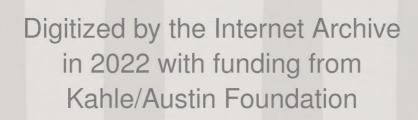




FINE AND RARE CHINESE WORKS
OF ART AND CERAMICS



ROGER KEVERNE

WINTER EXHIBITION 2000

FINE AND RARE CHINESE
WORKS OF ART AND CERAMICS

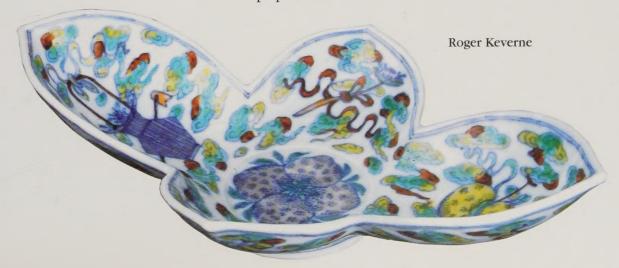
13TH NOVEMBER 2000

Foreword

It is with great pleasure we are able to offer for sale such a varied and high quality collection of ceramics and works of art, many of which have come from private collections in Europe and the United States of America.

While the flow of early ceramics and archaeological material has increased in recent years, it is still a fact that the finest and rarest is not always easy to find and Chinese decorative arts have become more difficult to acquire. We are, therefore, fortunate to have been able to put together such a comprehensive group.

I would like to thank Alan Tabor for the photography, Peter Keenan for the design both in print and on our website, Anthony Evans for translations and research, Samantha Truckell for her hard work in co-ordinating the project, and Miranda Clarke for the catalogue preparation.



A very fine archaic bronze wine vessel and cover, *you*, the vessel is of baluster shape, set with two tubular lugs at the shoulder for the attachment of a handle, and stands on a spreading ring foot. The cover is surmounted by a flared knop. The vessel and cover are cast with a similar band of confronting and back-to-back birds against a *leiwen* ground. The interior of the cover is engraved with a pictogram. The surface has a fine and attractive mellow patina with encrustation.

WESTERN ZHOU PERIOD HEIGHT: 10", 25.4 CM

FORMERLY IN THE COLLECTION OF LEIGH BLOCK, CHICAGO PUBLISHED: THE COLLECTOR IN AMERICA, P. 103

FOR AN UNDECORATED YOU OF VERY SIMILAR SHAPE, SEE BRONZES IN THE PALACE MUSEUM, NO. 138, P. 154.



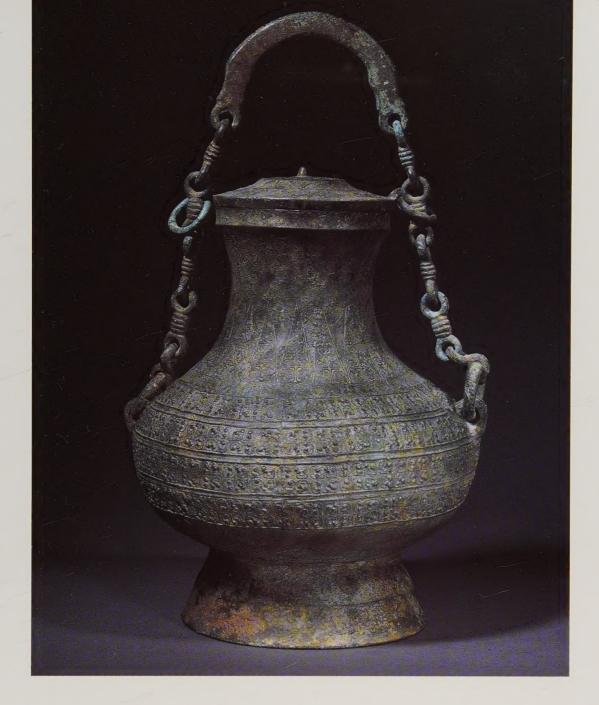


A fine archaic copper-inlaid bronze food vessel and cover (*dou*), together forming a flattened sphere. The vessel is set with two bevelled ring handles, inlaid with a cicada design, and stands on a short, waisted stem with a widely spreading foot. The cover is surmounted by a flared crown. The body is inlaid with two bands of geometric dragon design, echoed on the cover, with further similar bands at the foot and crown. The bronze has a fine reddish-brown surface with some greeny-blue areas. The smooth interior has extensive malachite and some azurite encrustation.

