 41, and by Chang Lin-sheng in *Snuff bottles in the collection of The National Palace Museum*, Taipei, Taiwan, no.160, p. 165, where the author includes a complete set of ten similar glass snuffbottles; yet another is illustrated by Michael C. Hughes in *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, no. 43, pp. 60/1.



LIST OF DYNASTIES

Shang	1766-1122 BC
Zhou	1122-256 BC
Warring States	480-221 BC
Qin	221-206 BC
Han	206 BC-AD 220
Six Dynasties	222-589
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Song	960-1279
Jin	1115-1234
Yuan	1280-1368

MING DYNASTY

Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Xuande	1426-1435
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1619
Tianqi	1621-1627
Chongzhen	1628-1644

QING DYNASTY

Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

BIBLIOGRAPHY

- René-Yvon Lefebvre
d'Argencé *The Avery Brundage Collection of Chinese Jades*, The De Young Museum Society and Patrons of Art and Music for the Center of Asian Art and Culture, San Francisco, Kodansha, Japan, 1972.
- Bluett & Sons Ltd *Early Chinese Art*, London, 1973.
- Bluett & Sons Ltd *Dr Newton's Zoo*, London, 1981.
- Yang Boda *The Collection of Chinese Jades from the Palace Museum*, Volume 5, Beijing, 1993.
- Yang Boda *A Romance with Jade from the De An Tang Collection*, The Palace Museum, Beijing, 2004.
- Yang Boda and Robert
Kleiner *Chinese Jades from the collection of Alan and Simone Hartman*, New York, 1996.
- Philip Cardiro *Chinese Jade, The Image from Within*, Arts of Asia, November-December, Hong Kong, 1985.
- Christie's Hong Kong *The Gerald Godfrey Private Collection of Fine Chinese Jades*, 30th October 1995.
- Christie's Hong Kong *Important Chinese Ceramics and Works of Art*, 2nd November 1999.
- Christie's Hong Kong *Important Chinese Ceramics and Works of Art*, 31st October 2000.
- Christie's Hong Kong *Important Chinese Jades from the Personal Collection of Alan and Simone Hartman*, 28th November 2006.
- Christie's New York *Fine Chinese Ceramics and Works of Art*, 16th September 1998.
- The Dayton Art Institute *Stones of Virtue, Chinese Jades from the Gerald Godfrey Collection*, Ohio, 1989.
- Eskenazi Ltd. *Chinese Jades from a private collection*, London, 1976.
- Wu Feng-p'ei *Masterpieces of Chinese Snuffbottles in The National Palace Museum*, Taipei, Taiwan, 1969.
- Angus Forsyth & Brian
McElney *Jades from China*, The Museum of East Asian Art, Bath, 1994.
- Sydney Fung & Yeung
Chun-Tong *Exquisite Jade Carving: Figures, Animals, Ornaments*, Hong Kong University Museum and Art Gallery, University of Hong Kong, 1996.
- Basil Gray, Jessica Rawson
John Ayers *'Chinese Jade Throughout the Ages'*, Victoria and Albert Museum, Art Council of Great Britain, and Transactions of the Oriental Ceramic Society, Vol. 40, London, 1973-75.
- S. Howard Hansford *The Arts of the Ming Dynasty*, Oriental Ceramic Society Exhibition, Vol. 30, 1955-57.

