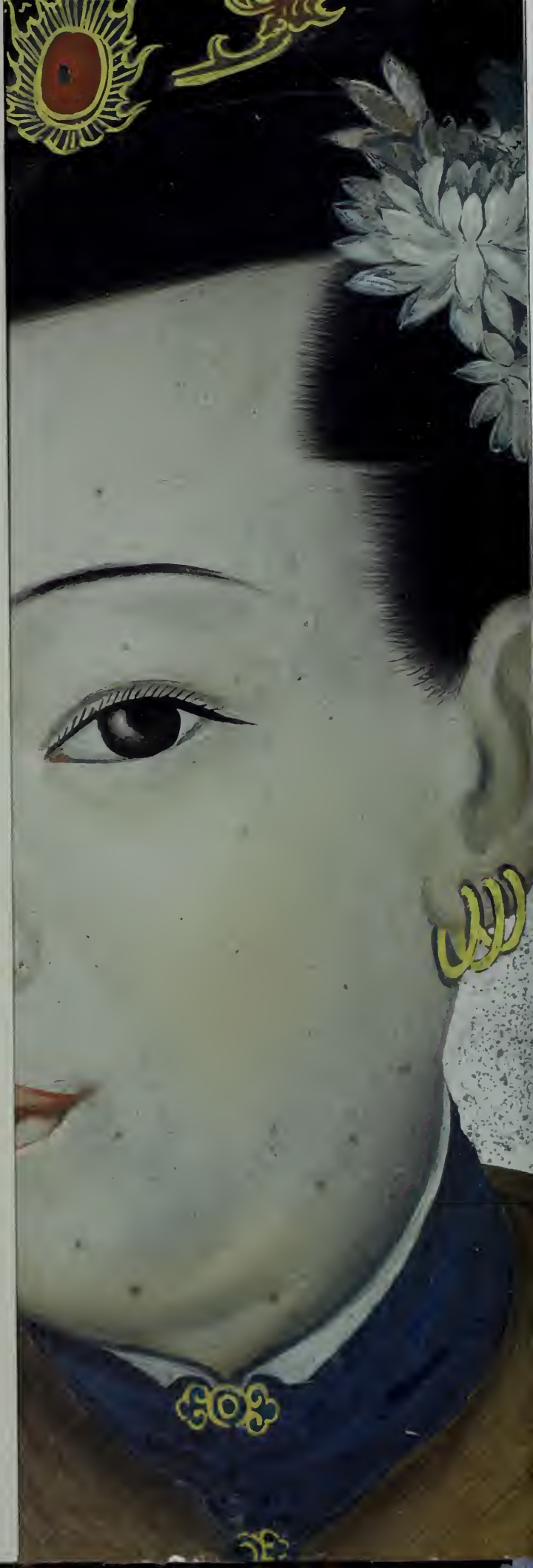




ROGER KEVERNE

FINE AND RARE CHINESE
WORKS OF ART AND CERAMICS



FINE AND RARE CHINESE
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SUMMER EXHIBITION

15 JUNE 2007

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INTRODUCTION

We are pleased to present our 2007 Summer exhibition catalogue. We have always sought to offer for sale rare, unusual and thought-provoking works of art and ceramics and we hope to have succeeded this time.

The majority of the exhibits have rested for many years in private collections all over the world, some distinguished and some lesser known, whose owners appreciated areas of Chinese art for the love of the subject and of the culture.

We do hope those of you who travel to London this summer will be able to visit us and see the exhibition itself.

I would like to thank the following people for their hard work, dedication and enthusiasm in the production of this catalogue: Ken Adlard for the photography, Amanda Brookes for the design, Anthony Evans for some of the translation, Philippa Fergusson, assisted by Katherine Butler, for co-ordinating the project, Paul Forty for the proofreading, Richard Owers of Beacon Press for the printing, and Miranda Clarke for the catalogue preparation.

Roger Keverne



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A close-up photograph of an ancient metal artifact, likely a bronze vessel or plaque. The surface is covered in intricate, raised relief patterns, including a central circular medallion with a swirling design, surrounded by various geometric and organic motifs. The metal is dark and heavily patinated, with visible signs of age and wear. The word "metal" is overlaid in white text on the right side of the image.

metal

1

An archaic bronze food vessel (*liding*)

Shang dynasty, 12th–11th centuries BC

Height: 7½ in, 18.1 cm

with a lobed body, supported on three cylindrical legs, and a moulded rim set with two loop handles. The body is decorated with a wide frieze of *taotie* masks, centred over each leg, flanked by upright dragons and divided by vertical flanges, beneath a narrow register of paired creatures, with single horns and S-shaped bodies, confronting cicadas, all in low relief against *leiwen*. The bronze bears a dark green patina with some black areas.

Formerly in a Western private collection.

A very similar example, but with decorated legs, is illustrated in Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, no. 91, pp. 482–3. For related vessels, see *Catalogue of the International Exhibition of Chinese Art, 1935–6*, no. 183; Dubosc, *Exhibition of Chinese Art*, no. 30, from the Ingram collection; and *Hai-wai Yi-chien: Chinese Art in Overseas Collections, Bronze I*, no. 8, p. 8, in the collection of the Asian Art Museum of San Francisco.



2

A fine and very rare archaic bronze ewer (*he*)

Late Western Zhou dynasty

Height: 13¼ in, 33.6 cm

with a circular body set on four legs in the form of curling mythical beasts, a straight, very slightly tapering spout, a loop handle issuing from a dragon's head, and a bird-shaped cover, attached to the shoulder by loops and a chain. The body is decorated to each face with a whorl medallion surrounded by friezes of scales and scroll designs; the sides are also cast with scale bands. The handle is similarly worked with scrolls, and the spout with blades. The cover is finely cast as a single-horned, crested bird, decorated with feathers of various kinds, with a hooked beak, large round eyes, curling wings and a flaring tail. The bronze bears extensive malachite and azurite encrustation.

This dating is consistent with Oxford Authentication's report C101x79.

Formerly in the Idemitsu collection.

A very similar vessel, inscribed *Wang* (King), excavated in 1976 at Xidian village, Lintong county, and now in the collection of the Lintong County Museum, is illustrated in Li, *The Shaanxi Bronzes*, no. 192, p. 233.

For a similar ewer, with an animal-shaped spout, inscribed *Tuo*, see Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, fig. 152, p. 108, excavated from Qijiacun, Fufeng, Shaanxi province. The author notes (p. 110) that "Its most distinctive feature, a disc-like body, seems to echo a wooden container, either hollowed from a section of trunk or branch or formed of very thin bent strips of wood. The bird-shaped lid, zoomorphic handle and spout, and small feet are all based on typical features of bronze vessels; seemingly they were added to make a container previously known in some other material into a standard bronze ritual vessel."

Another such vessel, with legs in the form of crouching human figures, excavated in 1993 from Tianma-Qucun (Beizhao, Quwo), Shanxi province, and now in the collection of the Shanxi Provincial Institute of Archaeology, Taiyuan, is discussed in Yang, *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*, no. 89, pp. 260–1, where it is noted "that the shape is extremely unusual but is paralleled by an example from Shaanxi province" (this is the example illustrated by Rawson and discussed above).

A fourth vessel, with a curling beast-form cover attached to the handle by a pin cast with a further beast, unearthed in 1994 at the Guo State cemetery, Shangcunling, Sanmenxia city, Henan province, and now in the collection of the Institute of Archaeology of Henan Province, is illustrated in Zhang, *Gems of China's Cultural Relics*, no. 60.





3

**A fine and very rare archaic bronze vessel
(*he*)**

Mid Spring and Autumn period

Height: 8¾ in, 22.2 cm

the well-rounded vessel rises from three udder-shaped legs, and has a flaring neck and a tall, cup-shaped mouth. A short, straight spout and a long, curved handle terminating in a dragon's head are set on the body. The dragon's head is finely cast with huge spiralling eyes, a scrolling snout and a curling horn, all formed of minute bronze plaques. The bronze bears an overall natural pale green patina.

A very similar, but smaller example, excavated in 1978 from Lujiang county, Anhui province, is illustrated in *Anhui Sheng Bowuguan*, no. 16. See also He, *Selected Bronzes in the Collection of the*

Poly Art Museum, pp. 212–15, for a decorated example inscribed *Jin*; and Ma, *Study on Wu and Yue Bronze Area*, fig. 23, p. 224, of similar shape but with a different handle. Mackenzie illustrates a vessel lacking the cup-shaped mouth in "The Evolution of Southern Bronze Styles in China during the Eastern Zhou Period", fig. 52, p. 47, excavated from tomb G2 at Baoxiangsi in Guangshan xian, and notes (p. 46) that "A different type [of *he*], characterised by spout and handles aligned at right angles, and derived from local pottery models produced as early as the Neolithic, began to appear in bronze during early Eastern Zhou over a wide region encompassing south-eastern Henan, Anhui, eastern Hubei, Jiangsu and northern Zhejiang."





4

**A very fine and unusual square
bronze mirror**

Warring States period
4¾ in, 12.1 cm square

thinly cast with a simple, double-grooved loop to the centre and a plain border. The slightly recessed decoration is formed of feathery scrolling patterns about circular medallions, each containing a central eye against a finely granulated ground. The reverse is plain and the dark, silvery surface bears cuprite and malachite encrustation.

Formerly in an Asian private collection.

Square mirrors of such early date appear to be rare, but for a slightly later example, see Loo, "Exhibition of Chinese Arts", no. 144.

For circular Warring States examples with related feather patterns, see *Ancient Chinese Arts in the Idemitsu Collection*, no. 268; and Rawson, *Ancient China: Art and Archaeology*, fig. 144 (centre), p. 146, where she notes: "The curls are so organised that they can be read as an abstraction from the *taotie* face. This method of creating an abstract pattern from a representational design is also seen in jade carving of this date." Note von Falkenhausen, "Chu Ritual Music", fig. 50, p. 85, for a rubbing of a bronze architectural fitting with a similar curl design.



5

A rare gold and bronze fitting

Warring States period or Western Han dynasty

Width: 1¾ in, 4.5 cm

the domed square ornament with rounded corners has a two-pronged fitting on the reverse, pierced for attachment. The front is mounted with a gold plaque with *repoussé* decoration of a single-horned dragon, with an inset eye, writhing amid waves. The details are finely chased: the dragon with a curling horn, open jaws baring teeth, and a striped chest, and the waves with various designs, including punched circles, striations and scrolls. The bronze bears extensive malachite encrustation.

A very similar example is illustrated in Kuboso Memorial Museum of Art, *The Art*

of China's Warring States Period, no. 247, p. 148. For related fittings, dated Western Han, see Gyllensvärd, *Chinese Gold, Silver and Porcelain: The Kempe Collection*, fig. 11, pp. 72–3; Rawson and Bunker, *Ancient Chinese and Ordos Bronzes*, no. 113, pp. 200–01; Singer, *Early Chinese Gold & Silver*, no. 18, p. 26; and Uldry, *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, no. 80, p. 117. Note also a Warring States example with entwined dragons in Tam, *An Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, no. 220, p. 428.



6

A fine bronze water dropper

Han dynasty

Length: 4¼ in, 10.8 cm

cast in the form of a mythical beast holding an ear cup in its mouth. The animal is crouched as if poised to pounce. It has a large aperture in its back through which the vessel is filled and a small hole between the jaws for the release of the water. There is a further small hole above the tail, and a loop to one side. The chimera is finely cast and chased with flowing hair over its body, a single horn, long brows over large eyes, a broad nose with small nostrils, a bifid tail and clawed paws. The bronze bears a dark, mellow patina with extensive malachite and some cuprite encrustation.

A very similar example is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, no. 212. See also *Bronze Articles for Daily Use: The Complete Collection of Treasures of the Palace Museum*, no. 137, p. 159; *Great National*

Treasures of China: Special Exhibition in Kaohsiung City Loaned by the National Palace Museum's Seventieth Anniversary, no. 61, p. 143, dated Eastern Han to Early Six Dynasties; and Li and Watt, *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, no. 86, dated Six Dynasties.

Such water droppers are closely related to jade vessels of the same form, and Gure illustrates examples in both materials in "An Early Jade Animal Vessel and Some Parallels", pl. 26, fig. a, and pl. 27, fig. a. For a Han or Six Dynasties jade dropper from the Sackler collection, see Rawson and Ayers, *Chinese Jade throughout the ages*, no. 178; and for a Ming jade revival, see *Jadeware (III): The Complete Collection of Treasures of the Palace Museum*, no. 160, p. 174.



7

Two gilt-bronze seals

Eastern Han dynasty

Height: $\frac{3}{4}$ in, 1.8 cm

the square-section seals are surmounted by finely cast *bixie* with two horns, beards, muscular bodies and long tails, both animals with chased details. The bases of the seals are each inscribed with four characters, one reading *Zhang Yan si yin* (Personal seal of Zhang Yan), and the other reading *Yuan Jiang si yin* (Personal seal of Yuan Jiang).

For similar, single examples, see *Catalogue of the Special Exhibition of Bronze Seals Throughout the Dynasties in the National Palace Museum*, no. 170, p. 241; Jacobsen, *Appreciating China: Gifts from Ruth and Bruce Dayton*, no. 95, p. 325; *Shanghai Museum: Chinese Seal Gallery*, pl. 3 (top), p. 9; *Special Exhibition of Han Dynasty Artifacts*, fig. 2, pp. 134–5; Tsang and Moss, *Arts from the Scholar's Studio*, no. 125, pp. 152–3; and Uldry, *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, no. 110, p. 134.





8

**A fine and very rare gilt-bronze
belt ornament**

Tang dynasty

Length: 3 $\frac{3}{8}$ in, 9.3 cm

of rectangular form with rounded corners to one side. The top is gilt and decorated in *repoussé* with a lively representation of Virudhaka, Guardian-King of the South, dressed in full armour and billowing scarves; he holds a sword. To one side of Virudhaka is a warrior dressed in less elaborate armour, with a bird of prey, its wings outstretched, perched on one arm. To his other side is a female Immortal, dressed in long, pleated robes; she holds an offering bowl in one hand. The figures float above a miniature three-peaked mountain, and are reserved against a chased ground of stylised blossoms. The buckle bears some malachite encrustation.

This plaque is extremely rare with its depiction of celestial figures in exquisite detail, but see *Bronze Articles for Daily Use: The Complete Collection of Treasures of the Palace Museum*, no. 178, p. 201, for a set decorated with seated male figures.

Han and Deydier illustrate a box from the Famen Treasure, excavated in 1987 from the back chamber of the underground crypt of the Famen Monastery Pagoda at Fufeng county, Shaanxi province, in *Ancient Chinese Gold*, nos. 591 and 592, pp. 260–1, with very similarly rendered decoration of all four Guardian-Kings.





9

**A pair of unusual bronze pricket
candlesticks**

Late Ming dynasty

Height: 11 in, 28 cm

each in the form of a lively Buddhist lion standing on a spreading oval base cast with lotus petals. The lions have incised curling manes and tails, bushy brows over protruding eyes, broad noses, flat muzzles, short beards and clawed paws. They wear elaborate trappings, suspending tassels and baubles, saddlecloths and saddles on which are supported the candlesticks that rise from baluster bases and have broad, flaring central drip-pans, tapering columns and upper pans in the form of five-petalled blossoms. The bronze bears a mellow deep brown patina.

Buddhist lions are a frequent theme for late Ming bronzes but are usually seen as finials or independent figures; it is rare to see them as candlestick supporters.

A good bronze figure of a scholar

Late Ming dynasty

Height: 10¾ in, 27.4 cm

standing in an elegant pose with his right hand held before him and his left hidden in his long sleeve. He wears windswept robes, with flower-decorated borders, tied at the waist and falling open at his chest, and a cloth cap, from which two ribbons fall, over his finely incised hair; his shoes protrude from the hems of the under-robe. His slender face is finely cast with a thoughtful expression to his features, and apertures for the insertion of real-hair whiskers, beard and moustache. The bronze bears a fine, mellow patina.

Such figures are usually thought to represent Lu Dongbin, one of the Eight Immortals who was honoured as a great poet and swordsman. For similar bronze examples, see Kerr, *Later Chinese Bronzes*, nos. 64 and 65, p. 83; and Watson, *Chinese Ivories from the Shang to the Qing*, no. 79, pp. 84–5, from the Franks collection in the British Museum.

However, a related *blanc-de-Chine* figure is illustrated in He, *Chinese Ceramics: The New Standard Guide*, no. 686, pp. 311 and 332, where it is identified as Qu Yuan (*circa* 339 – *circa* 278 BC) to whom one of the earliest Chinese poems, *Lisao* (Encountering Sorrows), is attributed. Qu Yuan was a minister of the state of Chu who was unfairly banned from Court and subsequently took his own life by drowning. It is believed attempts to rescue him were the origins of the famous annual Dragon Boat races.





11

A fine and unusual parcel-gilt bronze figure of a scholar

Late Ming dynasty

Height: 4 $\frac{3}{4}$ in, 11.8 cm

seated on a rock, chased with sprigs of grass, the scholar holds a gilt feather fan in his right hand and a gilt scroll in his left. He wears tied, layered, heavy robes, falling in folds about his gilt, *ruyi*-decorated shoes, and a cap fixed with a hairpin. His robes are chased with clouds, and the rank badge on his back, the hems and belt are gilt. His head is finely cast and chased with incised hair, beard and whiskers, his face is gilt and his features bear a happy and benevolent expression.

Correct attribution of such figures is sometimes difficult but it is possible that this scholar is meant to portray Zhongli Quan, the leader of the Eight Immortals, who was a general in the Han dynasty and patron saint of the military.



12

A fine and rare gold-splashed bronze washer

17th/18th centuries

Length: 3 $\frac{1}{4}$ in, 8.3 cm

in the form of a large shell with naturalistic twisting convex bands, with two similar, smaller shells, tied with ribbons, to either side forming stabilising feet. The bronze is a mellow coffee-brown colour with small gold splashes.

A rare subject in bronze, such shells are more usually found in ceramic: see, for example, a very similar Yixing group by Chen Mingyuan, dated late seventeenth century, in *The Charles B. Hoyt Collection*, no. 426.