Late Spring and Autumn to early Warring States period Height: $8\,^5/_8$ ", 22 cm

This type of surface, with a mellow polish, was popular in Japan in the early 20th century and suggests that this piece was once in a Japanese collection.

For a copper-inlaid *dou* with a hunting scene, see Chen, *Ancient Chinese Bronzes in the Shanghai Museum*, no. 54, pp. 86-7; and for gold-inlaid examples with similar decoration, see *Gems of China's Cultural Relics*, no. 64; and Lawton, *Chinese Art of the Warring States Period: Change and Continuity 480-222 B.C.*, no. 8, pp. 41-2.





An archaic bronze wine vessel and cover (*bu*), the depressed globular body rises from a tall spreading foot to a waisted neck with an upright rim; the shoulders are set with *taotie*-mask handles securing chains which terminate in a loop handle and which run through rings attached to small loops on the low cover. The neck is decorated with a band of upright triangles, each filled with geometric designs, above a band of overlapping circles, and the body with four bands of fine, small scrolled geometric repeating design with numerous bosses; the cover is decorated with a similar border. The surface bears a dry natural patina.

Warring States period Height with extended handle: 15", 38 cm

For related examples, see Chen, Ancient Chinese Bronzes in the Shanghai Museum, no. 59, p. 93; and The Art of the Warring States Period, no. 37, p. 49.



An archaic bronze food vessel and cover (dou), together forming a flattened spheroid shape. The vessel is set with two ring handles and stands on a tall tapering stem with a spreading foot. The cover is surmounted by a flared crown. The vessel is undecorated and the grey surface is covered with extensive, attractive grey, green and azurite blue encrustation.

LATE WARRING STATES PERIOD TO EARLY HAN DYNASTY HEIGHT: 11", 28 CM

FOR RELATED EXAMPLES, SEE SO, EASTERN ZHOU RITUAL BRONZES IN THE ARTHUR M. SACKLER COLLECTIONS, NO. 26, PP. 186-8; LA PLANTE, ARTS OF THE CHOU DYNASTY, NO. 200, P. 64; AND THE ART OF THE WARRING STATES PERIOD, NO. 24, P. 40.

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A good archaic bronze food vessel and cover (*dut*), together forming an ovoid shape, each set with two handles decorated with scrolling designs and three elaborate feet finely cast as scrolling dragons with bulbous eyes and S-shaped horns. The main surface is undecorated and is an attractive greyish-green colour with extensive green and azurite blue encrustation.

WARRING STATES PERIOD HEIGHT: 11 1/4", 28.5 CM

THE *DUI* IS A GRAIN CONTAINER OF THE EASTERN ZHOU DYNASTY. THE VESSEL AND COVER OF OUR EXAMPLE ARE IDENTICAL BUT FOR THREE SMALL PROJECTIONS ON THE COVER.

FOR A SIMILAR EXAMPLE IN THE NATIONAL PALACE MUSEUM, TAIPEI, SEE CH'EN, CATALOGUE TO THE SPECIAL EXHIBITION OF GRAIN VESSELS OF THE SHANG AND CHOU DYNASTIES, PL. 96, PP. 368-9; AND SEE ALSO WHITE, TOMBS OF OLD LO-YANG, PL. XCIX; TRUBNER, ROYAL ONTARIO MUSEUM: THE FAR EASTERN COLLECTION, NO. 22, P. 28; AND SO, EASTERN ZHOU RITUAL BRONZES FROM THE ARTHUR M. SACKLER COLLECTIONS, FIG. 126, P. 69.



A pair of good bronze vessels and covers (*fangbu*), each vessel is of square section supported on a tall spreading foot with two well-cast monster-mask handles suspending loose rings applied to the shoulder. Each sloped cover is surmounted by four S-shaped finials. The bronze is a particularly fine pale golden colour and bears extensive areas of green encrustation.

WESTERN HAN DYNASTY HEIGHT: 18 1/4", 46.3 CM

For single examples, see Huang, Artifacts in the Nanyue King's Tomb of Western Han Dynasty, no. 32, pp. 104-5; Zhongguo Wenwu Jinghua Da Quan (Bronze Volume), nos. 1085 and 1087, p. 302; and for a pair, see White and Otsuka, Pathways to the Afterlife: Early Chinese Art from the Sze Hong Collection, no. 34, pp. 80-1.

A fine gilt-bronze seal of square section surmounted by a tortoise with its head raised in a life-like manner. The feet are placed at all four corners and together with the carapace are skilfully cast. The four-character seal reads nianjia sima (Commander of Cavalry [during the] New Year Vacation).