- Chen Hao *Jade Blossom*, Imperial Xiuneisi Jade Objects and Ancient Jade Gems Collected by the Xu's of Cixi, Zhejiang, The Zhejiang Provincial Museum, 2010.
- Michael C. Hughes *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, Dublin, 2009.
- Humphrey K.F. Hui, Tina Yee-wan Pang & Jane Sze *Virtuous Treasure: Chinese Jades for the Scholar's Table*, University Museum and Art Gallery, the University of Hong Kong, 2008.
- Wu Hung *Tradition and Innovation*, Orientations, Hong Kong, November 1986.
- Yang Li Juan *The Deep Affection for Jade*, The ROC Society of Art Collectors, Taiwan, 1992.
- Clarence W. Kelley *Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection*, The Dayton Art Institute Ohio, 1989.
- Spink & Son Ltd *Chinese Jades, An important Private Collection*, London, 1991.
- Roger Keverne *Winter Exhibition*, London, 2000.
- Knapton Rasti *Chinese Jades*, London, November 2003
- Knapton Rasti *Works of Art Exhibition*, London, November 2004.
- Li Jiufang *The Collection of Chinese Jades*, Vol. 6, China, 1991.
- James C. S. Lin *The Immortal Stone: Chinese Jades from the Neolithic Period to the 20th Century*, The Fitzwilliam Museum, Cambridge, 2009.
- Chang Lin-sheng *Snuffbottles in the collection of The National Palace Museum*, Taipei, Taiwan, 1991.
- Marchant 70th Anniversary Exhibition of *Post-Archaic Chinese Jades*, London, 1995.
- Marchant 75th Anniversary Exhibition of *Post-Archaic Chinese Jades from Private Collections*, London, 2000.
- Marchant 80th Anniversary Exhibition of *Chinese Jades from Han to Qing*, London, 2005.
- Marchant 85th Anniversary Exhibition of *Chinese Jades from Tang to Qing*, London, 2010.
- Brian Morgan & Li Boqian *Naturalism & Archaism; Chinese Jades from the Kirknorton Collection*, Carter Fine Art Limited, London, 1995.
- Palace Museum, Beijing *Jade Ware (II); The Complete Collection of Treasures of the Palace Museum*, Beijing, Volume 41, Hong Kong, 1995.
- Palace Museum, Beijing *Jade Ware (III); The Complete Collection of Treasures of the Palace Museum*, Beijing, Volume 42, Hong Kong, 1995.