13

A fine bronze brush washer

Qianlong mark and period

Width: 4 $\frac{3}{8}$ in, 11.2 cm

of circular form with well-rounded, incurving sides terminating in a lipped rim. A *chi* dragon, cast in high relief, is set on one side of the vessel; it has a bifid horn, a long, incised mane and beard, a long, bifid tail, a slender body without scales and short, incised hair either side of its grooved spine. The slightly recessed base is cast with a four-character mark of the Qianlong Emperor, and of the period. The bronze bears a deep reddish-brown patina.

This vessel is a revival of Ming bronze forms and is cast with a Ming-style dragon but bears the mark of the Qianlong Emperor, a rare feature as most late Ming and Qing bronze vessels bear apocryphal Xuande marks.







14

A three-piece jade-inset gilt-bronze garniture
Qianlong period

Height of censer: 10¼ in, 26 cm

comprising a censer and cover (*fangding*) and a pair of pricket candlesticks. The slightly flaring, rectangular-section censer, supported on four scrolling legs issuing from lion masks, has a sloping shoulder, a straight neck and a flange rim, and is set with two flaring S-shaped handles, joined to the mouth by cylindrical lugs. Notched, vertical flanges are set at the corners and divide the sides of the body. The domed cover is surmounted by a large, flaring knob raised on lotus lappets, above an openwork chased leaf band. Jade plaques, pierced with various designs, including animal masks and floral patterns, are inset to all four faces of the vessel and cover, between bands of lapis-lazuli, turquoise and tomato-red enamel scrolls, lappets and flowers on granulated grounds; the rims are incised with geometric scroll. The square-section candlesticks are similarly decorated and have bell-shaped bases, tapering column stems, and flaring central and upper drip-pans.

Similarly decorated ritual vessels in the collection of the National Palace Museum, Taipei, are illustrated in *A Special Exhibition of Buddhist Gilt Votive Objects*, nos. 18 and 19, pp. 102–09, and on the front cover; and in Getz, *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés*, nos. 11–15. Note also a related *fangding* in Lin, *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern*, no. 105, p. 133.



15

A pair of rare gilt-metal and enamel
jardinières

18th century

Length: 9½ in, 24.2 cm

each of lobed quatrefoil section with S-shaped sides terminating in a flange rim and four cloud-shaped feet. Each side is applied with a quatrefoil panel containing enamel decoration of a bat suspending a musical chime (*qing*) amid floral scrolls, the panel surrounded by another four enamelled bats, making a total of five bats (*Wu fu*). The metal is very finely chased with leafy lotus scroll against a granulated ground, and with key-fret to the rims.

The Five Blessings (*Wu fu*) are longevity, wealth, health, love of virtue and a peaceful death.

A similar *jardinière* is illustrated in Shi, *The Qing Emperors and the Chengde Mountain Resort*, p. 47. See also Chan, *Qing Legacies: The Sumptuous Art of Imperial Packaging*, no. 28, p. 103, a Qianlong silver-gilt inkslab warmer decorated with enamel panels; and Piotrovski, *Treasures of Catherine the Great*, nos. 372–5, for other objects with such enamel decoration.



16

An unusual silver-gilt censer and cover

18th century

Width: 6½ in, 16.5 cm

the globular censer, supported on a spreading foot, has a waisted neck and an upright rim and is set with two finely cast handles emerging from two-horned dragons' heads and inlaid with semi-precious stones. The censer is decorated with scrolling lotus between lotus-lappet and petal bands, with blossoms to the neck, circles and C-scrolls to the rim, and *ruyi* lappets and interlocking patterns to the foot, all in semi-precious stones against a filigree ground. The cover is similarly decorated with a pierced scrolling flower band and is surmounted by a finial pierced with bats amid clouds around a central blossom.

For vessels with similar decoration, see Tsai, *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, no. 28, pp. 106–07, a box for the sutra, *In Praise of Green Tara*, and no. 123, p. 221, a circular box; Wan, Wang and Lu, *Daily Life in the Forbidden City*, no. 182, p. 131, an altar set; and Zhang, *The Qianlong Emperor: Treasures from the Forbidden City*, no. 20, pp. 56–7, the base of a magnificent case containing the sutra, *Commendation of Sakyamuni*.

A close-up photograph of a ceramic tile featuring a complex, repeating floral or scrollwork pattern. The design is rendered in shades of green, yellow, and brown against a dark background. The pattern consists of stylized, swirling motifs that resemble acanthus leaves or scrolls. The colors are vibrant, with the green and yellow appearing to have a slight sheen, while the brown areas are more matte. The overall effect is one of intricate craftsmanship and traditional aesthetic.

ceramic





17

A good pottery wine vessel

Warring States period

Height: 11 in, 28 cm

with a depressed globular body, supported on a flat base, a long, waisted neck swelling to a bulbous mouth, and a conical rim. The charcoal-grey pottery has distinct wheel marks and the shoulder is incised with three bands of triangles and one of scrolls.

This dating is consistent with Oxford Authentication's report C106r3.

This object relates closely to bronze vessels of the same form: see, for example, So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, fig. 131, p. 71.

A lacquered pottery jar of this shape is illustrated in Wang, *Han Civilization*, no. 183. See also Krah, *Chinese Ceramics from the Meiyintang Collection*, Vol. One, fig. 12, pp. 40–1, for a related pottery *dou*; and Munsterberg, *Dragons in Chinese Art*, no. 13, p. 21, from the Eugene Fuller Memorial Collection in the Seattle Art Museum.

18

A rare glazed pottery censer

Eastern Han dynasty

Height: 6½ in, 16.5 cm

of cylindrical section, with a convex base, supported on three cabriole legs. The vessel is decorated with horizontal grooved bands around the top, middle and base. The legs are decorated with simple human faces: incised brows over almond-shaped eyes, and small noses and mouths. Apart from the tips of the feet, the red earthenware is covered with a thin glaze, with a thicker, deeper green, finely crackled glaze on the outside. The base bears the remains of three spurs.

This dating is consistent with Oxford Authentication's report C206g40.

Vessels of this shape are usually found with legs in the form of crouching bears: this example is rare because of the human faces. A Western Han painted pottery example illustrated in *Huanghe Wenming Zhan*, no. 77, p. 104, excavated in 1984 at Pingshuo, Shanxi province, and now in the collection of the Pingshuo Archaeological Working Team, also appears to have human-face decoration to the legs.



19

A fine and rare glazed pottery jar

Northern Qi dynasty

Height: 4½ in, 11.5 cm

well potted, the sides rise from an almost flat base to a well-rounded shoulder, curve inwards to a flaring neck and terminate in an everted lip. The brick-red earthenware body is covered with two layers of finely crackled brownish-amber glaze.

This dating is consistent with Oxford Authentication's report C107b40.

This elegant vessel is a rare precursor to the more fully rounded jars of the Tang dynasty. For a related example, see *Zhongguo Wenwu Jinghua Da Quan* (Ceramics volume), no. 398.

20

A fine, small Yueyao chicken-headed ewer

Southern dynasties

Height: 5½ in, 14 cm

the globular body rises from a flat base to a waisted neck and a cup-shaped mouth. A loop handle joins the shoulder to the mouth, terminating in simple grooved decoration, and the closed spout is formed as a chicken's head with large eyes and a tall crest. The body is decorated with lightly incised, overlapping leaves above a deeply incised horizontal groove. A thin, finely crackled pale green glaze covers the vessel, stopping just short of the base that reveals the grey stoneware body.

This dating is consistent with Oxford Authentication's report P205m3.

The incising and shape of this ewer characterise it as a product of the Southern Dynasties, rather than the more frequently found vessels of the Eastern Jin dynasty: see, for example, Krah, *Chinese Ceramics from the Meiyintang Collection*, Vol. One, nos. 149 and 150, p. 94. In *A Dictionary of Chinese Ceramics*, Wang notes (p. 61) that "During the Southern Dynasties and Sui dynasty, the body became elongated, the loop of the handle rose to a height above that of the mouth and the chicken head acquired a tubular beak."

For very similar, larger examples, see Kuo, *Born of Earth and Fire: Chinese Ceramics from the Scheinman Collection*, no. 24, p. 51; *Porcelain of the Jin and Tang Dynasties: The Complete Collection of Treasures of the Palace Museum*, no. 54, p. 59; and *Zhongguo Wenwu Jinghua Da Quan* (Ceramics volume), no. 129, p. 216, in the collection of the Shanghai Museum.

Note also a covered jar with similar lotus decoration in Watt *et al*, *China: Dawn of a Golden Age, 200–750 AD*, no. 110, p. 204, where Watt remarks: "The lotus motif is common in the pottery of the Southern Dynasties (420–589). Its popularity in South China did not necessarily result from the influence of Buddhist art. Frequently, it is referred to in folk songs of the Wu area in south-eastern China at this time, where it is used as a pun for 'love' – the characters for 'lotus' and 'love' being homophonic. The lotus was also, of course, an economic plant for this part of China."





21

A rare glazed pottery lamp

Northern Qi dynasty

Height: 5 $\frac{7}{8}$ in, 15 cm

in the form of a muscular male figure kneeling on a domed base, applied with a band of moulded lotus lappets, and supporting a dish, also applied with lappets moulded with plants, on his head. The figure is modelled with a large, round face with a furrowed brow, oval eyes, a snub nose, high cheekbones and pendulous earlobes; his shoulders are hunched to support the weight of the vessel, and he has muscular arms and short legs. He wears a cloth tied low about his waist. With the exception of the base that reveals the reddish earthenware body, the vessel is covered with a deep olive-green glaze.

This dating is consistent with Oxford Authentication's report C206f40.

Such supporters, of Central Asian or Indian origin, are typical of Chinese sculpture of the second half of the sixth century: see, for example, an ivory pedestal base in the collection of the Cleveland Museum of Art, illustrated in Watson, *Chinese Ivories from the Shang to the Qing*, no. 11, p. 12.

The *appliqué* decoration relates to that found on pottery from the tomb of Lou Rui (died AD 570), examples of which can be found in Watt *et al*, *China: Dawn of a Golden Age, 200–750 AD*, nos. 139–41, pp. 244–5.

Note also a pedestal in the collection of the Metropolitan Museum of Art, New York, with a similar base and top, illustrated in Cox, *The Book of Pottery and Porcelain*, Vol. 1, pl. 27 (top right); and a related lamp with a human figure supporter in Rogers, "Chinese Ceramics in the Matsuoka Museum of Art", Part 1, fig. 18, p. 78.





A good painted pottery figure of a male attendant

Tang dynasty, 7th or 8th century

Height: 25½ in, 64.8 cm

probably a groom, the foreign man stands, with one arm raised, on a shaped pottery base. His head is well modelled with large brows over bulging eyes, a big nose, a luxuriant, carved beard, and incised hair drawn up and tied with a cloth (*putou*). He wears a thick, round-necked green coat, tied at the waist, with padded shoulders and split sides revealing trousers and boots. The grey earthenware body bears extensive remains of original pigments.

This dating is consistent with Oxford Authentication's report C102p4.

For similar figures, see *Catalogue of Selected Pottery Treasures from Xi'an*, no. 58, p. 90, described as a "Foreigner from the West Leading a Camel" and excavated in 1955 from the tomb, dated AD 745, of Lady Song, the wife of Lei Feijun, Hanfu village, Hansenzhai, Xincheng county, Xi'an, and now in the collection of the National Museum of Shaanxi History; Dubosc, *Exhibition of Chinese Art*, no. 309, in the collection of the Museum für Ostasiatische Kunst, Cologne; Medley, *T'ang Pottery and Porcelain*, pl. 49, p. 56, in the collection of the Victoria and Albert Museum; and *Treasures of Chang'an: Capital of the Silk Road*, no. 50, pp. 150–1, unearthed in 1985 from Sanyuan county, and now in the collection of Shaanxi Historical Museum. Note also a pottery head of a foreigner, with similar facial features and carved beard, from the tomb of Princess Yongtai (died AD 701), who was the granddaughter of Emperor Gaozong and Empress Wu Zetian, illustrated in Zou, *The Land Within the Passes: A History of Xian*, no. 243, p. 150.





23

A fine *sancai*-glazed pottery cup

Tang dynasty

Height: 2½ in, 6.3 cm

supported on a well-cut, spreading foot with a bevelled edge and a concave base, the sides of the U-shaped cup flare at the mouth. The inside is covered with splashed green, amber and cream glazes, and the outside with an amber glaze, stopping just short of the foot where the pale buff pottery is revealed.

For similar examples, see *The Charles B. Hoyt Collection*, no. 168; Egami, *Three-Colour Ware*, no. 35, p. 48; Wong and Ng, *Chinese Ceramic Tea Vessels: The K. S. Lo Collection*, Flagstaff House Museum of Teaware, no. 8, p. 72; and Young, *Early Chinese Ceramics from New York State Museums*, no. 22, p. 64.



24

An unusual *sancai*-glazed pottery pilgrim flask

Tang dynasty

Height: 6 in, 15.1 cm

supported on a solid, spreading elliptical-section foot with a slightly concave base, the sides flare to a well-rounded shoulder, set with two looped, leaf-shaped handles, rise to a waisted neck and terminate in a thickened conical rim. The sides are crisply moulded with a dense scrolling leaf pattern. Apart from the base that reveals the buff pottery earthenware, the vessel is covered with splashed amber, green and cream glazes.

This dating is consistent with Oxford Authentication's report C106w22.

The non-Chinese scrolling leaf decoration on this vessel is particularly unusual. For examples with similar decoration, see Hasebe *et al*, *Tang Pottery and Porcelain*, no. 75, fig. 1, p. 101; and Trubner, "The Arts of the T'ang Dynasty", no. 189. Note also a group of pilgrim flasks with various designs, from the collection of the British Museum, illustrated in Krahl, "A New Look at the Development of Chinese Ceramics", fig. 2.



25

A fine *sancai*-glazed pottery figure of an armoured warrior

Tang dynasty, 7th or 8th century
Height: 18 in, 45.7 cm

standing on a shaped pottery base splashed with amber, cream and green glazes; his left hand is on his hip and his right, forming a fist, is held in front of him. He wears an armoured tunic, tied at the waist and with a pleated hem, decorated with well-controlled amber, cream and green glazes, over a long robe and amber-glazed boots. His unglazed head is well modelled, with bushy brows over large eyes, a moustache and a neat beard, and he wears a tightly fitting helmet, all in black pigment.

Formerly in the Bernheimer collection.

This dating is consistent with Oxford Authentication's report C107f54.

For related figures, see Egami, *Three-Colour Ware*, no. 19, p. 39; Niigata Prefectural Museum of History, *Three-color Ware of the Tang Dynasty: The Henan Province Discoveries*, no. 39, p. 64, excavated from the tomb of Zhang Zizhong (dated AD 703), Yanshi, and now in the collection of Yanshi Shengcheng Museum; and *Zhongguo Wenwu Jinghua Da Quan* (Ceramics volume), no. 466, in the collection of the Henan Provincial Museum.



26

A pair of small qingbai dishes

Northern Song dynasty, 11th–12th centuries
Diameter: 4¼ in, 10.7 cm

each is finely potted in the form of a chrysanthemum flower with twelve slightly concave petals, forming the sides, rising from a flat foot with a recessed base. Apart from the bases that reveal the fine white body burnt slightly in the firing, the dishes are covered with a transparent, blue-tinged glaze.

This form appears to be based on a bronze prototype of the Tang dynasty: see, for example, *Bronze Articles for Daily Use: The Complete Collection of Treasures of the Palace Museum*, no. 154, p. 176.

A group of five dishes with foliate rims, dated Northern Song (AD 1118), are illustrated in Peng, *Dated Qingbai Wares of the Song and Yuan Dynasties*, no. 30, p. 53.

For similar examples, see Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, no. 546, p. 168; Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, nos. 29 and 30, pp. 76–7, in the collection of the Victoria and Albert Museum, and nos. 31 and 32, pp. 78–9, formerly in the Oppenheim collection and now in the British Museum; and *Porcelain of the Song Dynasty (II): The Complete Collection of Treasures of the*

Palace Museum, no. 161, p. 177. Note also a pair of Yaozhou dishes of the same form in Nishida, *The Colors and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics, and Metalwares*, no. 12.

This form is also found in lacquer: see, for example, Gray, “The Arts of the Sung Dynasty”, no. 11, pl. 11, in the collection of the Cernuschi Museum, Paris.

27

A rare qingbai dish

Southern Song to Yuan dynasty
Diameter: 7¾ in, 19.7 cm

supported on a broad, tapering, solid foot, the gently rounded sides flare to a narrow, everted foliate rim. The well is incised with a lotus medallion enclosed by a broad frieze containing an Immortal, carrying a *hu* sceptre and wearing voluminous robes, a tortoise and a crane, all separated by clouds. Around the rim is a border of stylised scrolling clouds, interrupted by the halo of the Daoist Immortal. Except for the base that reveals the white body, the vessel is covered with a transparent blue-tinged glaze.

This dating is consistent with report 3964TE33.

For very similar dishes, incised with the same motifs, see Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, no. 35, pp. 84–5, from the Avery Brundage Collection in the Asian Art Museum of San Francisco; and Wang, Scott and Chen, *Serene Pleasure: The Jinglexuan Collection of Chinese Ceramics*, no. 9, p. 36, dated Southern Song, where it is noted that “The carving is remarkable for its fluent, expressive lines, as well as a spontaneous manner. Motifs like the crane and the tortoise were symbols for longevity or immortality. In pictorial design, they were often seen grouped with Daoist figures represented here by the figure with the halo.”





28

A Jizhou stoneware bowl

Southern Song dynasty
Diameter: 4½ in, 11.5 cm

with flaring, almost conical sides, rounding towards the rim, the bowl is supported on a tapering foot with a shallow convex base; the mouth is slightly thickened on the interior. The vessel is covered with a caramel glaze, stopping short of the foot to reveal the grey body slightly burnt in the firing, and a chocolate-brown glaze. A branch of flowering prunus and the moon amid clouds are freely painted in buff on the interior.

This dating is consistent with Oxford Authentication's report P206f41.

According to Krah in *Chinese Ceramics from the Meiyintang Collection*, Vol. One, p. 278, this motif "probably alludes to a line from Chen Yuyi (AD 1090–1131), one

of the followers of the Jiangxi school of poets, which evokes the shadows of prunus blossoms by moonlight in a night laden with their fragrance."