HAN DYNASTY HEIGHT: 1", 2.5 CM

DURING THE HAN DYNASTY, TORTOISES WERE AUSPICIOUS SYMBOLS OF LONG-LIFE AND THEREFORE SUCH TORTOISE SEALS WERE POPULAR WITH OFFICIALS.

FOR RELATED EXAMPLES, SEE *GUGONG BAOJI* (BRONZES AND DECORATIVE ARTS), NO. 50A, PP. 99-100; AND CHANG, *A CATALOGUE OF THE SPECIAL EXHIBITION OF BRONZE SEALS THROUGHOUT THE DYNASTIES IN THE NATIONAL PALACE MUSEUM*, NOS. 187-201, PP. 262-79.

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A good gilt-bronze seal of square section surmounted by a recumbent camel, finely cast. The seal reads *Han Chan Zhou bai yin* (Seal of Chan Zhoubai of Han).

HAN DYNASTY HEIGHT: 1 ¹/₄", 3.2 CM

THE READINGS OF THE FIRST TWO CHARACTERS ARE TENTATIVE AND WE OFFER THIS AS A POSSIBLE TRANSLATION.

FOR RELATED EXAMPLES, SEE CHANG,

A CATALOGUE OF THE SPECIAL EXHIBITION

OF BRONZE SEALS THROUGHOUT THE

DYNASTIES IN THE NATIONAL PALACE

MUSEUM, NOS. 216-31, PP. 296-311.



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A pair of rare and very finely cast giltbronze figures of attendant Bodhisattvas, both are seated on lotus pedestal bases and each has one hand raised, one holding a fly-whisk and the other a gourd. Each has a full face, bearing a serene expression, and long hair held by a scrolled diadem with a central portrayal of Buddha, and wears a long scarf draped over the chest and arms, an elaborate necklace and a short draped garment.

TANG DYNASTY HEIGHT: 2 1/4", 5.8 CM

IT IS RARE TO FIND TANG DYNASTY GILT-BRONZES IN SUCH GOOD CONDITION.

FOR VERY SIMILAR EXAMPLES, SEE GHOSE, IN THE FOOTSTEPS OF THE BUDDHA: AN ICONIC JOURNEY FROM INDIA TO CHINA, NO. 112; ROYAL ONTARIO MUSEUM: THE T. T. TSUI GALLERIES OF CHINESE ART, NO. 80; AND SPENCER, BUDDHIST IMAGES IN GILT METAL, NO. 70, PP. 154-5.

A good bronze mirror, the back is well cast with a central knop in the form of a crouching beast surrounded by an inner frieze of four lions and two peacocks sporting amid fruiting grapevine scrolls within a raised collar, with an outer frieze of birds interspersed with butterflies and dragonflies, all amid scrolling grapevines, and with a border of cloud-like flower heads. The dark silvery surface has green encrustation.

TANG DYNASTY DIAMETER: 5 3/8", 13.7 CM

For a similar examples, see Trubner, "The Arts of the T'ang Dynasty", no. 129; Huang, Ancient Bronze Mirrors in the National Museum of History, p. 132 (9809); Catalogue of Special Exhibition of Bronze Mirrors in the National Palace Museum, pl. 79, pp. 160-1; and The Charles B. Hoyt Collection, no. 493. For a general discussion of this subject, see Thompson, "The Evolution of the T'ang Lion and Grapevine Mirror".



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A rare small square bronze lion and grapevine mirror, well cast with a central knop in the form of a crouching mythical beast surrounded by four lions amid fruiting vine scrolls. The silvery surface has some green encrustation.

TANG DYNASTY 1 7/8", 4.8 CM SQUARE

FOR A SIMILAR MIRROR OF THE SAME SIZE, SEE WHITE AND BUNKER, ADORNMENT FOR ETERNITY: STATUS AND RANK IN CHINESE ORNAMENT, NO. 55H, WHERE IT IS STATED 'AMONG THE DIFFERENT SHAPES OF TANG MIRRORS, SQUARE ONES ARE RARE AND USUALLY MEASURE ABOUT 14 CM ACROSS. THIS PIECE IS THE SMALLEST EXTANT EXAMPLE OF A SQUARE MIRROR AND WAS PROBABLY A TOILET ITEM CARRIED BY A LADY.'