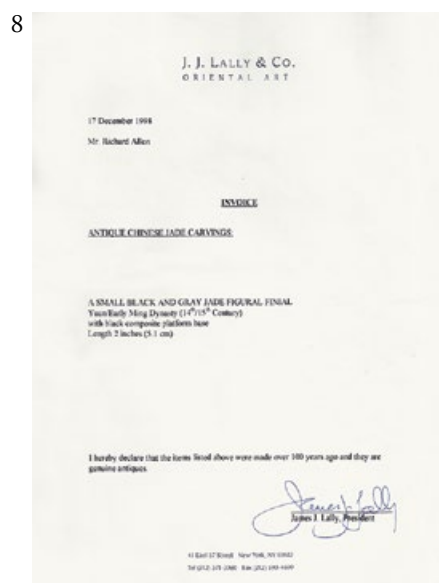
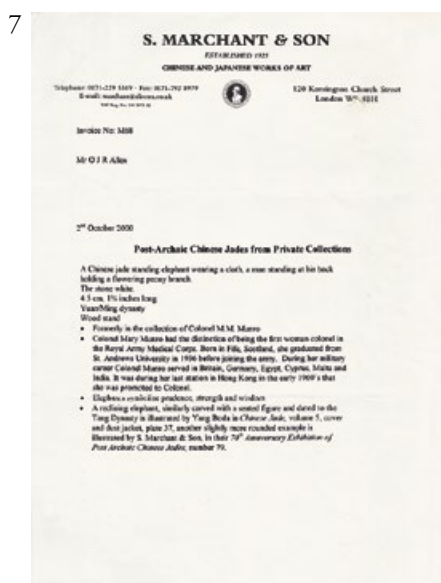
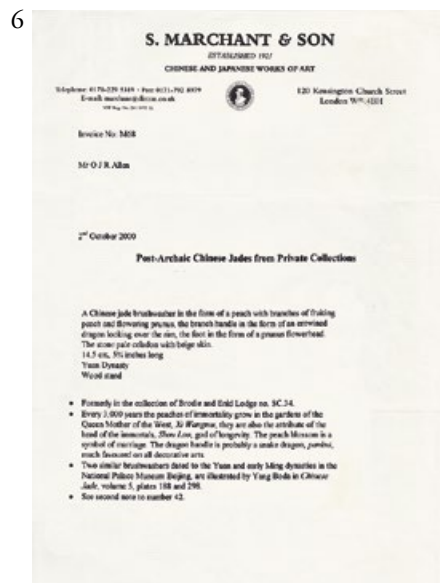
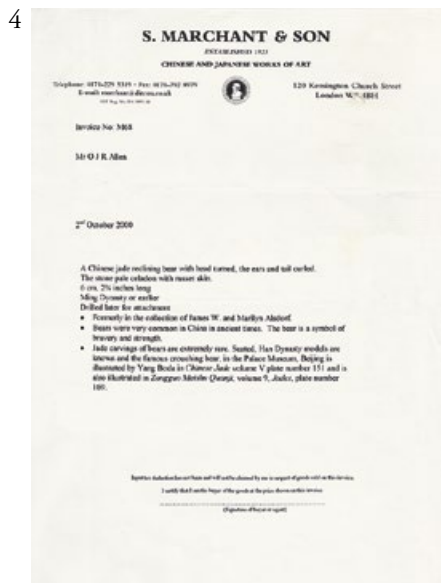
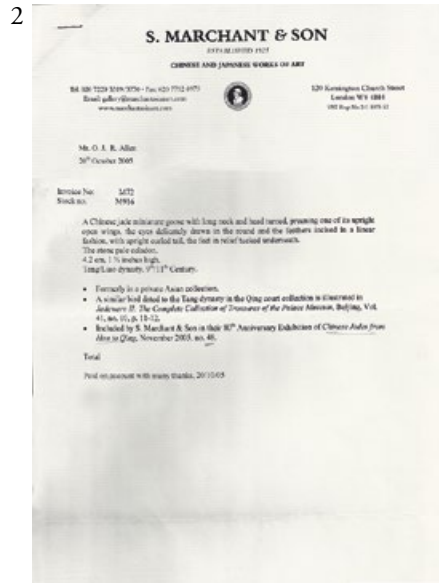
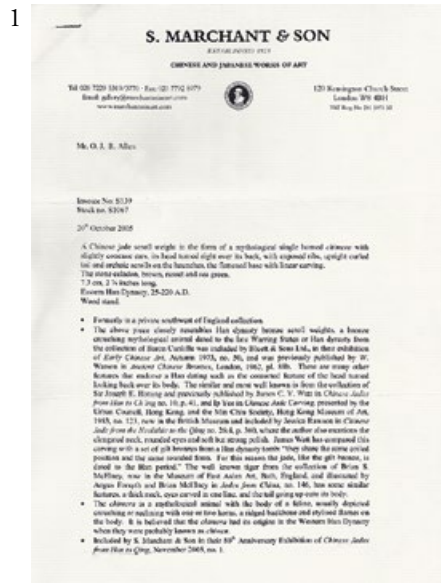
- Palace Museum, Beijing *Snuffbottles, The Complete Collection of Treasures of the Palace Museum*, Beijing, Volume 47, Hong Kong, 2003.
- Pasadena Asia Museum *Chinese Jade, The Image from Within*, Pasadena, California, 1986.
- Jessica Rawson *Chinese Jade from the Neolithic to Qing*, London, 1995.
- San Antonio Museum of Art *Reverence of a Stone*, San Antonio, Texas, 1986.
- Sotheby's Cheshire *Birtles Hall*, Cheshire, 4th May 1994.
- Sotheby's Chicago *Centuries of Style*, 12th April 1999.
- Sotheby's New York *Fine Chinese Ceramics, Furniture and Works of Art*, 17th September 1998.
- Gerard C. C. Tsang *Chinese Jade Animals*, Urban Council of Hong Kong, Hong Kong Museum of Art, 1996.
- Robyn Turner 30th Anniversary Exhibition, *East meets West II*, 2006.
- W. Watson *Ancient Chinese Bronzes*, London, 1962.
- James C. Y. Watt & Michael Knight *Chinese Jades from the Collection of the Seattle Art Museum*, 1979.
- James C. Y. Watt *Chinese Jades from Han to Ch'ing*, The Asia Society, Asia House, New York, 1980.
- C. A. S. Williams *Outlines of Chinese Symbolism and Art Motifs*, Shanghai, 1932.
- Dr. Ip Yee *Chinese Jade Carving*, The Urban Council of Hong Kong and The Min Chiu Society, The Hong Kong Museum of Art, 1983.
- Lu Zhao Ying *Chinese Jades*, vol. 4, Shijiazhuang, 1993.
- Yun Xi Zheng *The Collection of Jades in the Tianjin City Art Museum*, Beijing, 1993.
- Zheng Xin Miao and Li Ji *Compendium of Collections in The Palace Museum, Jade Volume 9, Qing Dynasty*, Beijing, 1995.
- Zheng Xin Miao and Li Ji *Compendium of Collections in The Palace Museum, Jade Volume 10, Qing Dynasty*, Beijing, 1995.