For similar examples, see He, *Chinese Ceramics: The New Standard Guide*, no. 301, p. 164; Hobson, *The Eumorfopoulos Collection*, Vol. Two, no. B239, pl. LIX, and nos. B240 and 241, pl. LX; Medley, *Yüan Porcelain & Stoneware*, pl. 118a, in the collection of the Victoria and Albert Museum; Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, no. 94, pp. 237–8; *Porcelain of the Song Dynasty (II): The Complete Collection of Treasures of the Palace Museum*, no. 230, p. 252; and Valenstein, *A Handbook of Chinese Ceramics*, no. 112, p. 116.



29

A very rare building-shaped Northern blackware pillow

Jin dynasty

Length: 8 in, 20.3 cm

the rectangular-section base is modelled as a pavilion, with a convex roof with upturned ends forming the headrest. The building has moulded slab walls pierced with quatrefoil, square and moon windows and two arched doorways leading to a central, tile-roofed pavilion. The main roof is simply decorated with an impressed design of four abstract blossoms. Apart from the base and one side of the roof that reveal the grey body, the pillow is covered with a chocolate-brown glaze.

This dating is consistent with Oxford Authentication's report P206g23.

Such pillows are extremely rare and are usually found in white porcelain or *qingbai* ware: see, for example, Wang, *A Dictionary of Chinese Ceramics*, p. 70, for a white porcelain pillow in the collection of the

Shanghai Museum, dated Five Dynasties or Northern Song, and for an elaborate Yuan *qingbai* example, modelled after the "Guanghan Palace in the Moon", in the collection of the Datong Municipal Museum. Wang notes that "This type of pillow, first appearing in the Five Dynasties, evolved from the box-shaped pillow, with a building as a stand for the head rest." Pierson illustrates another Yuan *qingbai* example with a dramatic scene in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, no. 126, pp. 226–7.

A white porcelain pillow with decoration more akin to that on our Northern blackware example is illustrated by Gray in *Sung Porcelain and Stoneware*, pl. 59, p. 79, from the Eumorfopoulos collection and now in the British Museum.

Note also a glazed earthenware Tang example in the form of a very simple building in Hobson, *The Eumorfopoulos Collection*, Vol. One, no. 363, pl. LXI.



30

A fine, large Junyao bowl

Northern Song or Jin dynasty

Diameter: 8½ in, 22 cm

supported on a straight foot, the almost conical sides straighten and contract slightly towards the mouth. Apart from the foot rim and a circular ring on the convex base, the bowl is covered with a thick, milky sky-blue glaze, draining from the rim.

This dating is consistent with Oxford Authentication's report P206g50.

The glazed base, simple, elegant shape with a wide mouth and a small foot, and the sides contracting towards the mouth, attest to a Northern Song or Jin date for this piece.

For similar examples, see Bosch Reitz, *Catalogue of an Exhibition of Early Chinese Pottery and Sculpture*, nos. 129 and 131; Dubosc, *Exhibition of Chinese Art*, no. 480, from the Barlow collection; Gardner Neill, *The Communion of Scholars: Chinese Art at Yale*, no. 32, p. 78; Hobson, *The Eumorfopoulos Collection*, Vol. Two, no. B74, pl. XXI; Krah, *Chinese Ceramics from the Meiyintang Collection*, Vol. One, no. 387, pp. 220–1, formerly in the Edward T. Chow collection; and Yeung, *Ceramic Finds from Henan*, no. 59, p. 88, excavated from the Juntai Kiln site, Yuzhou, in 1974.





31

A good Longquan celadon box and cover

Southern Song dynasty
Diameter: 3 $\frac{3}{4}$ in, 9.2 cm

heavily potted and of circular, domed form with slightly incurving sides and a flat base. The top is impressed with a medallion of a large chrysanthemum blossom on a leafy stem. Apart from the rims and the base that reveal the grey stoneware burnt in the firing, the vessel is covered inside and out with a good bluish-green glaze with dense minute bubbles.

Formerly in the collection of Mr and Mrs Eugene Bernat.

Exhibited: Boston Museum of Fine Arts, *Loan Exhibition*, 1947, no. 91; and Currier Gallery of Art, *Chinese Ceramics of the Song Dynasty*, 1959, no. 35.

Similar examples are illustrated in Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, no. 130, p. 59; Hobson, Rackham and King, *Chinese Ceramics in Private Collections*, fig. 111, p. 54, in the Oppenheim collection; Krahl, *Chinese*

Ceramics from the Meiyintang Collection, Vol. One, no. 548, pp. 292–3; Rinaldi, *Ceramics in Scholarly Taste*, no. 61, p. 84; and Trubner, "Chinese Ceramics from the Prehistoric Period through Chi'en Lung", no. 157.



32

A Longquan celadon stem cup

Yuan to early Ming dynasty,
circa 1300–1400
Diameter: 4 $\frac{3}{4}$ in, 12 cm

heavily potted, the broad cup has well-rounded sides and an everted rim, and is supported on a partly hollowed, spreading stem imitating a section of bamboo. The interior sides of the cup are lightly impressed with a simple flower and leaf scroll. With the exception of the foot rim that has burnt brick-red in the firing, the vessel is covered with a green glaze.

Exhibited: Spink, *The George de Menasce Collection*, Part I, no. 63.

For similar examples, see Ayers, *The Chinese Porcelain Collection of Marie Vergottis*, no. 9, p. 30; *The Charles B. Hoyt Collection*, no. 227; Harrison-Hall, *Ming Ceramics in the British Museum*, nos. 16:3–5, pp. 463–4; *Illustrated Catalogue of Tokyo National Museum, Chinese Ceramics II*, no. 20; Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. One, no. 578, p. 307; and McMeekin and Myrtle, *Chinese Ceramics*, no. 59, pl. 15.

33

A good Longquan celadon washer

Yuan dynasty

Diameter: $3\frac{1}{8}$ in, 7.9 cm

supported on a tapered foot ring, the gently rounded sides flare to a constricted neck; the base has a point in the centre. The interior is applied with two moulded fish. Apart from the fish and the base, which have burnt brick-red in the firing, the vessel is covered with a light green glaze with dense minute bubbles. The base is painted in ink with the character *Zhu* (a surname).

Twin fish are symbolic of marital happiness and here they seem to swim in a pale green sea.

For similar examples, see Bosch Reitz, *Catalogue of an Exhibition of Early Chinese Pottery and Sculpture*, no. 279, in the collection of the Metropolitan Museum of Art, New York, also illustrated in Lee and Ho, *Chinese Art Under the Mongols: The Yüan Dynasty (1279–1368)*, no. 74; *The Splendor of Chinese Celadons*, no. 117, pp. 184–5; and Wang, Scott and Chen, *Serene Pleasure: The Jinglexuan Collection of Chinese Ceramics*, no. 57, p. 65.



34

An unusual Longquan celadon cup

Yuan dynasty

Diameter: $2\frac{7}{8}$ in, 7.3 cm

standing on a tall, circular foot with a recessed base, the deep octagonal cup has flaring sides applied with the Eight Immortals left in the biscuit and burnt brick-red. The cup is covered with a deep olive-green glaze, with dense minute bubbles, and the foot with a white slip.

Exhibited: Spink, *The George de Menasce Collection*, Part II, no. 232, illustrated p. 11.

For cups with biscuit panels on the sides, see Chen, *Terre de Neige, de Glace, et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet*, no. 44, p. 85; and Zhu, *Celadons from Longquan Kilns*, no. 195, p. 215. Note also a related stem cup, formerly in the Menasce collection, illustrated in Medley, *Yüan Porcelain & Stoneware*, pl. 67. Such decoration is often found on vases: see, for example, *Illustrated Catalogue of Tokyo National Museum, Chinese Ceramics II*, no. 23; and Medley, *ibid*, pl. 66, in the collection of the Percival David Foundation.







35

A pair of rare, partly glazed pottery figures of soldiers

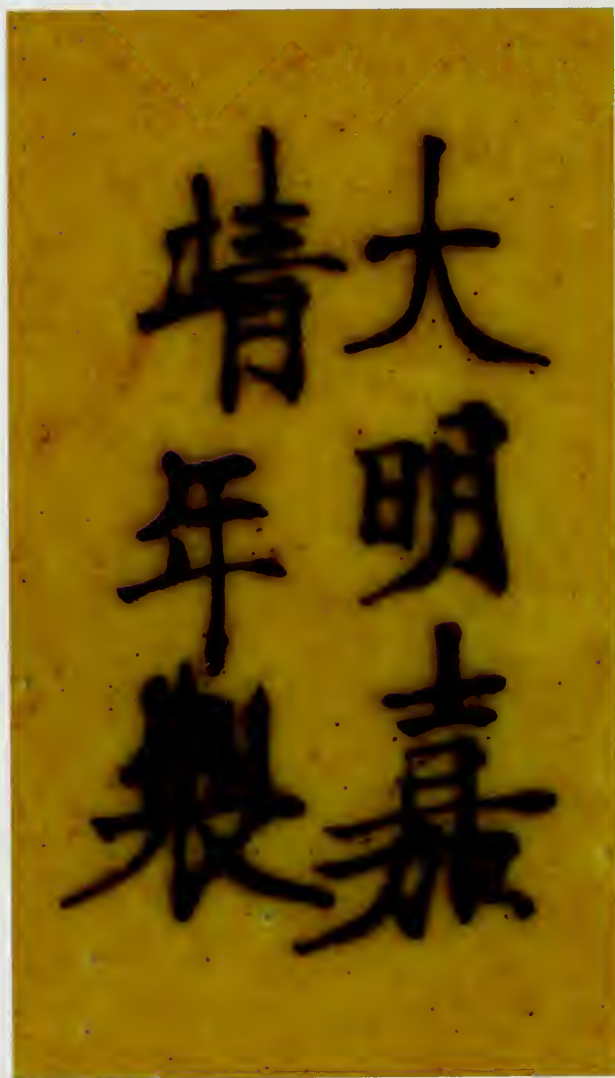
Ming dynasty

Height: 12½ in, 31.7 cm

standing on rectangular pottery bases and holding large circular shields in both hands. They wear amber-glazed armoured tunics, tied at the waist and neck, over knee-length boots glazed deep brown, and helmets with the remains of bright red pigment. Their unglazed buff earthenware faces are turned towards each other and their features are well carved. The shields, also bearing original pigments, are decorated with large lion masks, with curling manes, incised brows over piercing eyes, large noses and wide mouths with protruding fangs.

This dating is consistent with Oxford Authentication's reports C107f55 and C107f56.

It is most unusual to find Ming figures of soldiers holding large shields, although so-called guards of honour have been found in Ming tombs: see, for example, Zhou, *Search for the Scattered Treasures – Masterpieces of the Collections in National Museum of the Shaanxi History*, p. 67, excavated in 1986 from the tomb of Zhu Gongdu at Weiqu, Changan county, Shaanxi province.



36

A fine and rare porcelain dish

Jiajing mark and period

Diameter: 5¼ in, 13.3 cm

the shallow dish has well-rounded sides and is supported on a broad, short foot. The interior is decorated with a medallion of two five-clawed, scaly dragons confronting a flaming pearl, and the exterior sides with two similar, running dragons. The decoration is incised and picked out in green enamels on a mustard-yellow ground. The base is painted under the glaze in brown with the six-character mark of the Jiajing Emperor, and of the period.

Formerly in the collection of Professor Lynne Reid, Harvard.

This type of decoration is found on ceramics of the Jiajing period but appears to be rare on such a dish.

For similarly decorated bowls, see Ayers, Medley and Wood, *Iron in the Fire, The Chinese Potters' Exploration of Iron Oxide Glazes: an exhibition held at the Ashmolean Museum, Oxford*, no. 61, p. 63; Lion-Goldschmidt, *Ming Porcelain*, pl. 144, p. 163, where it is noted that the "yellow-and-green" series appeared at the end of the fifteenth century and continued under Jiajing; and Valenstein, *Ming Porcelains: A Retrospective*, no. 53, p. 81. Harrison-Hall illustrates a related dish in *Ming Ceramics in the British Museum*, no. 9:85, p. 252. Note also a tile, dated circa 1500, in Medley, *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, no. 703, pl. 1.





37

A very fine porcelain box and cover

Jiajing mark and period

Width: 11¼ in, 29.8 cm

heavily potted and of octagonal section with a straight foot rim and a slightly domed cover. The top is painted in deep underglaze blue with two peacocks and five pairs of other birds beneath a large peach tree, with flowering peony, *lingzhi* fungus and a fantastical rock. Each of the sixteen facets of the sides of the box and cover is similarly painted with a pair of birds and either peach or peony, emerging from rocks, and the rims with sprigs of peach alternating with *lingzhi* fungus. The base is painted with the six-character mark of the Jiajing Emperor, and of the period.

For similar boxes, see Hobson, *The Eumorfopoulos Collection*, Vol. Four, no. D26, pl. III, now in the collection of the Victoria and Albert Museum; *Illustrated Catalogue of Tokyo National Museum, Chinese Ceramics II*, no. 98; and Valenstein, *A Handbook of Chinese Ceramics*, no. 167, pp. 170–1, in the collection of the Metropolitan Museum of Art, New York.





38

A fine and rare porcelain jar

Jiajing mark and period

Height: 5 $\frac{7}{8}$ in, 14.9 cm

with eight subtly lobed sides flaring steeply, then curving inwards to a thickened shoulder, where the lobing stops, and terminating in a waisted neck. The vessel is boldly painted in inky underglaze blue with a lotus-lappet band around the foot, and each lobe with a three-peaked mountain amid crested waves, from which emerges twisting, leafy *lingzhi* fungus, surmounted by a medallion and clouds. The eight medallions are decorated with different auspicious symbols: a constellation, pine, grain, fire, a dragon, bronze sacrificial cups, a mountain, and, possibly, waterweed. A classic scroll encircles the shoulder. The six-character mark of the Jiajing Emperor is painted in underglaze blue on the base, and of the period.

This form is typical of the sixteenth century: see, for example, Harrison-Hall, *Ming Ceramics in the British Museum*, no. 9:46, p. 235. However, this particular jar with its combination of superb blue, auspicious decoration pertinent to the Daoist beliefs of the Jiajing Emperor, and subtle lobing, is a superior and rare product of the period.





39

A fine porcelain jar and cover

Chongzhen period

Height: 7½ in, 19 cm

of elegant ovoid form with gently swelling sides rising from a spreading foot ring and terminating in a tapering unglazed neck. The sides are freely painted in shades of underglaze blue with a continuous tree-strewn landscape showing a scholar sitting in a pavilion watching a river, while a servant cleans with a broom; a waterfall tumbles through overhanging rocks and on the opposite bank are thatched buildings. The shoulder is encircled by a notched band. The gently domed cover is painted with a similar river landscape, in which a solitary pavilion stands, and with sprays of flowers to the sides.

A very similar example is illustrated in Garner, *Oriental Blue and White*, pl. 69a. Note also a similarly decorated vase in Fong and Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, pl. 286, p. 504.

40

A porcelain ewer and cover

17th century

Height: 6½ in, 16.5 cm

with an ovoid body terminating in a straight neck, a curved spout, a high handle and a drop-in cover surmounted by an onion knob. The sides are painted in shades of underglaze blue with two scenes, each depicting a scholar-official and two servants on a terrace, beneath a band of overlapping petals around the shoulder. In one scene a servant presents a vase filled with halberds, and in the other a servant approaches the scholar with a pile of books. The neck is painted with scrolling blossoms, the handle with a bold floral design, the spout, issuing from the mouth of a fierce animal, with flames, and the cover with petal bands.

The motif of three halberds in a vase represents the rebus *Pingsheng sanji* (May you rise three ranks at one time), a wish for rapid promotion in the Civil Service. For a brush pot painted with a similar scene, see Butler, Medley and Little, *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, no. 42, pp. 84–5.

This rare form was found in the Hatcher Junk (1643–6), and in *The Hatcher Porcelain Cargoes: The Complete Record*, Sheaf and Kilburn illustrate a similar vessel as pl. 90, p. 64, and note that it is a shape not previously seen in Ming wares.





41

Two similar porcelain ewers and covers

Kangxi period

Height: 5 $\frac{3}{8}$ and 5 $\frac{1}{2}$ in, 13.7 and 14 cm

with elegant pear-shaped bodies rising from splayed feet, flaring necks, curved spouts and high handles, and surmounted by domed covers. Each vessel is painted in good underglaze blue with two Long Elizas to each side, one of whom smells a flower picked from a *jardinière* on a stand between them, all above a band of six moulded lotus lappets, each containing a flower. The spouts and handles are decorated with clouds, and the necks with blossoms. One ewer has a chevron band around the shoulder. The covers are painted

with flowers, one with additional concentric bands below an onion knob and the other with a bud knob. The base of each is painted with the character *Yu* (Jade), found on good quality blue and white export porcelain of the Kangxi period.

For a similar single ewer, see Gabbert, *Chinesisches Porzellan*, no. 126, p. 66. Note also a dish illustrated in Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, no. 116, p. 115, with related decoration and a *Yu* mark on the base.



42

A pair of biscuit porcelain boys fitted with ormolu candleholders

The porcelain Qianlong and the ormolu
French, 19th century
Width: 7½ in, 19 cm

the boys are seated with happy expressions to their faces, which have almond-shaped eyes, small noses and laughing mouths open to reveal their teeth and tongues. They wear blue aprons, and bracelets and anklets, glazed coffee-brown on one boy. Their hair is dressed in two topknots, bearing remains of red pigment (one figure was fired without one of his topknots). They are fitted with ormolu bases in the form of rocks, with green-painted leaves, and candleholders modelled as leafy branches, also with some green-painted detail.

A pair of boys similarly mounted as candleholders, from the Bayerisches Nationalmuseum in Munich, is illustrated in Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, no. 365, p. 360. For figures of unmounted boys, see Gabbert, *Chinesisches Porzellan*, no. 361, p. 167; Howard, *The Choice of The Private Trader: The Private Market in Chinese Export Porcelain illustrated from the Hodroff collection*, no. 301, p. 254; and Sheaf and Kilburn, *The Hatcher Porcelain Cargoes: The Complete Record*, pl. 207, pp. 156–7, from the Geldermalsen (1752).



43

A fine porcelain saucer dish

Yongzheng mark and period

Diameter: 4½ in, 11.4 cm

supported on a broad foot rim and decorated in underglaze blue. The well is painted with a medallion of geometric fretwork surrounding two peaches, with four scrolling peaches above *lingzhi* fungus along the axes, and the exterior sides with a continuous frieze of similar fretwork with two alternating geometric designs between a key-fret band around the foot and a border of circles and C-scrolls around the mouth. The base is painted with the six-character mark of the Yongzheng Emperor, and of the period.