A very fine archaistic gold- and silver-inlaid bronze ewer and cover (*be*), the depressed globular body is supported on three legs, each composed of a bird with outspread wings standing on a bear, the spout is in the form of a bird's head and wings, a small rodent lying between the bird's ears, and the animal-form handle is cast in openwork. The vessel is decorated with a raised band of gold- and silver-inlaid animal-form scrolls against an S-form spiral ground with a further inlaid scroll band at the mouth. The cover is similarly decorated and surmounted by animal masks and a loose ring handle. The whole is finely cast and has an attractive reddish-brown surface with extensive areas of green.

SONG TO MING DYNASTY WIDTH: $8^{1}/_{2}$ ", 21.5 CM

This form is based on a Warring States prototype, for an example, see *The Art of the Warring States Period*, no. 61, p. 60. For similar archaistic examples, see Pope *et al*, *The Freer Chinese Bronzes*, Vol. I, pl. 105; Kerr, *Later Chinese Bronzes*, pl. 13, pp. 22-3; and American Art Galleries, *Illustrated Catalogue of The Remarkable Collection of the Imperial Prince Kung of China*, no. 299 (Prince Kung was the great-grandson of the Daoguang Emperor).





An unusual archaistic bronze wine vessel and cover (*you*), standing on a tall spreading foot, with an overhead swing handle decorated with *leiwen* and cast with bovine masks at each end attached to the vessel by rings issuing from the shoulder. The vessel is divided into sections by four vertical, notched flanges and decorated with bands of archaistic *taotie* masks and *kui* dragons against *leiwen* grounds. The cover is surmounted by a hexafoil finial. The bronze bears a fine mellow patina.

MING DYNASTY HEIGHT: 13 1/4", 33.5 CM

This form is based on a Shang prototype, for an example, see Chen, $\textit{Ancient Chinese Bronzes in the Shanghai Museum}, \, \text{no.} \, 15, \, \text{p.} \, 42.$



An archaistic bronze beaker vase of square section (fanggu), with four vertical barbed flanges, supported on a square foot. The widely flaring upper section is cast to each face with a blade infilled with a halberd design and a geometric cbilong on a leiwen ground above intertwined kui dragons also on leiwen. The second and third registers are each decorated with taotie masks below bird scrolls on a leiwen ground. The bronze bears a mellow patina with extensive green areas.

MING DYNASTY HEIGHT: 15 1/4", 38.6 CM

This form is based on a Shang prototype, for an example, see Watson, Art of Dynastic China, no. 234. The square-section gu is much rarer than circular-section examples.



An extremely fine and elegant bronze figure of a scholar, seated with his left arm resting on a small rootwood or rockwork table and his right resting on his raised knee. He wears a cloth head-dress, from which two ribbons fall, and long flowing robes, tied at the waist and falling in graceful folds, from which his woven straw shoes protrude. His face is superbly cast with a serene expression to his features and spaces for facial hair. The bronze bears a warm, mellow patina. With a wood stand pierced and worked as rockwork with *lingzbi* fungus. (A small rectangle 1.8 x 1.2 cm has been removed from the bronze surface on the back of the figure.)

MING DYNASTY
TOTAL HEIGHT: 7", 17.8 CM

This figure is particularly well executed, the combination of fine form, casting and patina is most unusual. For a related Ming standing figure, but not as fine, see Kerr, Later Chinese Bronzes, pl. 64, pp. 82-3.

A very fine silver-inlaid bronze figure of Guanyin, seated in a variation of *rajalilasana* on a rockwork base, with a bronze censer sitting on a small outcrop to her left. She holds a scroll in her left hand; both hands rest on her raised knee. Her face bears a serene expression with downcast eyes and her incised hair is swept up beneath her robe and falls in long tresses over her shoulders. She wears long robes falling in graceful folds and decorated with scattered cloud designs and floral scrolls to the hems, all inlaid with silver wire; her right foot protrudes from the hem. Her necklace and *urna* are formed of inlaid silver beads. The bronze has a mellow, dark patina. The reverse bears the two-character mark of Shisou inlaid with silver wire.

LATE MING DYNASTY HEIGHT: 14 3/8", 36.5 CM

This particularly fine and gracefully posed figure of Guanyin can be related to similar bronzes and, more importantly, to dated *blang-de-Chine* figures. For the latter, see Donnelly, *Blanc de Chine*, pl. 71B (dated 1629), and pl. 72B (dated to the end of the Ming dynasty).







A fine gold-splashed bronze incense burner, the low, flower-shaped body stands on three short legs and terminates in a waisted neck with two looped handles. The bronze bears a fine mellow patina with bright gold splashes. The base bears a six-character Xuande mark.