PREVIOUS CATALOGUES

- 1980 – Chinese Blue and White, Wan Li to K'ang Hsi
- 1981 – Qing Mark and Period Monochromes and Enamelled Wares
- 1984 – Qing Mark and Period Blue and White
- 1985 – Blanc de Chine (60th Anniversary Exhibition)
- 1989 – Transitional Wares for the Japanese and Domestic Markets
- 1991 – Nineteenth Century Mark and Period Porcelain
- 1992 – Qing Mark and Period Monochrome and Two-coloured Wares
- 1994 – Blanc de Chine
- 1995 – Post-Archaic Chinese Jades (70th Anniversary Exhibition)
- 1996 – Imperial Porcelain of Kangxi, Yongzheng and Qianlong
- 1997 – Seventeenth Century Blue and White and Copper-Red and their Predecessors
- 1998 – Two Hundred Years of Chinese Porcelain (1522-1722)
- 1999 – The Hope Danby Collection of Chinese Glass
- 2000 – The Rolf Heiniger Collection of Qing Imperial Wares
- 2000 – Post-Archaic Chinese Jades from Private Collections (75th Anniversary Exhibition)
- 2001 – Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection
- 2002 – Recent Acquisitions
- 2003 – Recent Acquisitions
- 2004 – Recent Acquisitions
- 2004 – Ming Blue and White: Jiajing – Chongzhen, Including Dated Examples
- 2005 – Recent Acquisitions
- 2005 – Chinese Jades from Han to Qing (80th Anniversary Exhibition)
- 2006 – Recent Acquisitions
- 2006 – Blanc de Chine
- 2007 – Recent Acquisitions
- 2007 – Chongzhen – Shunzhi. Transitional Porcelain from a Private American Collection
- 2008 – Recent Acquisitions
- 2008 – Ming Porcelain for the Japanese Market – *ko-sometsuke* & *ko-akai*
- 2009 – Recent Acquisitions
- 2009 – Ming Porcelain
- 2010 – Recent Acquisitions
- 2010 – Selected Chinese Porcelain from the Collection of Professor D.R. Laurence
- 2010 – Chinese Jades from Tang to Qing (85th Anniversary Exhibition)
- 2011 – Recent Acquisitions
- 2011 – The Bertil J. Högström Collection, Kangxi Blue and White Porcelain (1662-1722)
- 2012 – Recent Acquisitions. Important Chinese Porcelain from Private Collections
- 2012 – The Dr. Lowell Young Collection, Ming & Qing Blue and White Porcelain
- 2013 – Imperial Chinese Porcelain, Ceramics & Works of Art

Objects acquired from Marchant are now in the following museum collections

Arita Porcelain Park, Saga, Japan
Ashmolean Museum, Oxford
Asian Civilisations Museum, Singapore
The British Museum, London
Bristol Museum and Art Gallery
Chang Foundation, Taiwan
China National Tea Museum, Zhejiang, China
Cincinnati Art Museum
Collections Baur, Geneva
Conservateur du Musée Ariana, Geneva
Dallas Museum of Fine Arts
Denver Art Museum
Groninger Museum, Groningen
Helena Thompson Museum, Workington
Hong Kong Museum of Art
Fung Ping Shan Museum, Hong Kong University
Idemitsu Museum of Arts, Tokyo
Jacksonville Art Museum
Los Angeles County Museum of Art
Metropolitan Museum of Art, New York
M.C.C. Museum, London
Minneapolis Institute of Arts, Minnesota
Musée National de la Céramique, Sévres
Museu do Caramulo, Portugal
Museum für Ostasiatische Kunst, Cologne
Museum of East Asian Art, Bath
Museum of Far Eastern Antiquities, Stockholm
Museum of Fine Arts, Boston
National Museum, Tokyo
National Museum of Natural History, Leiden
National Museum of Singapore
New Orleans Museum of Art
Peabody Museum, Salem, Massachusetts
Percival David Foundation, London
Poly Museum, Beijing
Prasart Museum, Bangkok
Rijksmuseum, Amsterdam
Royal Ontario Museum, Toronto
San Antonio Museum of Art, Texas
Tel Aviv Museum
Tsui Family Art Foundation
Victoria and Albert Museum, London
Virginia Museum of Fine Art
Worcester Art Museum, Massachusetts