Formerly in a European private collection.

A very similar dish is illustrated in Frank, *Chinese Blue and White*, p. 79. Note also a pair of slightly larger dishes with the same decoration, but glazed in yellow and green, in Ayers, *The Baur Collection Geneva: Chinese Ceramics*, Vol. 4, nos. A579 and 580.



44

An enamel-decorated porcelain dish

Tianqi period

Length: 7 $\frac{3}{8}$ in, 18.8 cm

of lozenge form with scalloped sides and a brown-glazed rim, and supported on a slightly tapering lozenge-shaped foot. The interior is painted in iron-red, yellow, green and aubergine enamels with a *luohan* reading a book. The *luohan*, dressed in a long green robe, is seated on a fringed mat with an alms bowl and a water pot beside him, within a rock-strewn setting beside a fast-flowing river. The base is painted in underglaze blue with two characters, reading *Tianqi*.

A dish with the same mark on the base, but bearing a different figural design, is illustrated in *Porcelains in Polychrome and Contrasting Colours: The Complete Collection of Treasures of the Palace Museum*, no. 58, p. 63; and note a very similar example in Butler, Medley and Little, *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, no. 31, p. 69.



45

A small porcelain baluster vase

Kangxi period

Height: 4 $\frac{3}{4}$ in, 12.1 cm

with a globular body, a waisted neck and a wide mouth, and standing on a tall, spreading foot. The vase is painted in the *famille-verte* palette with three lively Buddhist lions above stiff leaves and beneath bands of circles and chevrons.





46

A pair of fine biscuit models of parrots

Kangxi period

Height: 9¼ in, 23.5 cm

seated on pierced and moulded rockwork bases. The parrots have small, protruding eyes, large hooked beaks, neatly folded wings and clawed feet. The birds are decorated on the biscuit with emerald-green, pale green and black enamels, and the bases with splashed yellow, green and aubergine enamels. With carved wood stands.

Formerly in the Yamanaka collection.

For similar examples, see Ayers, *The Chinese Porcelain Collection of Marie Vergottis*, nos. 70 and 71, pp. 94–5; du Boulay, *Chinese Porcelain: Pleasures and Treasures*, fig. 69; Hobson, *The Eumoriopoulos Collection*, Vol. Five, no. E136, pl. XXXIII; and Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, no. 218, p. 193.





47

A pair of porcelain vases

Kangxi period

Height: 11½ in, 29.3 cm

of hexagonal section with straight sides rising from flat bases, flat shoulders and flaring mouths, all decorated in the *famille-verte* palette. Beneath a cloud-lappet band, the sides of each vase are painted with two panels of elegant ladies, dressed in long robes and holding fans, in gardens; two panels of blossoming flowers, including pink and aster, emerging from fantastical rocks; and two panels of *Bo gu* (One Hundred Antiques), including vases filled with lotus and prunus, wrapped *qin*, books, incense burners and incense tool vases. The shoulders are decorated with floral scroll and the necks with floral sprays.

For a pair of very similar examples, see Gulland, *Chinese Porcelain*, Vol. One, nos. 322 and 323.

48

An unusual porcelain saucer dish

Kangxi period

Diameter: 6½ in, 16.5 cm

with rounded sides, a broad, tapering foot and a slightly recessed centre. The interior is incised with large clouds to the well and four slender, running dragons to the cavetto. Apart from the white rim and base, a soft copper-red glaze covers the saucer. The base is painted in underglaze blue with an apocryphal six-character Xuande mark.

For the Xuande inspiration of this dish, see du Boulay, *Christie's Pictorial History of Chinese Ceramics*, no. 4, p. 159.

A similar Kangxi dish with a kidney-bean red glaze and a Xuande apocryphal mark is illustrated in *Monochrome Porcelain: The Complete Collection of Treasures of the Palace Museum*, no. 20, p. 23. Note also a related dish, described as "pre-peachbloom" with a Xuande mark but probably Kangxi, in Ayers, "The 'Peachbloom' Wares of the Kangxi period (1662–1722)", figs. 21–3, in the Collections Baur, Geneva.





49

A pair of porcelain vases

Kangxi period

Height: 11 3/8 and 11 1/2 in, 29 and 29.2 cm

each of archaic bronze *gu* form with a spreading foot, flaring neck and slightly swollen waist. The vases are decorated with four registers of moulded, shaped panels painted in the *famille-verte* palette with alternating landscapes and flowers. The landscapes mostly include water and high mountains, and some have thatched pavilions or other buildings, bridges and boats; the flowers include peony, chrysanthemum, lotus, aster and camellia, and some are further decorated with birds or insects.

For a pair of related vases with figural decoration, see Gulland, *Chinese Porcelain*, Vol. One, nos. 310 and 311.

50

A biscuit porcelain box and cover

Kangxi period

4 in, 10.2 cm square

of square form supported on four bracket feet and painted in yellow, green, aubergine and black enamels on the biscuit with a total of five cartouches reserved against a diamond floral diaper. A vase and auspicious symbols fill the quatrefoil cartouche on the cover, and rectangular panels of aster blooms alternating with bowls of the Three Abundances (*San duo*: peach, pomegranate and finger citron) and other auspicious emblems decorate the sides.

Formerly in the collection of M. J. Coltman.

Such boxes and covers appear to be rare although this decoration is known on biscuit porcelain of the Kangxi period: see, for example, a model of a miniature table in *Chinesische Kunst*, no. 921.



51

An unusual porcelain vase (yanyan)

Kangxi period

Height: 18 1/4 in, 46 cm

rising from a spreading foot, the ovoid body turns inwards at the shoulder to a cylindrical neck and terminates in a trumpet mouth. The vase is painted in the *famille-verte* palette with two scenes taken from *Xixiang Ji* (The Romance of the West Chamber). The neck shows Yingying saying farewell to Scholar Zhang, who is going to the capital to take the Imperial Examinations (Act IV, Scene 3). The body depicts Scholar Zhang's dream (IV, 4). The two scenes are separated by a band of geometric scroll around the base of the neck and cartouches containing closed lozenges and artemisia leaves reserved against a diaper ground around the shoulder. (Restored hole to base.)

Xixiang Ji, one of China's best known dramas, was written by Wang Shifu (late thirteenth century) and the earliest complete, preserved edition dates from 1498.

The play is set in a monastery during the Tang dynasty. Madame Cui, a chancellor's widow, her daughter, Yingying, and Yingying's maid, Hongniang, are staying at the monastery when an impoverished student, Zhang Gong (Scholar Zhang) arrives. Scholar Zhang falls in love with Yingying, a match opposed by Madame Cui but prosecuted by Hongniang. When Madame Cui learns of the clandestine relationship, Scholar Zhang is sent to the capital to take the Imperial Examinations: if he passes, Madame Cui will consent to a marriage. After some further trials, he returns in glory and marries Yingying.

A *famille-verte* vase of the same shape depicting scenes from a drama is illustrated in *Porcelains in Polychrome and Contrasting Colours: The Complete Collection of Treasures of the Palace Museum*, no. 83, p. 91. Note also du Boulay, *The Taft Museum: Chinese Ceramics and Works of Art*, no. 1931.164, pp. 640–1, a *rouleau* vase depicting scenes from *Xixiang Ji*; and Kjellberg, *Svenska Ostindiska Compagnierns 1731–1813: Kryddor, Te, Porslin, Siden*, p. 242 (top left), a *rouleau* vase with the same dream scene.





52

A fine and rare porcelain washer

18th century

Length: 4¼ in, 10.7 cm

moulded in the form of two open *lingzhi* fungi with scalloped edges and scrolling interiors. The reverse is naturalistically rendered with overlapping layers. The vessel is completely covered with a white glaze.

Formerly in the Bahr collection.

For a related Qianlong mark and period vessel with a *Guan*-type glaze, see He, *Chinese Ceramics: The New Standard Guide*, no. 516, p. 274; and for another with a *Guan*-type glaze, dated Yongzheng, see Tam, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, no. 115.



53

A small porcelain gourd-form vase

18th century

Height: 3¾ in, 9.5 cm

in the form of three joined double gourds rising from a recessed base and ending in three separate spouts. A ribbon is tied around the narrow waist. The exterior is completely covered with a robin's-egg glaze.

A similar example is illustrated in Krah, *Chinese Ceramics from the Meiyintang Collection*, Vol. Two, no. 930, p. 254. Note also Tam, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, no. 154, in *blanc-de-Chine*; and Valenstein, *A Handbook of Chinese Ceramics*, no. 266, p. 262, with coloured glazes.

An unusual, tall *blanc-de-Chine* vase

17th/18th centuries

Height: 15¼ in, 38.8 cm

of square section with straight slab sides, tapering shoulders and a rounded lip; two animal-mask handles suspending loose rings are set high on the body. Apart from the foot that reveals the characteristic sugary paste, the vessel is covered with an ivory-white glaze.

It is rare to find such a tall, slender vase: most such vessels would collapse at some point during the production process.





55

A small Ge-type porcelain vase

18th century

Height: 3 $\frac{7}{8}$ in, 9.9 cm

heavily potted, the well-rounded, ovoid body rises from a recessed base to a broad shoulder and a waisted neck. The opaque grey glaze has an overall pronounced, dense crackle, leaving only the foot rim unglazed.

For very similar examples, see *China's Jingdezhen Porcelain through the Ages: Qing Dynasty*, pp. 248–9; and du Boulay, *The Taft Museum: Chinese Ceramics and Works of Art*, no. 1931.96, pp. 613–14.



56

A good Ge-type porcelain censer

17th/18th centuries

Height: 3 $\frac{1}{2}$ in, 8.9 cm

heavily potted and of bronze form with S-shaped sides rising from a short, tapering foot. The vessel is covered with an opaque pale grey glaze, widely crackled on the outside and finely crackled on the inside and base; the foot rim is covered with a brown wash.

For related examples, see Bushell, *Oriental Ceramic Art illustrated by examples from the collection of W. T. Walters*, fig. 233, p. 177; Honey, *Guide to the Later Chinese Porcelain Periods of K'ang Hsi, Yung Cheng, and Ch'ien Lung*, pl. 7c; and Li, *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, no. 1:29, p. 54.



57

A flambé-glazed porcelain meiping

Qianlong mark and period

Height: 7 $\frac{1}{8}$ in, 18.2 cm

of elegant shape with a very slightly spreading foot, a well-rounded, high shoulder, a narrow, waisted neck and a rolled lip. The vase is covered with thick, glossy milky-blue and claret-red glazes, the base with a thin, dappled-brown glaze and the foot rim with a brown wash. The base is painted with the six-character mark of the Qianlong Emperor, and of the period. (Restored cracks to neck.)

For similar examples, see Hobson, *The Eumorfopoulos Collection*, Vol. Five, no. E389, pl. LXVI; Honey, *Guide to the Later Chinese Porcelain Periods of K'ang Hsi, Yung Cheng, and Ch'ien Lung*, pl. 15b; Lu et al, *Qing Imperial Monochromes: The Zande Lou Collection*, no. 49, pp. 132–3; and Wang and Fan, *Selected Ceramics from the Collection of Mr & Mrs J. M. Hu*, no. 71, p. 108.



58

A fine and rare two-handled porcelain cup
18th century
Width: 4½ in, 11.5 cm

of U form and square section with canted corners, supported on a low, tapering foot and set with two geometric scrolling handles. The cup is exquisitely painted in the *famille-rose* palette with a hilly landscape in which boats sail on a lake crossed by a bridge, and thatched houses on stilts nestle beneath various trees. The interior is painted with four scattered blossoms. With a wood cover, pierced with four floral cartouches, inlaid in silver wire with stylised scrolling flowers, scrolls and circles, and surmounted by a jade knob worked in high relief as a leafy blossom.

See a Qianlong mark and period seal box and cover bearing similar landscape panels in *Chinese Antiquities from the Brian S. McElney Collection*, no. 107, p. 154; and a Qianlong square vase, also with related delicate landscapes, in *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, no. 124. Note also a pair of ruby-glazed Yongzheng mark and period cups with very similar scattered flower decoration to the interiors illustrated in Lu et al, *Qing Imperial Monochromes: The Zande Lou Collection*, no. 16, pp. 66–7.





59

A pair of fine and rare porcelain groups of monkeys

Qianlong period

Height: 5½ in, 13 cm

in the form of well-modelled, slightly different monkeys, seated on rockwork and holding hexagonal-section vases, on conforming stands, in their hands. The groups are painted in the *famille-rose* palette: the monkeys with fine cross-hatching representing fur, scroll ears, large round eyes and alert expressions to their faces; a fine gilt band ending in scrolls over their brows is their only ornament. The vases are decorated with blossoming peony and other flowers beneath pendent

leaf bands, with gilt diaper borders. The moulded rockwork bases are thickly enamelled in pink, blue and white.

For very similar examples, see Howard and Ayers, *China for the West: Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection*, no. 619, p. 594; and Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, nos. 82 and 83, pp. 176–7. Note also a pair of similar monkeys, without vases, in Godden, *Oriental Export Market Porcelain and its influence on European wares*, no. 170, p. 245.

乾隆年製
從

enamel & glass



60

An unusual painted enamel vase

Qianlong period

Height: 7¼ in, 18.3 cm

of archaic bronze *hu* form, the gently flaring rectangular-section body is supported on a low foot and terminates in a waisted neck set with two lug handles. The vessel is painted in the *famille-rose* palette with four shaped panels reserved against a rose-pink diaper ground. The cartouches are painted with delicate landscape panels, one of the larger with two elderly scholars discussing a book, and the other with an elderly gentleman, holding a gnarled sceptre, and a young attendant. The neck is decorated with archaistic scrolling dragon cartouches, the corners with further archaistic animal scroll, and the rims with bands of T-pattern. The interior and base are enameled turquoise.

A Qianlong mark and period painted enamel vase of this shape is illustrated in *Zhongguo Meishu Fenlei Quanjì: Zhongguo Jinyin Boli Falangqi Quanjì*, Vol. 6, no. 190, p. 125. Note also a large vase with related decoration in Liu, *Chinese Enamel Ware: Its History, Authentication and Conservation*, p. 75.

61

A fine and rare overlaid glass vase

18th century

Height: 10¾ in, 27.3 cm

supported on a slightly spreading foot ring, the globular body rises to a long, cylindrical neck. The snowflake ground is overlaid with a thick layer of ruby-red glass carved with two shaped panels: one with a phoenix perched on rock from which camellia, bamboo and *lingzhi* fungus grow, and the other with a small bird in the branches of a prunus tree, with leafy bamboo, and a small sprig of *lingzhi* fungus growing from a fantastical rock.

A jar and cover with similar decorative panels is illustrated in Hui and Lam, *Elegance and Radiance: Grandeur in Qing Glass, The Andrew K. F. Lee Collection*, no. 110, pp. 292–5. For related vases, see *Catalogue of the International Exhibition of Chinese Art*, 1935–6, no. 2757; Ho et al, *Splendour of the Qing Dynasty*, no. 287, p. 419; and *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, no. 208.





A fine *cloisonné* enamel vase

Early Ming dynasty

Height: 6½ in, 16.5 cm

supported on a conical foot with a gilt-bronze interior and rim, the elegant vase has a low, well-rounded body and a long, tapering neck terminating in a gilt-bronze stepped, conical mouth; two well-cast gilt-bronze lion-mask handles, suspending loose rings chased with scrolls, are applied to the neck. The vase is decorated in coloured enamels on a turquoise ground with scrolling lotus and prunus above a tomato-red petal band, and the foot with cloud scrolls.

A pear-shaped vase with very similar handles is illustrated in *Zhongguo Meishu Fenlei Quanji: Zhongguo Jinyin Boli Falangqi Quanji*, Vol. 5, no. 37, p. 32, and note also no. 24, p. 22, for a censer with a very similar floral design, dated early Ming.





63

A large cloisonné enamel censer (*fangding*)

Mid Ming dynasty

Height: 12¾ in, 32.4 cm

the rectangular-section vessel, supported on four shaped, blade-like legs, is set with two loop handles on the gilt-bronze flange rim and with eight notched vertical flanges, chased with interlocking T-pattern, to each corner and to the centre of each side. The turquoise ground of the censer is decorated in coloured enamels with a broad frieze of archaic *taotie* masks beneath a narrow frieze of confronting, archaic phoenixes. The slightly convex base is decorated with a quatrefoil panel of a *yin-yang* symbol enclosed by the Eight Trigrams on a yellow ground with borders of lapis-lazuli and tomato-red, all against a ground of scrolling

lotus and prunus. The legs are also enamelled with stylised dragon decoration and the loop handles with spirals and C-scrolls.

This imposing vessel is in the tradition of the revival of archaic bronze forms prevalent during the Song and Ming dynasties and popular among scholars and collectors of antiquities.

For similar examples, see Avitabile, *Die Ware aus dem Teufelsland: Chinesische und japanische Cloisonné- und Champlevé-Arbeiten von 1400 bis 1900*, no. 17, pp. 62–3; and Lin, *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern*, no. 13, p. 45.





64

A cloisonné enamel arrow vase

16th century

Height: 6 in, 15.2 cm

with a depressed globular body supported on a conical foot, a long, cylindrical neck and two lug handles, all enamelled in colours on a turquoise ground. The body is decorated with scrolling lotus between bands of stiff white petals, the neck with scrolling chrysanthemum above another white-petal band, the mouth with scrolling prunus and the handles with scrolling buds. Gilt cloud scrolls surround the foot.

Arrow vases are discussed in Lee, "Touhu: Three Millennia of the Chinese Arrow Vase and the Game of Pitch-Pot". For similar examples, see Avitabile, *Die Ware aus dem Teufelsland: Chinesische und japanische Cloisonné- und Champlevé-Arbeiten von 1400 bis 1900*, no. 6, p. 44; Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, no. 32; and *Metal-bodied Enamel Ware: The Complete Collection of Treasures of the Palace Museum*, no. 37, p. 39.



65

A cloisonné enamel vase

16th century

Height: 5 3/8 in, 13.8 cm

supported on a short, conical foot ring, the globular body rises to a long, tapering neck and terminates in a gilt-bronze everted mouth. The sides are decorated with four bands of scrolling chrysanthemum in white, yellow, tomato-red, dark green and lapis-lazuli enamels on a turquoise ground, above simple gilt scrolls to the foot.