17th/18th centuries Diameter: 5 3/4", 14.5 cm

This incense burner relies for effect on its beautifully rendered form, highlighted by the bright gold.

For a similar censer, see Huang, $\emph{Jingyu Qingyan}$, no. 101, p. 182.

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A small gold-splashed bronze vase standing on a short ring foot, the sides gently taper and then evert to an upright rim. The mellow brown surface is liberally painted with bright gold splashes.

17th/18th centuries Height: $4^{1}/2^{\circ}$, 11.4 cm



An exceptionally fine and rare gilt-bronze double vase, comprising two ovoid vases, with cylindrical necks, joined at the body. Each vase is crisply cast in high relief with a sinuously curling, two-horned, scaly, five-clawed dragon, its jaws open baring its tongue and teeth, and with incised details to its branched mane and tail; the dragons are chasing a flaming pearl amid cloud scrolls in lower relief and above bands of incised crested waves to the feet of both vases. The surface is brightly gilded. The base of the larger vase is incised with the six-character seal mark of the Qianlong Emperor and of the period.

HEIGHT: $6^{1/2}$ ", 16.5 CM

This vase relates to the gold-splashed example from the collection of W. W. Winkworth, illustrated in Jenyns and Watson, *Chinese Art. The Minor Arts* as No. 50, pp. 116-7.







A fine Imperial gilt-bronze and enamel altar set consisting of a censer and cover, a pair of candlesticks and a pair of vases, all of hexagonal section. The censer is supported on four cabriole legs decorated with *champlevé* enamel in floral patterns which issue from animal masks; two scrolling flared handles issue from the shoulder and are joined at the rim with lugs. The sides, handles, cover and knop are set with openwork spinach-green jade plaques with a central *shou* character; bands of lotus panel are filled with turquoise enamel, and there are further enamelled archaistic designs to the body; the handles and cover have openwork gilt panels, the constricted neck is decorated with a chased floral pattern and the rims with chased key-fret bands. The pricket candlesticks and *gu*-form vases are similarly decorated.

18th century Height of the censer: 11 $^{1}/_{2}$ ", 29.2 cm

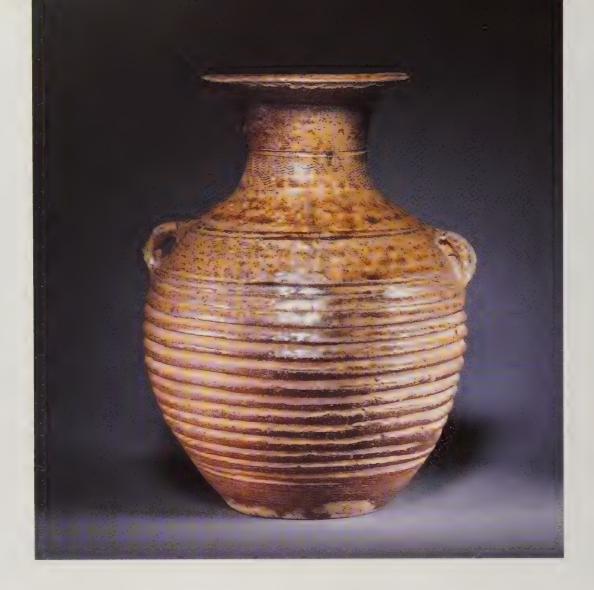
For related garnitures in the National Palace Museum, Taiwan, see A Special Exhibition of Buddhist Gilt Votive Objects, nos.18-9, pp. 102-9.



A fine silver-gilt filigree box, made for export to the West, of quatrefoil section with a hinged cover. The lid is set with a rectangular reverse glass painting of a young lady wearing a hat and Chinese robes and holding a flower in her right hand, with trees and a boat on a lake in the background. The filigree is finely worked with intricate scrolling designs and cartouches.

CIRCA 1800 WIDTH: 4 1/4", 10.8 CM





A good stoneware jar, the well-rounded sides rise from a recessed foot to a waisted neck and terminate in a flared mouth; the shoulder is set with two loop handles. The body is deeply scored with horizontal ribs and there is an incised wave band to the neck. The upper part is covered with a thin feldspathic olive-brown glaze terminating well short of the foot to reveal the body.