28

SPINK
founded 1666

1 King Street St James's, London SW1Y 4QZ Tel: 071 439 7888 Fax: 071 439 4433
Spink & Son Limited, Registered at the above address, No. 1133603XZ Registration No. 03 03 014 84

Mr O J R Allen

Invoice No. C2876
Client No. C70847
Date 23 November 1999

DESCRIPTION OF GOODS TO BE PURCHASED (The Property)	QUANTITY	UNIT PRICE	TOTAL PRICE
<p>Ms 11315</p> <p>A jade carving of a plump rabbit grasping a spring of lingzhi in its mouth and with its hind turned back over its shoulders. The stone is white, even tone.</p> <p>China, 18th century Length: 7cm</p> <p>It is of our opinion that the shape of the tail results from the form of the white jade boulder that was probably encased within a larger carved stone. For the jade carver to have the white jade free from the mass enclosing it would have had to carefully follow the shape of the white stone. This accounts for the shape of the tail that has not suffered damage or repair.</p> <p>Inventory no. C2760 1st November 1999</p>			

We'll agree to purchase the Property on the terms set out herein.

Signed

29

S. MARCHANT & SON
ESTABLISHED 1877
CHINESE AND JAPANESE WORKS OF ART

Telephone 0171 229 1219 Fax 0171 752 8979
129 Kensington Church Street London W8 4BE

Invoice No. 5158
Mr O J R Allen

13th October 1998

A Chinese white jade carving of two recumbent horses lying side by side in opposite directions, the front horse looking back towards the other whose head rests on its back, the mane and tail delicately etched to simulate the hair, the bodies plain.

6.5cm long x 3.5cm high
18th Century

Total

Paid with cheque

30

CHINESE ARTS & CRAFTS (UK) LTD
129 KENSINGTON CHURCH STREET LONDON W8 4BE
TEL: 0171 229 1219 FAX: 0171 752 8979

Hi No 1100
Date 26 Feb 1998

SALES INVOICE

CHINESE ARTS & CRAFTS (UK) LTD
129 KENSINGTON CHURCH STREET LONDON W8 4BE
TEL: 0171 229 1219 FAX: 0171 752 8979

Customer's name: Mr O J R Allen
Address: 129 Kensington Church Street London W8 4BE
Tel: 0171 229 1219

31

ALVIN LO & CO. LTD.
INVOICE

Mr. Allen

16 April 97

One pc. A white jade twin-carved
17th century

For and on behalf of
ALVIN LO & CO. LIMITED
129 KENSINGTON CHURCH STREET
LONDON W8 4BE

21 Exchange Square, Shearman & Sterling, Hong Kong Tel: 852 2500 Fax: 852 2502

32

S. MARCHANT & SON
ESTABLISHED 1877
CHINESE AND JAPANESE WORKS OF ART

Telephone 0171 229 1219 Fax 0171 752 8979
129 Kensington Church Street London W8 4BE

Invoice No. 5159
Book No. 51587

27th April 2007

A Chinese white jade miniature group carved as a man and young, the parent with its hand turned back, both with detailed work in the horse and the first finely incised underwork.

Late Qingling since 1780

Formerly in an English private collection.

Paid by cheque with many thanks

33

S. MARCHANT & SON
ESTABLISHED 1877
CHINESE AND JAPANESE WORKS OF ART

Telephone 0171 229 1219 Fax 0171 752 8979
129 Kensington Church Street London W8 4BE

Invoice No. 5160
Book No. 51587

27th December 2001

A fine Chinese white jade carving of a recumbent horse with a monkey on its back, with head turned, with finely detailed hair work to the right mane and tail, the feet all finely incised underwork.