For a censer with a similar design, see *Zhongguo Meishu Fenlei Quanji: Zhongguo Jinyin Boli Falangqi Quanji*, Vol. 5, no. 81, p. 69.



66

A rare *cloisonné* enamel box and cover

Late Ming dynasty

Diameter: 8 $\frac{3}{4}$ in, 21.3 cm

of conical form with a flat base and a slightly domed cover surmounted by a stepped knob. The sides are decorated in coloured enamels on a turquoise ground with continuous scrolling lotus above a band of lotus lappets. The cover is decorated with a similar lotus scroll between stiff petals around the knob and a narrow frieze of scrolling blossoms and *ruyi*-shaped clouds around the rim. The interior is painted with red enamel.

This form of box and cover would appear to be extremely rare and it is possible that it relates to Buddhist articles of the time.



67

A fine, large *cloisonné* enamel dish

Late Ming dynasty

Diameter: 16½ in, 41.9 cm

decorated in coloured enamels on a turquoise ground, the vessel is supported on a broad foot ring and has shallow, rounded sides terminating in a flange rim. The well bears a medallion of a lively *qilin* and a phoenix in flight above a fantastical rock, from which *lingzhi* fungus grows, all amid precious objects and clouds. The beasts are beautifully depicted: the *qilin* with a scaly body, hooves, flaming haunches, a bushy tail, a ridged spine, and a dragon's head with a single horn and a flowing mane; and the phoenix with various kinds of feathers, an elaborate tail and a long crest. The cavetto is decorated with shaped cartouches of *Bo gu* (One Hundred Antiques) alternating with blossoms, on a

ground of gilt scrolls, and the rim with a cloud border. Scrolling lotus decorates the base and exterior sides, with *ruyi*-shaped *cloisons* to the foot and gilt scrolls to the rim.

It is rare to find a phoenix paired with a *qilin*: the usual motif is to find a dragon and a phoenix. See, for example, a large dish in Brown, *Chinese Cloisonné: The Clague Collection*, pl. 19, pp. 54–5; and another in Till and Swart, *Antique Chinese Cloisonné*, no. 7, pp. 9–10. Brinker and Lutz illustrate a similar phoenix, from a *fanghu*, in *Chinese Cloisonné: The Pierre Uldry Collection*, no. 157.





68

A rare *cloisonné* enamel censer

16th century

Diameter: 5½ in, 14 cm

the compressed globular body rises from three conical feet, and the gilt-bronze mouth rim is set with two bridge handles. The turquoise ground is decorated in coloured enamels with continuous scrolling lotus to the sides, various blooms to the base, and chrysanthemum petals encircling the gilt-bronze tips of each foot.

This shallow, wide form of censer is unusual, and the handles set at acute angles are a rare feature: see, however, a bronze example in Chen, *Da Ming Xuande Lu Zonglun*, p. 83.



69

A fine *cloisonné* enamel censer

16th century

Diameter: 4½ in, 11.4 cm

rising from three conical legs with gilt-bronze tips, the globular vessel has a waisted neck and a gilt-bronze rim applied with two loop handles set at an angle. The censer is decorated in coloured enamels on a lapis-lazuli ground with continuous scrolling lotus beneath a cloud-lappet band.

For related vessels, see Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, nos. 57–9 and 61–2, none with the rare lapis-lazuli ground or handles of such exaggerated form. Note also a bronze censer with similar handles in Riddell, *Dated Chinese Antiquities 600–1650*, no. 121, p. 134.



70

A rare *cloisonné* enamel censer and cover

18th century

Height: 3½ in, 8.9 cm

the U-shaped censer has a slightly everted rim and is decorated in coloured enamels on a turquoise ground with scrolling lotus beneath a cloud-lappet band, and with a scrolling bloom to the base. The censer is set with two gilt-bronze upturned elephant-head handles, cast with curling trunks, long tusks, almond-shaped eyes and leaf-like ears, which are set into the enamel; it is supported on three similar elephant-head legs. The domed gilt-bronze cover, pierced with a design of bats amid clouds, is surmounted by a knob in the form of a recumbent elephant.

The leaf-like ears of the elephants' heads being set into the enamel in this manner is a very rare feature.

For related censers, see Avitabile, *Die Ware aus dem Teufelsland: Chinesische und japanische Cloisonné- und Champlevé-Arbeiten von 1400 bis 1900*, no. 20, pp. 66–7; Chen, *Enamel Ware in the Ming and Ch'ing Dynasties*, no. 18, p. 86; and Lin, *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern*, no. 17.



71

A small *cloisonné* enamel censer and cover
(*fangding*)

18th century

Height: 6¼ in, 17.2 cm

the slightly flaring, rectangular-section vessel stands on four gilt-bronze blade legs in the form of archaic monsters. The sides are decorated in coloured enamels on a turquoise ground with four archaic *taotie* masks; shaped gilt-bronze vertical flanges, chased with geometric scroll, are set at the four corners and divide each mask. The shorter sides are set with two loop handles decorated with archaic motifs and with *champlevé* enamel interlocking T-pattern to the edges. The domed cover has a reticulated quatrefoil cartouche to the centre surmounted by a cast Buddhist lion, resting a forepaw on a brocade ball, with chased details. Four scrolling blossoms decorate each corner of the cover, and a larger, more elaborate flower of the same form is enamelled on the base of the vessel.

For related vessels, see Lin, *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern*, no. 12, p. 44, and no. 16, p. 46.



72

A fine, small *cloisonné* enamel vase

Qianlong mark and period

Height: 4 in, 10.2 cm

standing on a straight foot ring, the broad, low globular body rises to a long, cylindrical neck. The sides are decorated in coloured enamels on a turquoise ground with scrolling lotus between a cloud-lappet band around the neck and simple scrolling blossoms around the foot. The gilt base is incised with the four-character mark of the Qianlong Emperor in a line, and of the period, with the commendation mark *Cong* (Follow or Obey) beneath.

Garner illustrates a related vessel of slightly different form in *Chinese and Japanese Cloisonné Enamels*, pl. 69A; and see another in Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, no. 285.

73

A pair of fine *cloisonné* enamel pricket candlesticks

Qianlong period

Height: 14½ in, 36.8 cm

with bell-shaped bases, knopped stems, wide central drip-pans, tapering cylindrical columns terminating in knobs, loose upper drip-pans, and spikes. Each is decorated overall in coloured enamels on a turquoise ground with lotus flowers on leafy stems, cloud-lappet bands around the foot, and five-petalled, leafy blossoms to the upper drip-pan, knob and base of the central drip-pan.

For similar candlesticks, see Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, nos. 193 and 194.





74

An unusual *cloisonné* enamel vase

18th century

Height: 5 $\frac{3}{8}$ in, 13.7 cm

supported on a short, straight foot ring, the vase has a broad, well-rounded shoulder, a spreading foot and a waisted neck terminating in an everted flange rim. The sides are decorated with three shaped cartouches, each containing a lotus bloom on a lapis-lazuli ground, reserved against a trellis ground, all between lotus-lappet and *ruyi*-lappet bands. The shoulder is encircled by a narrow frieze of simple scrolling flowers on a deep lilac ground, beneath scrolling lotus and cloud lappets.

A fine and rare *cloisonné* enamel table screen

17th/18th centuries

Height: 10 in, 25.4 cm

of rectangular form with a central panel depicting a Guardian-King decorated in coloured enamels on a lime-green ground. The King wears full armour over trousers and boots, and a peaked hat from which ribbons trail; he carries a sword in his right hand. His face is black and bears a stern expression, and he has a purple nose and a luxuriant beard. The panel is enclosed by an outer frieze decorated with *yin-yang* symbols, constellations, trigrams and clouds on a turquoise ground. With a wood stand.

This subject is extremely rare in *cloisonné* enamel and is more often found on porcelain screens of the Kangxi period.

For related *cloisonné* enamel table screens, see Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, nos. 170 and 171. Note also a painting of Marshal Wen, exhibiting similar characteristics to the figure on this table screen, in Little, *Taoism and the Arts of China*, no. 87, pp. 264–5.



76

A fine and rare cloisonné enamel vase

18th century

Height: 8¾ in, 22.3 cm

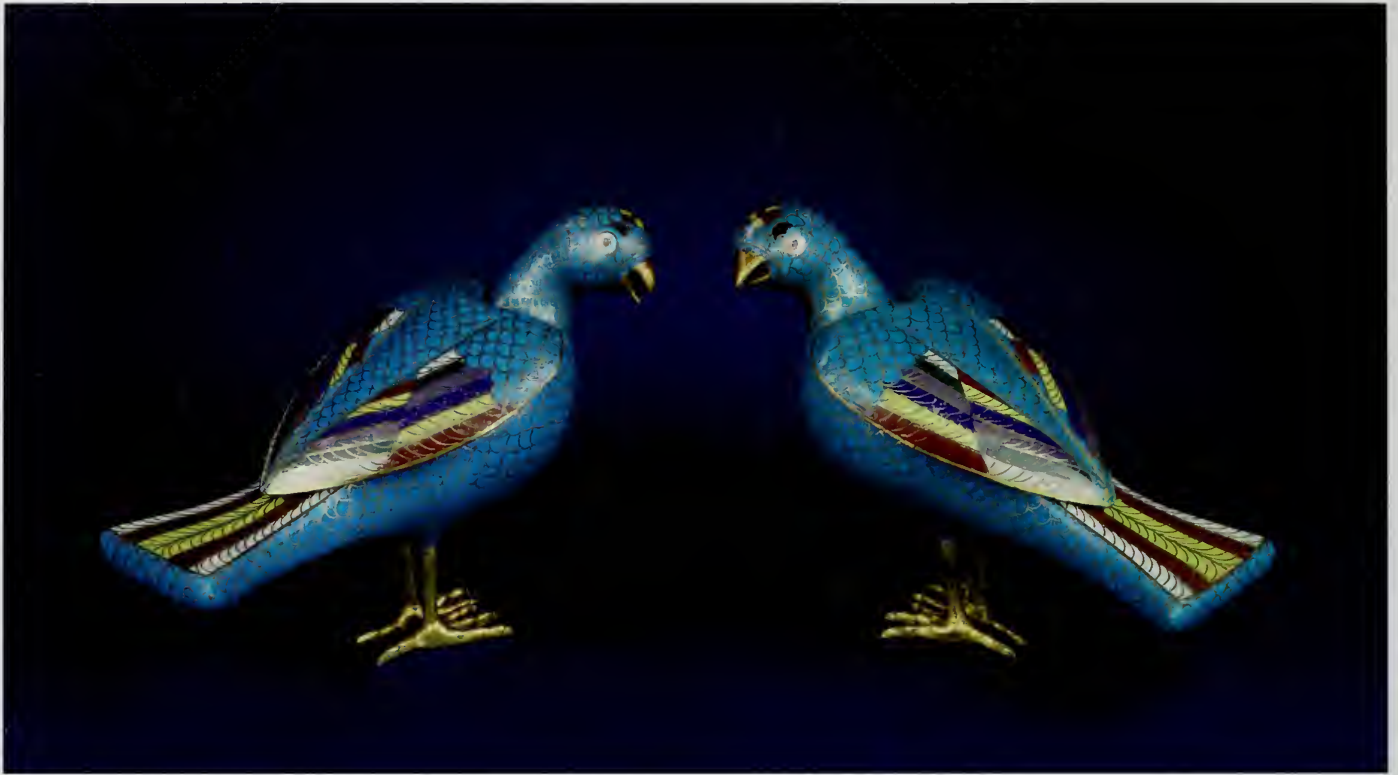
of rounded rectangular section, the oval body, supported on a spreading foot with a gilt-bronze base and rim, rises to a long neck and terminates in a thickened gilt-bronze rim. Two flat gilt-bronze handles, in the form of archaic scrolling phoenixes, are applied to the neck. The vase is decorated in coloured enamels with two elaborate phoenix roundels reserved against a diaper of pink rosettes within turquoise hexagons on a lapis-lazuli ground. The foot and shoulder are decorated with large *ruyi* lappets and the neck with upright banana leaves. With an old, silver-inlaid wood stand.

The phoenix imagery on this vase, together with the quality of the enamelling and the gilt-bronze handles, combine to make it a particularly fine and rare example.

For vessels with similar phoenix roundels, see Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, no. 239; and *Zhongguo Meishu Fenlei Quanji: Zhongguo Jinyin Boli Falangqi Quanji*, Vol. 6, no. 87, in the collection of the Palace Museum, Beijing.







77

A pair of *cloisonné* enamel models of birds

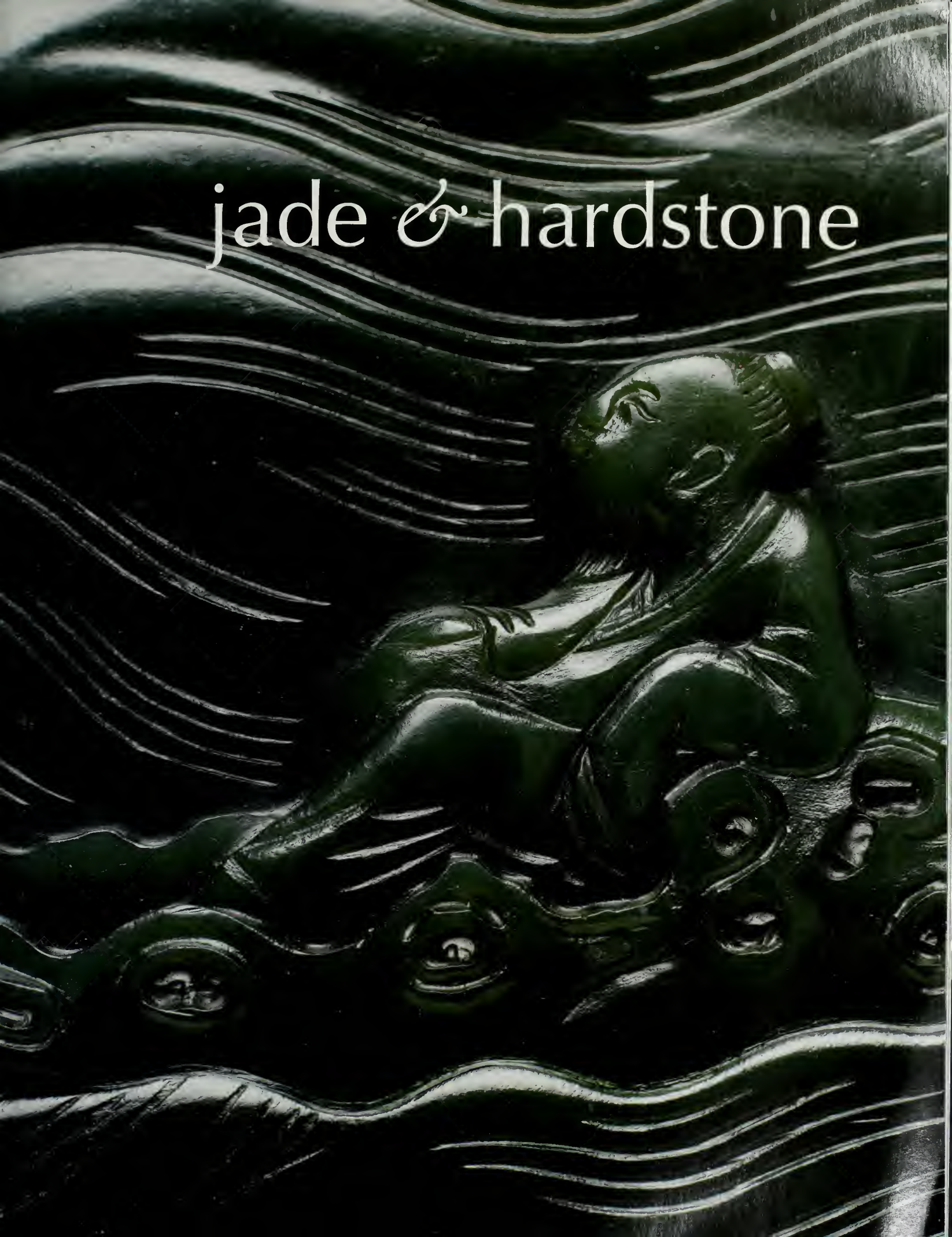
18th century

Length: 7 in, 17.8 cm

each has outspread wings, a flaring tail, a small head with round eyes and an open gilt beak, and gilt legs and feet. They have turquoise bodies with red chests, the wires representing feathers, and their wings and tails are decorated in addition with red, yellow, lapis-lazuli, green, white and lavender enamels.

Note a pair of similar pigeons in Howard, *A Tale of Three Cities Canton, Shanghai & Hong Kong: Three Centuries of Sino-British Trade in the Decorative Arts*, no. 208, p. 161.

jade & hardstone







78

A fine archaic jade axe

Neolithic period, Liangzhu culture,
circa 2500 BC
Length: 6 $\frac{3}{8}$ in, 16.2 cm

the sides flare towards a curved, well-finished bevelled edge. There is a large circular hole in the butt end, drilled from both sides. The surfaces are smooth and slightly convex while the butt is less neatly finished. The stone is a very fine, translucent yellowish-green tone with some cloudy markings.

Formerly in an Asian private collection.

A very similar axe is illustrated in Huang, Song and Sun, *Gems of Liangzhu Culture from the Shanghai Museum*, no. 54, pp. 154–5, excavated from Fuquanshan, Qingpu county. For other similar examples, see Keverne, *Jade*, fig. 11 (left), p. 55; Pearlstein, "Salmony's Catalogue of the Sonnenschein Jades in the Light of Recent Finds", fig. 3; and Zhou, *Search for the Scattered Treasures – Masterpieces of the Collections in National Museum of the Shaanxi History*, no. 1, p. 73, excavated in 1991 from Xiangshuimuyugou in Hengshan county, Shaanxi province.



79

An archaic jade model of a cicada pupa

Neolithic period, Hongshan culture,
circa 3500–2500 BC
Length: 3 in, 7.7 cm

of approximately oval section, tapering towards the rounded end. The blunt end is pierced horizontally with a hole drilled from both sides. The top is decorated with three raised lines and the reverse has a roughly cut, shallow groove. The olive-green jade has oatmeal and yellowish-green cloudy inclusions.

Formerly in a European private collection.