HAN DYNASTY HEIGHT: 8 1/4", 21 CM

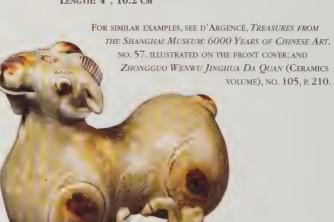
FORMERLY IN THE MOUNT TRUST COLLECTION EXHIBITED: GRAY, PRE-T'ANG WARES, NO. 71 PUBLISHED: AYERS, THE MOUNT TRUST COLLECTION OF CHINESE ART, NO. 18

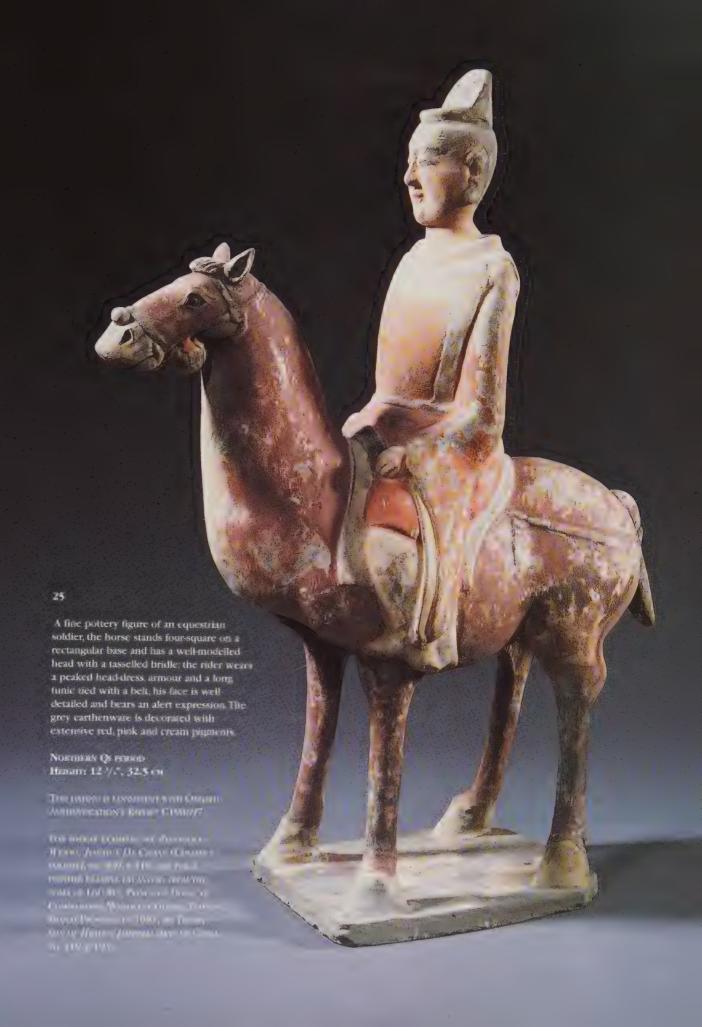
FOR SIMILAR EXAMPLES, SEE KRAHL, CHINESE CERAMICS FROM THE MELYINTANG COLLECTION, VOL. ONE, NO. 134, P. 88; AND YOUNG, EARLY CHINESE CERAMICS FROM NEW YORK STATE MUSEUMS, NO. 12, PP. 44-5.

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A *yue* ware model of a recumbent ram, its head is well modelled with incised horns, bulging eyes below incised brows, a slightly open mouth and a small beard. There is a hole in the centre of its forehead. The figure is covered with a thin olive-green glaze slightly degraded in places, with carefully placed iron-oxide spots to its haunches, tail, horns, eyes and nose.

Eastern Jin dynasty, 4th century Length: 4", 10.2 cm







A glazed pottery model of an equestrian figure, the horse stands four-square on a rectangular base with its head turned slightly to the left. The rider's head is well modelled: his hair is incised and tied in a roll and his face bears an alert, somewhat fierce expression; he wears a jacket with wide lapels over trousers. A bundle, possibly merchandise or bedding, is tied to the saddle. The figure is covered with dark olive-green and amber glazes, leaving the rider's head unglazed and bearing traces of pigments.

Tang dynasty Height: $14^{1/2}$ °, 37 cm

FOR A RELATED EXAMPLE, SEE MICHAELSON, GILDED DRAGONS: BURIED TREASURES FROM CHINA'S GOLDEN AGES, NO. 40, PP. 72-3.

A rare Longquan celadon vase, the upper section is in the form of a tapering jade *cong* which is supported on an elaborate four-footed stand. The vessel is covered with an olive-green glaze, leaving the tips of the feet bare to reveal the brick-red body.