Qianlong, circa 1780

Total paid by cheque with many thanks

34

Jade House
JADE & JEWELLERY
INVOICE

TEL: 3-880491 CABLE ADD: 3701* G122 MIRAMAR ARCADE No. 134 NATHAN ROAD KOWLOON, HONG KONG

Hong Kong, March 23, 1977.

One pc. White jade Mandarin duck bit with flower.
Chien Lung period of Ching.

We guarantee that the above three pieces antique jade carvings the age as described were true.

G. K. Liang

35

CHINESE JADE CARVING

A beak carved in the form of a horse with a monkey. The horse's head prominent with the head turned back towards the monkey which crouches on its flanks, a coiling ribbon between the monkey and the mouth of the horse; the mane and tail of the horse finely incised on the reverse the beak's attachment in the form of a flattened oval head and a monkey's buttocks. The jade white and translucent. 18th / 19th century.

The value of the horse and monkey indicates the hope that the recipient will very quickly be raised to an emperor.

Victor Shaw 26th May 1977

36

S. MARCHANT & SON
ESTABLISHED 1877
CHINESE AND JAPANESE WORKS OF ART

Telephone 0171 229 1219 Fax 0171 752 8979
129 Kensington Church Street London W8 4BE

Invoice No. 5161
Mr O J R Allen

26th June 1993

A Chinese jade model of an emperor, the body white, the robe green, coral stopper.
7.4 cm high.
18th century.

- Formerly in the collection of Peter Brant.
- A similar piece is illustrated by Xu Peng-ai in "Masterpieces of Chinese Royal Seals in the National Palace Museum," plate 21.
- Item number 50 in the S. Marchant & Son 1995 exhibition of "Post-Archae Chinese Jades".

1.



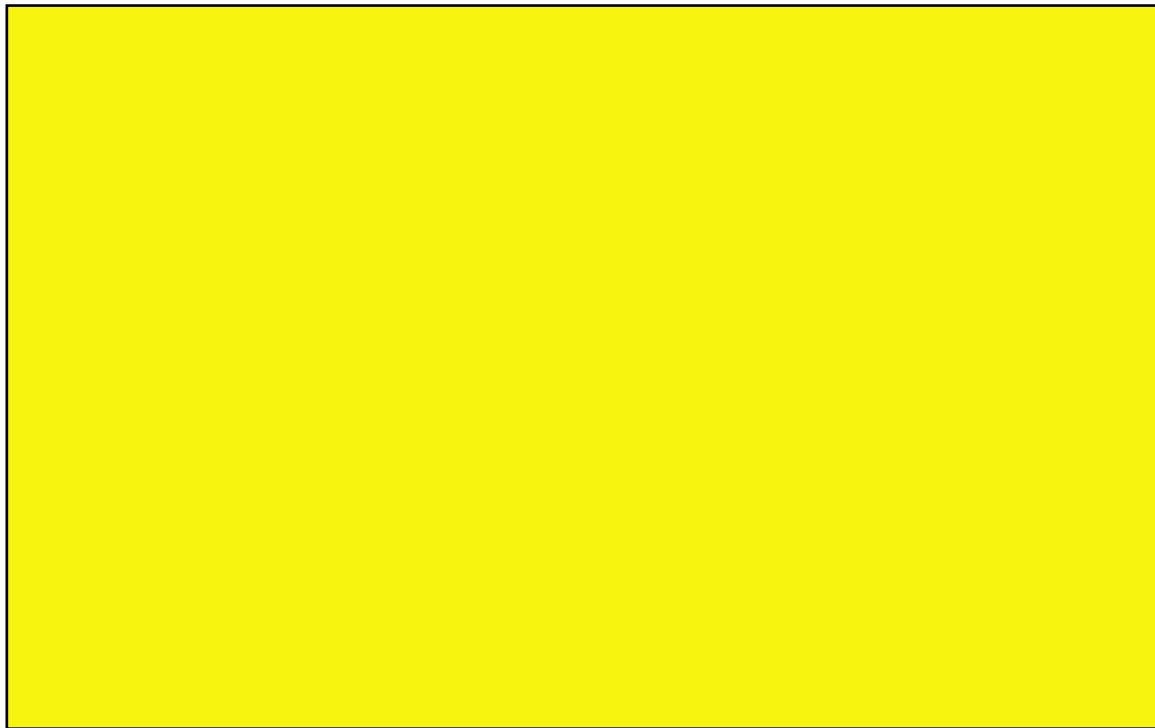
2.