The cicada is symbolic of immortality and resurrection.

For very similar examples, see Teng, "A Theory of the Three Origins of Jade Culture in Ancient China", pl. 3; and *Zhongguo Meishu Quanji*, Vol. 9, Jade, no. 9, p. 5.

80

An archaic jade ornament (*huang*)

Neolithic period, circa 2500 BC
Length: 6 in, 15.3 cm

the arc- or bow-shaped pendant has two upturned, bevelled ends, each pierced with a hole drilled from the top and from the front. The semi-translucent yellowish-green jade has brown markings.

Formerly in a European private collection.

For related *huang*, see Gu, *The Complete Collection of Jades Unearthed in China*, Vol. 2, p. 71, a slightly later example excavated from tomb 371 at Dadianzi, Aohanqi, Inner Mongolia; Rawson, *Chinese Jade from the Neolithic to the Qing*, no. 5:13, p. 145; and Xue, *Zhongguo Yuqi Shangjian*, no. 60, p. 48.



81

An archaic jade disc

Neolithic period, Hongshan culture,
circa 3500–2500 BC
Height: 3 in, 7.5 cm

of oval form, pierced with a central, bevel-edged hole. The edges are also bevelled and pierced in one place with two holes, drilled from one side, and a jagged area created by two false cuts; there is another false cut to the opposite side. The semi-translucent stone is a good yellowish-green tone with some altered areas.

Formerly in a European private collection.

This disc relates to the three-ring pendants and double-*bi* discs of the Hongshan culture: see, for example, Jiang and Lin, *Jades from the Hei-Chi Collection*, pp. 24–5 and 29.

82

A good archaic jade *cong*

Neolithic period or Shang dynasty,
circa 2000–1200 BC
Height: 4 $\frac{3}{4}$ in, 11.1 cm

of square section with a large, central circular hole and short collars to top and bottom. The sides are smooth and flat. The stone is a deep green tone fading to pale green, altered to an opaque oatmeal tone in places, and bears a soft matt polish.

For similar *cong*, see Gu, *The Complete Collection of Jades Unearthed in China*, Vol. 15, p. 38, a Qijia culture example excavated from Houliugoucun, Jingning, Gansu province, and now in the collection of the Jingning Museum; Hartman, *Ancient Chinese Jades from the Buffalo Museum of Science*, no. 105, p. 73; Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, pl. XCVII, fig. 1, pp. 254–5; and Xue, *Zhongguo Yuqi Shangjian*, no. 48, p. 40.







83

An archaic jade disc (*bi*)

Warring States period or Western Han dynasty
Diameter: 5 $\frac{3}{8}$ in, 13.7 cm

the slab of jade has a large central hole and is decorated on both sides with a wide frieze of comma scrolls criss-crossed with incised lines so that each scroll is raised within a hexagon and separated from its neighbour by a triangle, resulting in reflective surfaces. The edges are bordered by narrow, plain bands. The semi-translucent jade is a deep, cloudy olive-green tone.

The deep olive-green colour of this stone is unusual, but for similar examples, see Gu, *The Complete Collection of Jades Unearthed in China*, Vol. 11, p. 59, excavated from the mausoleum of the King of Nanyue at Xianggang, Guangzhou, Guangdong province, and now in the Museum of the Western Han Mausoleum of the King of Nanyue, and Vol. 15, p. 94, excavated from Wanggoucun, Jingning, Gansu province, and now in the Jingning Museum; Xu, *Jade Wares of Guangling in Han Dynasty*, no. 28, p. 57; and Yang, *Chinese Archaic Jades from the Kwan Collection*, no. 197.



84

An archaic jade pendant

Early Western Zhou dynasty
Length: 2 $\frac{3}{8}$ in, 6.7 cm

the thin slab of jade is worked as a tiger in silhouette. The feline is shown in a crouching position, as if stalking prey. It is worked in thread relief with large eyes, a curling mouth and squared spirals to its body. The translucent jade varies in tone from celadon-green through brown to charcoal-grey.

Formerly in a European private collection.

For similar examples, see Jiang and Lin, *Jades from the Hei-Chi Collection*, p. 40; *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, no. 126, p. 158; and Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, pl. XXIII, fig. 1.

85

A good archaic jade plaque

Shang or early Western Zhou dynasty
Height: 1 $\frac{3}{8}$ in, 3.5 cm

of even thickness, with a convex front and concave reverse, and worked in the form of a bovine head. A conical hole is drilled from the front between two spiralling horns. The face has small ears, large slanting eyes, each incised with a single line representing a pupil, angled cheeks and a broad nose simply indicated by two curving lines. The translucent yellowish-green jade has altered to opaque brown in places.

The importance of animals in the religious life of the elites of the Shang and early Zhou dynasties is often reflected in the bronzes and jades of the period, and cattle were particularly important in the rituals of Shang people.

For similar bovine-head plaques, see Gu, *The Complete Collection of Jades Unearthed in China*, Vol. 4, p. 170, excavated from the burial at Subutun, Qingzhou, Shandong province, and now in the collection of the Shandong Provincial Museum; Institute of Archaeology, CASS, *Tomb of Lady Hao at Yinxu in Anyang*, pl. CXL, fig. 2; Ip, *Chinese Jade Carving*, no. 40, pp. 70–1; *Jadeware (I): The Complete Collection of Treasures of the Palace Museum*, no. 68, p. 81; and Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, no. 15, p. 39. Note also an ivory example in the collection of the British Museum illustrated in Watson, *Chinese Ivories from the Shang to the Qing*, no. 6, pp. 30–1.

86

A pair of fine jade plaques

Yuan or early Ming dynasty, 14th or 15th century

Height: 3 $\frac{3}{8}$ in, 9.2 cm

the rounded rectangular plaques have hemispherical-section frames and are pierced and worked with swans diving downwards amid the flowers, pods and leaves of lotus plants, the stems of which are enmeshed. The swans have outstretched wings decorated with various types of feathers, oval eyes, and long beaks with finely incised nostrils. The semi-translucent stone is a pale celadon-green tone with cloudy markings; the fronts bear a good polish while the backs are matt and unfinished. The lower ends are pierced.

Formerly in a European private collection.

Rawson discusses a similar example in the collection of the British Museum in *Chinese Jade from the Neolithic to the Qing*, fig. 1, p. 335, where she notes: "A particular type of plaque, which is traditionally associated with the Liao dynasty, shows either small falcons in pursuit of swans, or deer with tigers. The compositions are known as *chun shui* for the swan and falcon, and *qiu shan* for the deer and tiger... The subject of the swan and the falcon, sometimes called the *haidongqing* theme, was particularly popular. The swan is usually shown fleeing among water plants chased by a tiny falcon, but in many of the depictions the falcon is omitted, as on [this] later example in the British Museum."

For other similar examples, see *Jadeware (II): The Complete Collection of Treasures of the Palace Museum*, no. 208, p. 272, with the falcon and dated Ming; Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, no. 43, p. 46, dated Jin or Yuan dynasty; and Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, no. 40, p. 65, dated Yuan, where the origin of the subject as a representation of an annual goose hunt during Liao and Jin times is also discussed.



A fine and rare jade cup

Ming dynasty

Height: 3½ in, 8.9 cm

with cylindrical sides supported on three tapering feet, in the form of bears crouching over the upturned face of another animal, and with a large annular handle. The vessel is worked in low relief with a broad frieze of an archaic dragon and phoenix against a ground of spiralled dots. The dragon has an incised beard and mane, a single curling horn, and three-clawed feet to its front legs; the rest of its body is formed of geometric strapwork. The phoenix is similarly worked. Narrow borders of feather-like scrolls against cross-hatching enclose the main decoration. The semi-translucent jade varies in tone from greenish-white to a brownish-olive colour with some small areas altered to opaque oatmeal around the rim.

The Han inspiration of this vessel, excavated from the tomb of Liu Hong (died AD 306) in Anxiang, Hunan province, is illustrated in Rawson, *Chinese Jade from the Neolithic to the Qing*, fig. 70, p. 75.

This type of revival, using early forms and designs, is associated with the art of Lu Zigang, the celebrated Ming jade-worker who is generally accepted to have been active during the latter part of the sixteenth century.

For similar examples, see *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, no. 360, p. 198; Keverne, *Jade*, fig. 25, p. 138, and fig. 35, p. 143; Leidy, Siu and Watt, *Chinese Decorative Arts*, p. 23; Li, *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, no. I-04, p. 34; Watt, *Chinese Jades from Han to Ch'ing*, no. 140, pp. 166–7; and Yang, *Gu Yu Kao*, no. 108.





88

A fine and rare small jade vase and cover

Song to Ming dynasties

Height: 2 $\frac{7}{8}$ in, 7.3 cm

of archaic bronze *hu* form. The oval-section vessel stands on a conical foot and has a well-rounded body rising to a waisted neck set with two pierced, lug-form handles. The cover flares then turns inwards and is surmounted by a flaring, hollowed knop. The vessel is worked in low relief with an archaistic *taotie* mask to each side surrounded by scrolling, interlaced strapwork. The well-hollowed, semi-translucent stone is a pale celadon-green tone with some russet and cloudy inclusions.

Formerly in the collection of Professor Cheng Te-k'un.

Exhibited: Wu and Morgan, *Chinese Jades from the Mu-Fei Collection*, no. 58, dated Song or Yuan.

In *Chinese Jades from Han to Ch'ing*, Watt states (p. 11) that "Archaism in jade carving was probably very much more developed in Yuan and Ming times, although it must have had a late Song beginning." This small vase is very much in the early tradition of revivalism with its conscious use of form and design from the Western Zhou dynasty.

A similar vessel, dated Yuan, excavated in 1956 from the tomb of Fan Wenhui and his wife in Anqing, Anhui province, and now in the collection of the Anhui Provincial Museum, is illustrated in Yang, *Chinese Jades Throughout the Ages – Connoisseurship of Chinese Jades*, Vol. 10, no. 55, pp. 110–11. For a related Southern Song vessel (*you*), see Anhui Sheng Wenwu Ju, *Anhui Sheng Chutu Yuqi Jingcui*, pp. 232–3; and note a Ming example in Xue, *Zhongguo Yuqi Shangjian*, no. 628, p. 324.



89

**A fine, very small jade figure
of a rolling horse**

17th century

Length: 1¼ in, 3.2 cm

the animal lies with its slender legs tucked beneath it and its head turned so that its mouth touches one of its rear hooves. It has a finely incised mane and tail, and a well-modelled head. The semi-translucent jade is a greenish-white tone with russet markings.

Formerly in an English private collection.

Watt illustrates a Tang dynasty jade depicting the same theme in *Chinese Jades from Han to Ch'ing*, no. 64, p. 81, and notes that the coiled position "is similar to stone or pottery lions of the Tang period with one of the hind paws at the mouth or scratching one ear". For further examples, see Foster, *Chinese Jade: The Image from Within*, no. 147, p. 84, dated Kangxi; Fung and Yeung, *Exquisite Jade Carving*, p. 96, dated Tang; and Ip, *Chinese Jade Carving*, no. 163, pp. 178–9, dated early Qing.

90

A small jade zodiac figure

18th century

Height: 1¾ in, 4.5 cm

with the head of a sheep and a human body, seated, and holding a scroll. It wears a long robe, belted at the waist and falling in folds. Its head is well modelled and finely detailed with oval eyes, spiralled horns, short ears and an incised beard. The semi-translucent stone is a celadon-green tone.

The sheep, or goat, is the eighth of the twelve Earthly Branches that form the Chinese zodiac.

A very similar example is illustrated in Wu and Morgan, *Chinese Jades from the Mu-Fei Collection*, no. 68. For sets of zodiac figures, see Hartman, *Chinese Jade through the Centuries*, no. 75; and Jadeware (III): *The Complete Collection of Treasures of the Palace Museum*, no. 111, pp. 132–3.

91

A good jade group of Buddhist lions

Ming dynasty

Length: 2¾ in, 7 cm

the lion and cub play with a brocade ball trailing ribbons, which they hold in their mouths. They are well depicted in the round with curling brows, large eyes, ruyi-shaped noses, curling manes, knobbly spines, and incised fur and bushy tails. The small pebble varies in tone from white to charcoal-grey.

Formerly in an English private collection.

Watt illustrates a similar group from the Avery Brundage Collection in the Asian Art Museum of San Francisco in *Chinese Jades from Han to Ch'ing*, no. 54, p. 73, and notes that "The motif of lions playing with brocade balls may have had an earlier beginning, but it became very popular in the second half of the Ming period and is often seen on blue-and-white porcelain and on the decorative arts of the sixteenth century." For further examples, see Forsyth and McElney, *Jades from China*, no. 287, p. 362; Foster, *Chinese Jade: The Image from Within*, no. 112, pp. 59–60; and Fung and Yeung, *Exquisite Jade Carving*, p. 132.

92

A fine and rare small jade figure of a bat

17th/18th centuries

Length: 2⅞ in, 7.3 cm

upside-down with wings outstretched and a ribbon-like cloud, emerging on one side, to the reverse. The bat's head is finely detailed with scrolling ears, large, alert round eyes and an upturned muzzle. The semi-translucent stone is a white tone with slight russet markings to the reverse.

Formerly in an English private collection.

An upside-down bat symbolises *Fu dao le* (Blessings have arrived).

This depiction of a single bat appears to be very rare, but groups of pairs of bats are known: see, for example, Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 78; and Rawson and Ayers, *Chinese Jade throughout the ages*, no. 373.





93

A fine jade group of two sheep

17th century

Length: 3½ in, 8.9 cm

the parent and young are depicted in similar curling postures with their legs tucked beneath them. They have curling horns, incised so they seem to spiral, short, incised beards, finely worked oval eyes, puffy tails and slender legs. The highly polished stone is a greenish-white tone with extensive russet and some charcoal markings, mainly to the base.

Formerly in the collection of a diplomat in the Chinese Consular Service in the 1920s who later became Consul General in Shanghai, and thence by descent.

This is a particularly finely worked, sculptural jade, with all areas, including the legs to the underside, superbly rendered.

Watt illustrates a similar group of two sheep in *Chinese Jades from Han to Ch'ing*, no. 35, pp. 58–9, and gives a discourse on the broad-tailed sheep, which is now found in Xinjiang. A single ram worked in a similar type of jade is illustrated in Fung and Yeung, *Exquisite Jade Carving*, p. 124. For related, somewhat later groups of three rams, see *Tianjin Shi Yishu Bowuguan Cang Yu*, no. 216; and *Zhongguo Yuqi Quanji*, Vol. 6, no. 307, p. 210.





94

A very fine jade figure of a *qilin*

17th/18th centuries

Length: 3¼ in, 8.3 cm

shown in a recumbent posture with its head turned over its back and exhaling a cloud of *qi* on which rest books tied with ribbon. The *qilin* has two horns, a long, finely incised mane, flame-like brows over large eyes, a *ruyi*-shaped nose, a short, incised beard, scaly haunches, a muscular body, cloven hooves, and an incised, many-branched tail. The semi-translucent stone is a fine, even greenish-white tone.

Formerly in an English private collection.

The *qilin* is kind to all creatures, being so gentle it does not even crush grass when walking upon it, and it only appears during the reign of a benevolent king. This particular group represents the rebus *Lintu yushu* (May you give birth to an illustrious son).

For similar examples, see *Catalogue of the International Exhibition of Chinese Art, 1935–6*, no. 2864, from the Raphael collection; *The Deep Affection for Jade*, no. 117, pp. 170–1; *Jadeware (III): The Complete Collection of Treasures of the Palace Museum*, no. 94, p. 114; Keverne, *Jade*, fig. 67, p. 154; Levy, *Jade*, p. 8 (bottom); and Rawson and Ayers, *Chinese Jade throughout the ages*, no. 374.



95

A fine jade figure of a fish

Late Ming dynasty

Length: 2¾ in, 7 cm

with a large, shell-like tail fin, a small dorsal fin and large eyes; its body is incised with scattered stars. It holds a lotus flower and leaves in its mouth, with the stems trailing over its body. The semi-translucent stone is a greenish-white tone.

Formerly in an English private collection.

This fish is a freshwater perch that, together with the lotus, represents the rebus *Liannian youyu* (May you continuously have plenty year after year).

Watt illustrates a related group in *Chinese Jades from Han to Ch'ing*, no. 89, p. 102, and notes that the motif goes back to the Yuan and earlier periods. A Yuan example is illustrated in *Great National Treasures of China: Special Exhibition in Kaohsiung City Loaned by the National Palace Museum's Seventieth Anniversary*, no. 32, p. 73. For very similar Ming examples, see *Tianjin Shi Yishu Bowuguan Cang Yu*, no. 188; Xue, *Zhongguo Yuqi Shangjian*, no. 334, p. 181; and Zhang and Zhang, *Jade Artifact Collection in the Palace Museum*, no. 128, pp. 142–3.





96

An unusual jade *appliqué*

17th/18th centuries

Length: 7½ in, 19.1 cm

pierced and worked in the form of *lingzhi* fungus, with six heads growing from the twisting stem. The fungus has a characteristic woody, layered appearance. The semi-translucent jade is a pale celadon-green tone. (With sets of holes along some of the stems for attachment.)

A jade in the form of a *ruyi*, with similar fungus heads, is illustrated in Shi, *The Qing Emperors and the Chengde Mountain Resort*, p. 71 (top). Note also a related plaque worked with *lingzhi* and bats, with its original fitted box, in the collection of the National Palace Museum, Taipei, in *Auspicious Ju-i Scepters of China*, no. 80-1, p. 152.



97

A jade brush rest

Ming dynasty

Length: 7 $\frac{3}{8}$ in, 18.7 cm

pierced and worked in depths of relief as a natural mountain range with two deer, a stag and a doe, *lingzhi* fungus and bamboo. The deer are lying down with their heads raised and turned towards each other; their bodies are incised with small stars. The semi-translucent stone is a celadon-green tone with some oatmeal markings. With a carved wood stand.

Rocks were considered to be very important in the design of Chinese gardens, and scholars held great esteem for works of art using rock forms during this period. The themes of this particular rest are symbolic of longevity.

For similar examples, see Xue, *Zhongguo Yuqi Shangjian*, no. 674, p. 354; and Yu, *Gems of Beijing Cultural Relics Series: Jades*, no. 178, p. 164.