YUAN DYNASTY HEIGHT: 7 1/4", 18.3 CM

The dating is consistent with Oxford Authentication's report P100 F 19.

A SIMILAR VASE UNEARTHED AT LONGQUAN IN 1980 AND NOW IN THE COLLECTION OF THE LONGQUAN MUSEUM IS ILLUSTRATED IN ZHU, CELADONS FROM LONGQUAN KILNS, AS NO. 164, P. 191; AND FOR A FURTHER EXAMPLE, SEE SPECIAL EXHIBITION: SENSEI, BANSEI AND CELADON OF LONGQUAN YAO, NO. 82, P. 61. A SIMILAR EXAMPLE IS IN THE COLLECTION OF THE SHANGHAI MUSEUM.





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An unusual *qingbai* model of a granary, standing on a flat base, the cylindrical sides rise to a domed roof, carved with curving lines, with upturned foliate eaves and surmounted by a bud-shaped knop. The sides have a rectangular aperture representing a door, two holes above each door post and two larger holes at either side. The vessel is freely painted in dark brown with panels bearing a woven design below flower heads represented by groups of dots to the sides, vertical lines to the roof and regular splashes to the knop.

SONG DYNASTY
HEIGHT: 7 1/2", 19 CM

For a *QINGBAI* ARCHITECTURAL MODEL WITH SIMILAR SPLASHES IN THE BRITISH MUSEUM, SEE VAINKER, *CHINESE POTTERY AND PORCELAIN: FROM PREHISTORY TO THE PRESENT*, NO. 94.



A small *qingbai* incense burner on an integral stand, the three-legged censer has a well-rounded body rising to a constricted neck and upright rim; two S-form handles are set to the shoulder. The diamond-shaped stand is pierced with four keyhole-shaped apertures. The whole is covered with a pale blue glaze stopping in an uneven line just short of the base to reveal the fine body burnt orange in the firing and with traces of grit.

YUAN DYNASTY HEIGHT: 3 1/4", 8.4 CM

FOR SIMILAR EXAMPLES, SEE A SPECIAL EXHIBITION OF INCENSE BURNERS AND PERFUMERS THROUGHOUT THE DYNASTIES, NO. 45, P. 189; SPECIAL EXHIBITION OF CULTURAL RELICS FOUND OFF SINAN COAST, NO. 170; AND LOVELL, JINGDEZHEN WARES: THE YUAN EVOLUTION, NO. 58, P. 109.

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A pair of *qingbai meiping*, each is of well-rounded form and is supported on an integral stand, the four feet of which are connected by a recessed base. The vases and stands are covered with a pale blue glaze, pooling in the crevices, leaving the bases unglazed to show the greyish-white bodies burnt orange in the firing.

YUAN DYNASTY HEIGHT: 5 1/2", 14 CM

FOR A SINGLE EXAMPLE, SEE LOVELL, JINGDEZHEN WARES: THE YUAN EVOLUTION, NO. 60, P. 110. 31

An octagonal *qingbai* box and cover, the sides are ribbed and the cover is decorated with a large spray of peony with combed details. The interior and sides are covered with a light blue glaze stopping short of the rims to reveal the white body; the flat base has been slightly burnt in the firing.

Song dynasty, 12th or 13th century Diameter: 2 3/4", 7 cm

FOR SIMILAR EXAMPLES, SEE GYLLENSVÄRD, CHINESE CERAMICS IN THE CARL KEMPE COLLECTION, NO. 556, p. 170; AND WIRGIN, SUNG CERAMIC DESIGNS, PL. 31A.

A fine *qingbai* conical bowl, the thinly potted sides rise from a short straight foot and are incised with a design of two boys playing amid scrolling peony flowers. The vessel is covered with a fine pale blue glaze, pooling in the crevices. The unglazed base reveals the fine white body, burnt orange in the firing and with some adhered grit.

NORTHERN SONG DYNASTY, 11th/12th centuries Diameter: 7 3/4", 19.8 cm

FOR A NEARLY IDENTICAL BOWL, WITH THE SAME DIMENSIONS, SEE LO, BRIGHT AS SILVER WHITE AS SNOW. CHINESE WHITE CERAMICS FROM LATE TANG TO YUAN DYNASTY, PL. 39, PP. 162-3, WHERE IT IS NOTED THE BOWL IS 'TYPICAL OF LATE NORTHERN SONG FROM HUTIAN KILNS'; FOR ANOTHER HUTIAN KILN EXAMPLE, SEE LI AND CHAN, A COLLECTION OF ANCIENT CHINESE PORCELAIN TREASURES, NO. 56, PP. 158-9; AND FOR FURTHER EXAMPLES, SEE PORCELAIN OF THE SONG DYNASTY (II): THE COMPLETE COLLECTION OF TREASURES OF THE PALACE MUSEUM, NO. 182, P. 200; AND THE MUSEUM OF ORIENTAL CERAMICS, OSAKA, SONG CERAMICS, NO. 47, P. 84.