3.



4.



7.



10.



11.



12.



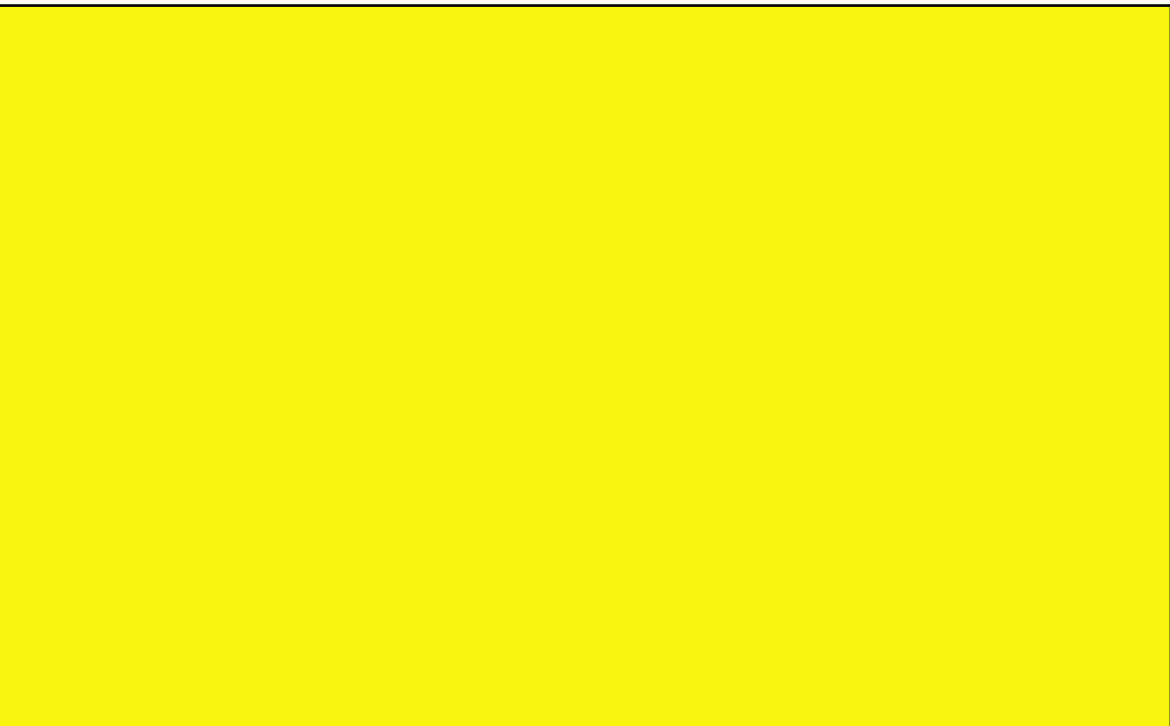
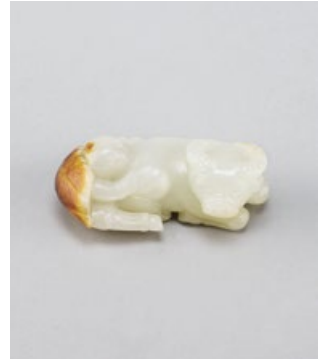
13.



14.



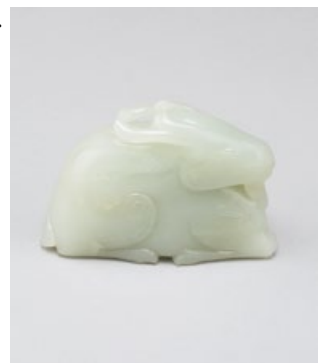
15.



18.



21.



22.



23.



24.







MARCHANT
EST 1925

120 Kensington Church Street, London, W8 4BH

Tel: 020 7229 5319/3770 Fax: 020 7792 8979

E-Mail: gallery@marchantasianart.com

Website: www.marchantasianart.com and www.marchantiques.com