98

A very fine jade figure of a boy

17th/18th centuries

Height: 2¼ in, 6.9 cm

standing on an oval drum and holding a *ruyi* sceptre in both hands. He wears a baggy robe falling in soft folds around the top of the drum; his shoes are just visible beneath the hems. His incised hair is drawn up into two topknots and his finely worked features bear a delighted expression. The semi-translucent stone is a fine, even white tone.

The subject of a boy carrying a *ruyi* (as you wish) sceptre symbolises the wish for the birth of a son.



99

A fine jade figure of a boy

17th/18th centuries

Height: 4¼ in, 10.7 cm

holding a *ruyi* sceptre in both hands. His head is finely worked with incised, tonsured hair, a round face and a smiling expression to his features. He wears a tunic, tied at the waist, over trousers falling in deep folds around his shoes. The semi-translucent stone is white with some cloudy markings.

This figure also represents the wish for the birth of a son.

100

An unusual jade figure of Guanyin

17th century

Height: 5½ in, 14.3 cm

the elegant young woman stands in a graceful, swaying posture and holds a large vase of coral in both hands. She wears layered robes, tied with a belt from which a purse hangs, falling around her shoes. Her finely incised hair is drawn up into three topknots and falls in long tresses over her shoulders; her face is well modelled with high, arched brows and a full mouth. The stone is a pale celadon-green tone with russet markings.

A similar figure standing beside a large vase is illustrated in Keverne, *Jade*, fig. 104, p. 169. For related examples, see Fung and Yeung, *Exquisite Jade Carving*, p. 49; and Zhang, *Yuqi Shihua*, on the front cover.



101

A fine jade table screen

Qianlong period

The jade: 15½ x 12¾ in, 39.4 x 32.3 cm

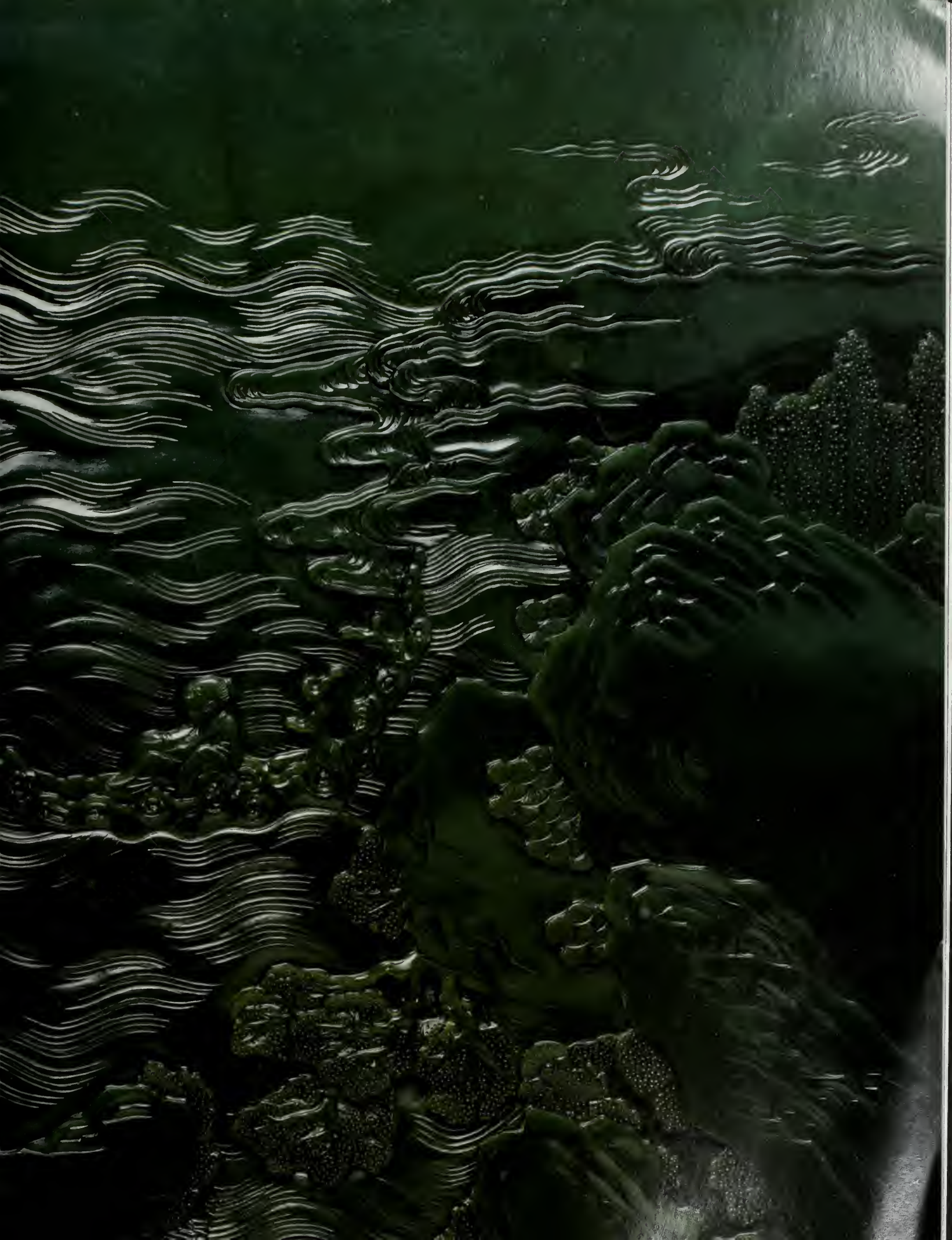
worked in various depths of relief with a scholar resting in a log raft on waves beside jagged rocks from which various trees grow, with clouds above. The scholar has incised hair and beard, and wears long robes; his head is tilted upwards in a thoughtful posture. The stone is a fine, well-polished spinach-green tone. With later wood frame and stand.

Formerly in a European private collection.

The figure in the log raft appears on an inscribed silver raft cup by Zhu Bishan, dated 1345, illustrated in Little, *Realm of the Immortals: Daoism in the Arts of China*, no. 19, pp. 46–7, where he is identified as the Han dynasty explorer Zhang Qian, who travelled through Central Asia to Bactria between 139 and 126 BC.

A jade brush pot, from the Summer Palace in Beijing, depicting an almost identical scene is illustrated in Ashton and Gray, *Chinese Art*, no. 137, pp. 372–3; and see Juliano, *Treasures of China*, p. 56, for a pair of similar jade screens from the east chamber of the Palace of the Culture of the Mind in the Forbidden City.







102

A fine, small jade mountain

18th century

Length: 4½ in, 11.4 cm

the slab is worked in various depths of relief to resemble a natural mountain formation. To the front, two young boys, wearing baggy tunics and trousers, and with their hair in bunches, carry a large peach beneath a pine tree; steps are hewn into the rock to one side. The reverse is worked as layers of rock from which a spray of *lingzhi* fungus and grass emerge. The semi-translucent stone is a celadon-green tone with areas of russet skin to the base.

Formerly in an English private collection.

For related examples, see Gu, *The Complete Collection of Jades Unearthed in China*, Vol. 1, p. 97, from the Yuanmingyuan Palace Ruins historical site and now in the collection of the Beijing Museum; Xue, *Zhongguo Yuqi Shangjian*, no. 671, p. 349; and Yang, *Gu Yu Jing Cui*, no. 142.

103

A very fine and rare jade model of a monkey and a cloth bag

18th century

Height: 2½ in, 6.4 cm

the material is drawn up in soft folds and tied with a ribbon, with a monkey, suspending a *wan* symbol, clambering over it, and an insect, all in good detail: the monkey with a furrowed brow and incised hair, and the insect with scrolling wings. The semi-translucent stone is a fine, cloudy-white tone.

Formerly in an English private collection.

This subject represents the rebus *Daidai fenghou* (May every generation be given the rank of marquis).



104

A good Moghul jade box and cover

18th century

Width: 3 in, 7.6 cm

of trefoil design with straight sides, a flat base and a slightly domed cover surmounted by a bud knob worked with overlapping petals. The sides of the box are worked in low relief with a band of leafy, flowering plants, and the cover with three more complex plants, one to each lobe, and three acanthus leaves around the knob. The interior of the box is divided into three compartments. The thinly worked, translucent jade is a pale olive-green tone.

Formerly in a European private collection.

For related jade boxes, see *Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, pl. 59, pp. 240–1; *Jadeware (III): The Complete Collection of Treasures of the Palace Museum*, no. 220, p. 267, and no. 222, p. 269; Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, no. 103, p. 120; and Wills, *Jade*, pl. 22.



105

A fine small jade vase

18th century

Height: 3¾ in, 9.2 cm

supported on a straight ring foot, the flattened oval-section vase has well-rounded sides, a long neck, set with two geometric scroll handles, and an everted mouth with a straight rim. The sides are delicately worked in positive low relief with the Three Friends of Winter (*Suihan sanyou*), pine, prunus and bamboo, together with *lingzhi* fungus, issuing from rocks. The semi-translucent jade is a greenish-white tone with some mottling.

The Three Friends of Winter are symbolic of longevity.

106

A very fine small jade group of gourds

17th/18th centuries

Height: 2¼ in, 5.6 cm

one large and one small, on slender stems with leaves and trailing tendrils. The semi-translucent stone is a fine, even white tone.

Formerly in an English private collection.

This jade represents the rebus *Guadie mianmian* (May there be ceaseless generations of sons and grandsons).

For related examples, see Keverne, *Jade*, fig. 81, p. 160; and Qian and Zhou, *Collected Jade of Changshu Museum*, no. 125.

107

A very fine small jade figure of a boy

18th century

Height: 1¾ in, 3.5 cm

beating a drum. The boy, with his incised hair dressed in two topknots and a happy expression to his features, wears a baggy tunic and trousers. He holds the drumstick in his left hand and a stem of *lingzhi* fungus, tied with flowing ribbons, in his right. The semi-translucent stone is a good white tone with a small pale russet flaw used intelligently within the design.

Formerly in an English private collection.

For similar examples, see Ip, *Chinese Jade Carving*, no. 179, pp. 196–7, also illustrated in Jiang and Lin, *Jades from the Hei-Chi Collection*, p. 192; and Tregear, *One Man's Taste: Treasures from the Lakeside Pavilion*, no. J.16, p. 15. Note also a related figure, dated Song to Yuan dynasty, in Watt, *Chinese Jades from Han to Ch'ing*, no. 95, p. 112.

108

A jade group of an Immortal and a *qilin*

18th century

Length: 2¾ in, 7 cm

the Immortal sits cross-legged and looks at a small *qilin* that he pats; to the other side is a basket of peaches and *lingzhi* fungus, and he holds some fungus in his right hand. The figure wears flowing robes, tied at the waist, from which his bare foot protrudes, and a leaf cape. His incised hair is drawn up into a topknot and his features bear a benign expression. The animal has a short, single horn, a curling mane, protuberant eyes and a flat muzzle. The semi-translucent stone is a spinach-green tone.

Formerly in an English private collection.

It is possible this figure is meant to represent Lan Caihe, one of the Eight Immortals, who appears as either a man or a woman holding a basket of flowers.





109

A fine jade vase and cover

Qianlong period

Height: 11 $\frac{3}{4}$ in, 28.8 cm

of slender rectangular section. The sides flare from a spreading foot, turn inwards to a waisted neck, set with two elephant-head handles suspending loose rings, and terminate in an upright rim. The cover, of conforming shape, is surmounted by a hollow, stepped knop. The vase is worked in low relief with a broad frieze of four archaic *taotie* masks against a *leiwen* ground. Similar friezes decorate the neck, interrupted by the handles, and the cover; the rims are incised with key-fret. The semi-translucent stone is a spinach-green colour and bears a lustrous polish.

For related vases, see Davidson, *Jades of the T. B. Walker Collection at the Walker Art Center Minneapolis, Minnesota*, nos. 222, 224 and 225, pp. 88–90; Dohrenwend, *Chinese Jades in the Royal Ontario Museum*, p. 120; Li, *Chinese Jades Throughout the Ages – Connoisseurship of Chinese Jades*, Vol. 12, no. 46, pp. 92–3; and Nott, *The Flowery Kingdom*, pl. XX.





110

A fine jade ewer and cover

Qianlong period

Height: 7¼ in, 18.4 cm

of slender oval section, supported on a spreading foot ring, with an ovoid body, a waisted neck and an upright rim. A leaf-form loop handle and a spout, terminating in a simplified animal head, issue from the vessel. The domed cover is surmounted by a simple loop knob. The ewer is worked to both sides with *wan* characters and musical stones (*qing*), decorated with *shou* (longevity) characters and tied with ribbons, suspended from a raised bowstring line, all above archaic scrolls. The semi-translucent stone is a greenish-white tone with a russet and cloudy-white marking to one side.

Illustrated: Keverne, *Jade*, fig. 106, p. 170.

For related ewers, see Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, no. 52, pp. 58–9; and *Zhongguo Yuqi Quanji*, Vol. 6, nos. 2 and 3, pp. 2–3, both in the Palace Museum, Beijing.



111

A fine jade water vessel

Qianlong period

Length: 3 $\frac{1}{8}$ in, 7.9 cm

worked in the form of a large, hollowed pomegranate and a smaller fruit on a gnarled stem, with leaves worked in relief on the sides of the fruits. The larger pomegranate is split in several places to reveal seeds, and a frog, worked in high relief on the stem, is ready to eat the seeds. The semi-translucent stone is a greenish-white tone.

A split pomegranate represents the rebus *Liukai baizi* (Pomegranate revealing one hundred sons).

One of the treasure boxes, made of *zitan*, in the collection of the National Palace Museum, Taipei, houses a similar jade pomegranate group.



112

A set of six very fine and rare jade wine cups

Qianlong period

Diameter: 2¼ in, 5.6 cm

perfectly balanced, of U shape with everted rims and supported on neatly finished, straight foot rings. The vessels are superbly hollowed and the translucent material is a very fine, even white tone, matched on all six cups.

Formerly in the collection of a lady of title.

This shape is found in Qianlong porcelain wine cups, but appears to be very rare in jade, especially in a set of six. Jade cups tend to have straight sides, although the larger tea or food bowls, which sometimes have covers, are of similar shape: see, for example, Rawson, *Chinese Jade from the Neolithic to the Qing*, no. 29:13, p. 400, where it is noted that "Undecorated jade vessels in porcelain shapes, as here, probably represented the highest quality of eating and drinking utensils. Both the sumptuary laws, which restricted the use of jade vessels, and passages in novels that mention the use of jade cups and bowls for eating and drinking, make it evident that jade was highly valued and used for these purposes."

Watt illustrates another plain jade bowl, from the McElney collection, in *Chinese Jades from Han to Ch'ing*, no. 152, p. 178, and notes that "The piece is sensitively modelled and the lack of ornamentation implies a certain respect for the stone except that much of the original material is wasted in fashioning such a piece. These bowls can have been made only in a period when the stone was in abundant supply."





113

A very fine small jade box and cover

18th century

Length: 2¼ in, 5.7 cm

worked in the form of *Shuangqian* (Double coins). The top is pierced with two circles from which the head and front legs and the bifid tail of a *chi* dragon emerge; the dragon has a bat-like head and an incised mane. The edge of the cover is decorated with a narrow frieze of low-relief dots between raised bands. The thinly worked, translucent stone is a fine, bright spinach-green tone with a good polish. With a silver-inlaid pierced and carved wood stand.

One of the Eight Treasures (*Babao*), which is a popular theme in Chinese art, it is rare to find the Double-coin motif used as a subject in its own right.



114

A fine jadeite box and cover

19th century

Depth: 3½ in, 8.9 cm

of rectangular section and supported on four slightly recessed bracket feet. The top is worked in low relief with a long-tailed, crested bird perched in the branch of a flowering hibiscus, with incised leaves and petals. The semi-translucent stone varies in tone from icy-white to emerald-green, with russet flaws intelligently used within the design.

Square jadeite boxes are rare, but such boxes are found in nephrite: see, for example, Bartholomew and Li, *The Tata Collection of Chinese Antiquities in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum of Western India)*, no. 45, p. 74; and Hansford, *Jade, Essence of hills and streams: The Von Oertzen Collection of Chinese and Indian Jades*, pl. D36, pp. 112–13, and on the front cover.



115

**A very fine jade pomegranate
water dropper**

Qianlong period

Height: 4 in, 10.2 cm

worked in the form of a large and a small fruit on a gnarled, leafy stem that trails over the group. Both fruits are hollowed and their sepals are curled back from their mouths. The reverse of the larger pomegranate is split to reveal seeds.

The semi-translucent stone is a fine, pale celadon-green tone, with attractive areas of russet skin, and bears a lustrous polish. With a wood stand.

The pomegranate split open to reveal seeds represents the rebus *Liukai baizi* (Pomegranate revealing one hundred sons).

A very similar vessel is illustrated in Davidson, *Jades of the T. B. Walker Collection at the Walker Art Center Minneapolis, Minnesota*, no. 115, p. 71. Rawson and Ayers illustrate a related pomegranate vessel supported by two boys in *Chinese Jade throughout the ages*, no. 419. For a double pomegranate vessel on the display shelves along the wall of the Study of Fresh Fragrance, see Wan, Wang and Lu, *Daily Life in the Forbidden City*, no. 224, pp. 164–5. Note also a pomegranate-shaped vessel (*you*) in Pun and Chio, *The Life of Emperor Qianlong*, no. 63:22, p. 217.



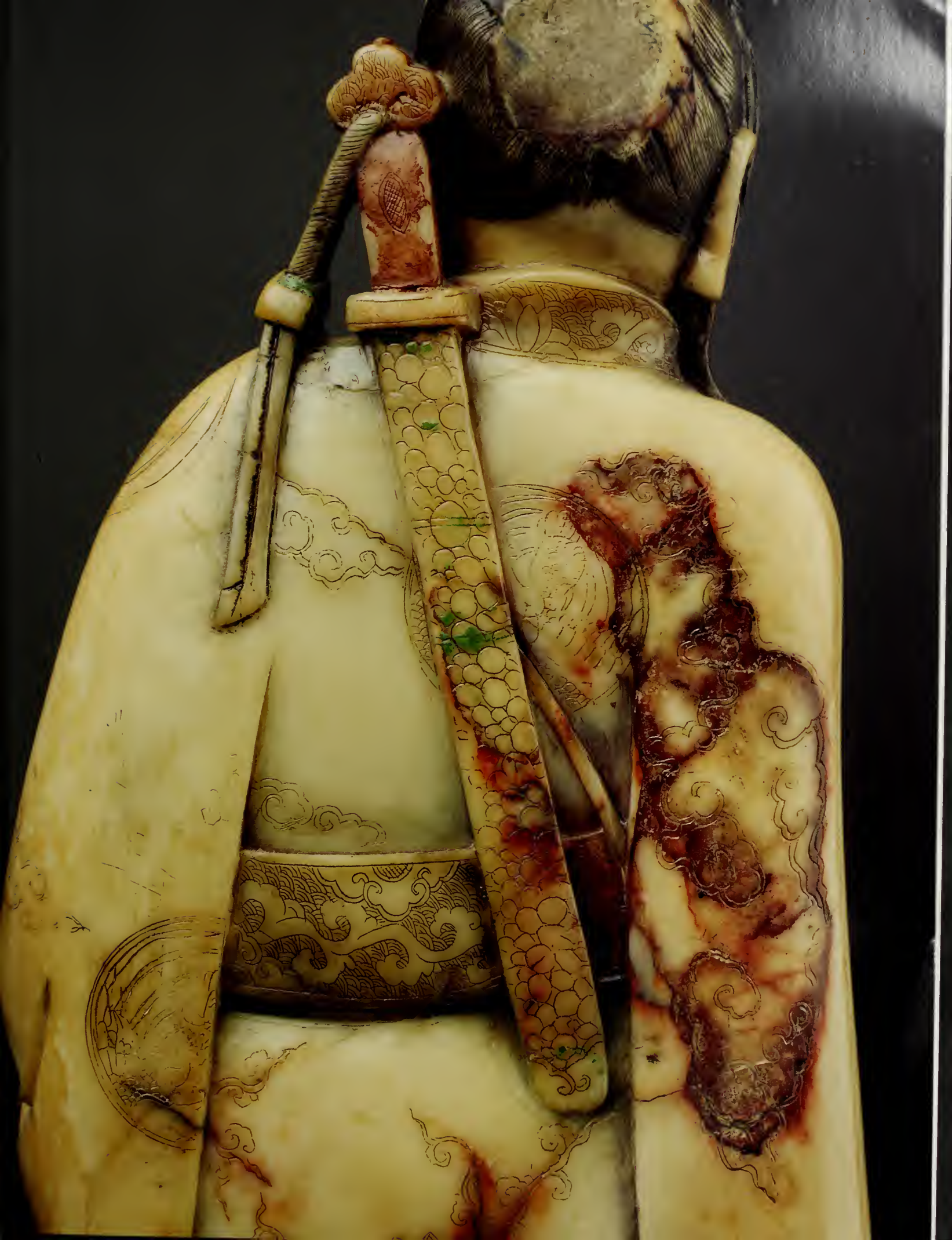
116

A large soapstone figure of Lu Dongbin
17th/18th centuries
Height: 18 in, 45.7 cm

the Immortal stands on a soapstone base carved and pierced as rock. He carries a flywhisk in his left hand and a sword over his left shoulder. He wears long, windswept robes, tied with a thick belt, over raffia shoes, and a cloth cap. His outer robe is incised with a dragon fish emerging from waves, a dragon scroll, bird roundels and scattered clouds, with lotus-decorated hems, and the under-robe is more simply incised with scattered cloud scrolls to the front only. His head is well carved with incised hair, long beard, moustache and whiskers; his face is carved, from the palest part of the stone, with delicate features bearing a benign expression. The soapstone ranges in colour from buff to pinkish-brown and bears remains of black, red and green pigments.

Lu Dongbin is the most celebrated of the Eight Immortals and the patron saint of barbers. He lived during the Tang dynasty and is shown dressed as a scholar. However, he failed his civil service exams because his Immortal talent was not recognised. The subject is discussed further in Little, *Taoism and the Arts of China*, nos. 120–2, pp. 324–7.

For related soapstone figures, see Cassidy-Geiger, "Changing Attitudes Towards Ethnographic Material: Re-Discovering the Soapstone Collection of Augustus the Strong", no. 11, p. 20; and *Schätze Chinas aus Museen der DDR*, nos. 130 and 131, pp. 235–6.



117

A fine soapstone figure of a young lady

17th/18th centuries

Total height: 7¼ in, 18.4 cm

standing on a shaped base and looking slightly to the right. She wears layered robes, from which her small feet protrude, with her hands hidden in the long sleeves, over which is a high-waisted skirt, tied with a belt, and a cloud-edged shawl with a high collar. The clothes are incised with scattered flower scrolls. Her face is carved, from the palest part of the stone, with delicate features bearing a charming expression, and her incised hair is drawn up into a looped topknot and decorated with flowers. The creamy-coloured soapstone bears the remains of original pigments. On a fitted oatmeal-coloured soapstone waisted stand with four bracket feet and scrolled aprons, bearing the remains of black pigment.

The hairstyle and pose of this young lady are reminiscent of those found on Kangxi porcelain and on late seventeenth-century ivory figures.





118

A carnelian group of a longevity figure and a deer

17th/18th centuries
Length: 2¾ in, 7 cm

the elderly man, dressed in long, flowing robes and a cloth hat, kneels beside the deer; he has a smiling expression to his features and a wrinkled brow. The deer is carved in a recumbent posture with its legs tucked beneath it and its branched horns lying flat. Peaches and *lingzhi* fungus are worked in high relief to the animal's side. The stone is white and coral in colour, the contrast used effectively within the design.

Formerly in a European private collection.

For a very similar group, dated Ming, in the collection of the Tianjin Art Museum, see Zhang, *Yuqi Shihua*, no. 110, p. 180.



119

A turquoise figure of a dog

18th/19th centuries
Length: 2¾ in, 6.1 cm

in a recumbent posture with its head raised and bearing an alert expression to its features; its incised bushy tail rises over its back. The stone is a pale bluish-green tone with russet markings.

For a similar example, see Tsang and Moss, *Arts from the Scholar's Studio*, no. 267, pp. 270–1.



120

A good puddingstone figure of a lioness

Tang dynasty

Height: 3½ in, 7.9 cm

seated on her haunches on a rectangular base. The lioness has a powerful body and legs, deeply carved to indicate sinews and muscles, sharp-clawed paws, and a long tail. Her head is well carved, with a naturalistic feel, with small ears, long, scrolling brows over large eyes, a broad nose and a flat muzzle. The stone is an attractive variegated olive-brown tone with a soft polish.

This carving is unusual in that most such Tang sculptures are somewhat larger and depict ferocious lions: see, for example, Roberts, *Treasures from the Metropolitan Museum of Art*, no. 28, p. 39; and d'Argencé, *Chinese Korean and Japanese Sculpture, The Avery Brundage Collection*, no. 112, pp. 224–5.



organic



121

A rare lacquer basin, or *jardinière*

Late Ming dynasty

Width: 16¾ in, 42.5 cm

of bracketed octagonal section, the sides, of gentle S-form, are set on a ring foot supported on cloud-shaped feet, and terminate in a flange rim. The vessel is covered with deep red lacquer. (The flat base has an inset convex plug to the centre.)

This dating is consistent with Arizona's carbon-14 test AA69433.

Monochrome lacquer eight-petalled mallow-shaped dishes are known in the Song and Yuan dynasties: see, for example, Carvalho, *The World of Lacquer: 2000 Years of History*, no. 4, p. 34, formerly in the Garner collection and now in the Victoria and Albert Museum. However, the overall form of this vessel has strong parallels in Wanli porcelain basins, such as nos. 61 and 62, pp. 128–9, in Rogers *et al*, *In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics*.







122

A very fine and rare carved red lacquer vase and stand

Qianlong period

Height: 13¾ in, 34.8 cm

the sides of the square-section vase, supported on a spreading foot, flare to the shoulder where they turn inwards to a waisted neck and terminate in an upright rim. The body is decorated with five rows of *shou* (longevity) medallions against a hexagonal floral diaper, and the neck with four archaic *taotie* masks against *leiwen*, all separated by various bands of decoration, including stiff leaves, confronting archaic patterns, lotus and key-fret. The separate, waisted stand is supported on four cloud feet and is carved with *wan* diaper to the top, hexagonal floral diaper to the sides, and bands of key-fret and interlocking T-pattern.

A similar vase, also with a stand, is illustrated in *Chinese Lacquer in the Palace Museum Collection*, no. 63. Wan, Wang and Lu illustrate the display shelves along the wall of the Study of Fresh Fragrance in *Daily Life in the Forbidden City*, no. 322, pp. 164–6, on which a similar example lacking the stand is shown. For various lacquerwares depicting similar archaic motifs, see *Carved Lacquer in the Collection of the Palace Museum*, no. 321, a tiered box, and no. 322, a vase; Clifford, *Chinese Carved Lacquer*, pl. 109, a pair of vases, dated 1784, in the collection of the British Museum; *Hai-wai Yi-chen: Chinese Art in Overseas Collections, Lacquerware*, no. 364, p. 167, a censer and cover in the collection of the British Museum; and Strange, *Chinese Lacquer*, pl. XVI.



123

A rare carved red lacquer box and cover

Qianlong period

Diameter: 7 $\frac{7}{8}$ in, 19.9 cm

of circular section and cushion form and supported on a short foot ring. The top is carved with a medallion containing a central *shou* (longevity) symbol, surrounded by five bats (*Wu fu*) against a ground of swirling waves, all enclosed by a key-fret border. The sides of both the box and cover are carved with scattered roundels of leafy fruits and flowers, including peach, peony, pomegranate, finger citron, lily, bamboo, chrysanthemum, prunus and hibiscus, against a hexagonal floral diaper. The rims and foot are incised with key-fret, and the inside and base are lacquered black.

Wu fu (The Five Blessings) are longevity, wealth, health, love of virtue and a peaceful death.

Mei and Tao illustrate a box and cover with very similar decoration to the sides in *Gems of Beijing Cultural Relics Series: Works of Decorative Arts I*, no. 19, p. 66.



124

A fine carved three-colour lacquer ruyi sceptre

Qianlong period

Length: 15 $\frac{3}{4}$ in, 39 cm

with a *ruyi*-shaped head and a shaped, curved stem. The upper surface is carved through layers of red, green and ochre: the head with the Immortal, Lan Caihe, carrying a basket of flowers and a hoe in a rock-strewn setting beneath a tree, surrounded by a plain border, the ends of which are held in the outspread wings of a bat; and the stem with various formal designs, including a bat suspending a *wan* symbol and musical stone (*qing*), confronting archaic phoenixes with strapwork bodies, a fanged monster with two strapwork bodies, and leafy lotus, with a further bat to the *ruyi*-shaped end. The underside of the sceptre is carved in red lacquer only with a *wan* diaper to the head and a floral diaper to the stem; the edges are carved with key-fret.

For very similar sceptres, see Avitabile and Handke, *Das Chinesische Steckenpferd: Die Sammlung Carl Cords*, no. 126, pp. 52–3; *Carved Lacquer in the Collection of the Palace Museum*, no. 387; and Yoshikawa, *Carved Lacquer*, no. 165, p. 117, in the collection of the Nezu Institute of Fine Arts, Tokyo.





125

A fine and rare carved red lacquer box and cover

Qianlong period

Diameter: 10¼ in, 26 cm

of sixteen-lobed, circular section with straight sides and a flat base. The top is carved with a wrythen pattern, each panel containing a scrolling peony or lotus, or a floral sprig, about a central blossom, all against a *leiwen* ground. The sides are carved with a hexagonal diaper, and the base and inside are lacquered black.

Mei and Tao illustrate a similar, smaller box in *Gems of Beijing Cultural Relics Series: Works of Decorative Arts I*, no. 23, p. 69. Note a chrysanthemum-shaped box with similar decoration in Strässer, *Ex Oriente Lux: Oriental and European Lacquer from the BASF Lacquer Museum*, no. 10, pp. 20–1. See also a painted lacquer box of similar shape in *Lacquer Wares of the Qing Dynasty: The Complete Collection of Treasures of the Palace Museum*, no. 161, p. 211.



126

**A fine and rare carved three-colour
lacquer box and cover**

Qianlong period

Length: 4¾ in, 12.1 cm

of interlocking double-ingot shape. The cover and sides are carved through layers of red, green and ochre with leafy, scrolling peony, enclosed by bands of key-fret on the cover. The interior and base are lacquered black, and the interior is painted in gilt with scattered flowers, including pink, aster and lily.

A tiered ingot-shaped box is illustrated in *Carved Lacquer in the Collection of the Palace Museum*, no. 349; and for others, see Garner, *Chinese Lacquer*, pl. 91, from the Avery Brundage Collection in the Asian Art Museum of San Francisco; and Keverne, *Fine and Rare Chinese Ceramics and Works of Art*, Summer 2003, no. 122, pp. 100–01. Note also a Qianlong mark and period ingot-shaped box in Lee and Hu, *Dragon and Phoenix, Chinese Lacquer Ware: The Lee Family Collection*, Tokyo, no. 74, pp. 172–3.





127

A fine and rare lacquered wood figure of Budai

Ming dynasty

Total height: 6½ in, 16.5 cm

seated in the position of Royal Ease with his right hand, holding a rosary, on his raised right knee and leaning his left arm on a cloth bag, the tied ends of which he holds. He wears long robes, tied at the waist and falling open to reveal his chest and round stomach; his bare feet protrude from the hems. Budai's head is well carved with pendulous earlobes and a smiling expression. He sits on a separate stand carved with two rows of lotus petals. The deep reddish-brown lacquer bears extensive remains of gilding and bright-red pigment.

This dating is consistent with Arizona's carbon-14 test AA63896.

Budai (the laughing Buddha) is a popular theme in Chinese art, often found in porcelain, bronze and stone, but seemingly a very rare subject in lacquer.

See Dam-Mikkelsen and Lundbaek, *Ethnographic Objects in The Royal Danish Kunstkammer 1650–1800*, no. EBC195, p. 188, for a soapstone example; and The Palace Museum, *The Palace Museum Collection of Elite Carvings*, no. 69, p. 104, for a wood example.

128

An unusual wood group of Guanyin and child

Late Ming dynasty

Height: 4 in, 10.2 cm

the Goddess of Mercy is seated in the position of Royal Ease with her right hand, holding a rosary, on her raised right knee and her left arm around a young boy who clammers on her knee. Guanyin has finely incised hair falling in a point down her back, pendulous ears, and a serene expression to her delicately carved features. She wears a robe over a *dhoti*, both with decorated hems, and bracelets; her feet are bare. The child wears an apron, bracelets and anklets; his hair is tied in a single top-knot and there is a joyous expression to his face. The wood has a lustrous dark patina.

This rare figure relates closely to ivory examples of the same date, discussed in Watson, *Chinese Ivories from the Shang to the Qing*, p. 53, and note particularly fig. 15, a woodblock print illustration of the white-robed Guanyin holding a child, from the Ming encyclopaedia *San cai tu hui* (compiled in 1609).





129

**A very fine and rare large bamboo
brush washer**

17th/18th centuries

Length: 6 in, 15.2 cm

carved in the form of a large peach on a leafy stem from which smaller fruit issues. A bat with outspread wings rests on the side of the vessel. The bamboo has a dark, mellow patina.

Peaches and a bat form the rebus *Fushou shuangqian* (May you possess both blessings and longevity).

This carving is particularly rare for its size and subject matter. A related, smaller box in the form of a peach and bats, dated Kangxi, in the collection of the Seattle Art Museum, is illustrated in Ip and Tam, *Chinese Bamboo Carving*, Part I, no. 58, pp. 248–9, and as colour pl. 21. For a much smaller brush washer in the form of a pomegranate, see Otsuka, *Selections from the Lutz Bamboo Collection*, no. 55, p. 36.

painting





130

A pair of fine reverse glass paintings

Late 18th century

10¾ x 17¾ in, 27.3 x 45 cm

each is painted with an elegant young lady. One is seated at a table, resting her head against her left hand and holding a flower in her right hand. She has large eyes and a rosebud mouth; her hair is drawn up into a high topknot and fixed with gold hairpins in various forms, including a phoenix and flowers. She wears a high-necked robe, a necklace, earrings and bracelets. Beside her is a blue and white vase of flowers. The other is similarly painted with a



young lady smoking an opium pipe beside a table on which stands a bowl of fruit. She has a fuller face and her hair is covered by a wide hat, suspending pearl, gold and coral drops and fixed with gold pins and flowers. She wears a fur-edged coat over her robe, a necklace and earrings. In later European gilt wood frames.

For similar examples, see Howard, *A Tale of Three Cities Canton, Shanghai & Hong Kong: Three Centuries of Sino-British Trade in the Decorative Arts*, no. 196, p. 152; and Jourdain and Jenyns, *Chinese Export Art in the Eighteenth Century*, pl. 56, in the collection of the Earl of Morley, Saltram, Devonshire.

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CHRONOLOGY

EARLY HISTORICAL DYNASTIES

Neolithic	<i>circa</i> 7000–1600 BC
Shang	<i>circa</i> 1600–1050 BC
Zhou	<i>circa</i> 1050–256 BC
Western Zhou	1027–771 BC
Eastern Zhou	770–256 BC
Spring & Autumn period	770–476 BC
Warring States period	475–221 BC

IMPERIAL DYNASTIES

Qin	221–206 BC
Han	206 BC – AD 220
Western Han	206 BC – AD 8
Xin dynasty	
(Wang Mang interregnum)	AD 9–23
Eastern Han	25–220
Six Dynasties	220–581
Three Kingdoms	220–265
Wei	220–265
Shu	221–263
Wu	220–280
Western Jin	265–316
Eastern Jin	317–420
Southern Dynasties	
Liu Song	420–479
Southern Qi	479–502
Liang	502–557
Chen	557–589
Northern Dynasties	
Northern Wei	386–534
Eastern Wei	534–550
Western Wei	535–557
Northern Qi	550–557
Northern Zhou	557–581
Sui	581–618
Tang	618–906
Five Dynasties	907–960
Liao	907–1125
Song	960–1279
Northern Song	960–1127
Southern Song	1127–1279

Xixia	1032–1227
Jin	1115–1234
Yuan	1279–1368
Ming	1368–1644
Hongwu	1368–1398
Jianwen	1399–1402
Yongle	1403–1424
Xuande	1426–1434
Zhengtong	1436–1449
Jingtai	1450–1456
Tianshun	1457–1464
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	1644–1911
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



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