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A small *qingbai* vase, the ovoid body is supported on a spreading foot and terminates in a flared neck with a foliate rim. The moulded body is divided into four vertical panels each with a floral spray within a shaped cartouche, all between ribbed bands. The vessel is covered with a light blue glaze, leaving the base unglazed to show the off-white body with a brownish rim from the firing.

Song to Yuan dynasty, 13th/14th centuries Height: $5\,^{5}/_{8}$ ", $14.3\,$ cm

FOR A SIMILAR EXAMPLE, SEE TAM, AN ANTHOLOGY OF CHINESE CERAMICS, NO. 50, PP. 92-3.



A very fine and rare large Ding ware bowl, the steep, rounded sides rise from a ring foot and terminate in a slightly everted rim with six indentions. The moulded interior is divided into six panels and decorated with seven different floral sprays, one to each panel and the seventh to the centre, including aster, lotus, peony, rose and pomegranate. The vessel is covered with an ivory-tinged glaze which has been wiped from the rim and foot ring.

JIN DYNASTY DIAMETER: 9 1/2°, 24.3 CM

For similar examples with copper-bound rims, see Catalogue of the Special Exhibition of Ting Ware White Porcelain, no. 133; China at the Inception of the Second Millennium: Art and Culture of the Sung Dynasty, 960-1279, V-24, p. 289; and Lovell, Ting Yao and Related White Wares in the Percival David Foundation of Chinese Art, pl. II, no. 106.





A Cizhou *meiping*, the sides rise from a low foot ring to a small neck and conical mouth. The vessel is freely painted in underglaze dark brown over a white slip with a stylised bird and a large flower with leaves above and below divided by broad horizontal lines, all under a transparent glaze. The buff-grey stoneware is revealed at the foot ring.

JIN DYNASTY HEIGHT: $12^{1}/4$ ", 31 CM

FOR A RELATED MEIPING, SEE MINO, FREEDOM OF CLAY AND BRUSH THROUGH SEVEN CENTURIES IN NORTHERN CHINA: Tz'u-chou Type Wares, 960-1600 A.D., pl. 68, pp. 160-1.

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A Cizhou stoneware pillow with eight sides and a concave, forward-sloping, overhanging top, freely painted in underglaze dark brown on a white slip with a lotus flower and leaf in a shaped panel to the top and stylised leaf and flower designs to the side, all under a transparent glaze. The base is unglazed revealing the grey stoneware body.

JIN DYNASTY LENGTH: $7^{1/2}$ ", 19 CM

FOR A SIMILAR EXAMPLE, SEE CHINESE CERAMIC PILLOWS: THE MR. & MRS. YEUNG WING TAK GIFT, NO. 93.





A fine Northern blackware vase, the globular body rises to a short neck and terminates in a ridged mouth. The vessel is covered with a lustrous dark brownish-black glaze and the sides are freely painted in brown with two stylised birds with very long, curling tails and outspread wings. The foot ring is unglazed revealing the buff stoneware body.

JIN DYNASTY HEIGHT: 8 1/4", 21 CM

FOR SIMILAR EXAMPLES, SEE KRAHL, CHINESE CERAMICS FROM THE MEIYINTANG COLLECTION, VOL. ONE, NO. 465, PP. 254-5; LI, CHINESE CERAMICS: THE NEW STANDARD GUIDE, NO. 309, P. 166; 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. 103, P. 168; AND HOBSON, THE EUMORFOPOULOS COLLECTION, VOL. II, B261, PL. LXIX.

38

A rare and unusual Northern blackware *zhadou*, the sides rise from a slightly spreading ring foot to a waisted neck and terminate in a widely flared mouth. A lustrous brownish-black glaze covers the vessel, thinning at the rim; a patch on the interior, the extreme lower body and the foot are unglazed revealing the buff stoneware.

NORTHERN SONG DYNASTY HEIGHT: 4 1/4", 11 CM

FOR A NORTHERN SONG EXAMPLE WITH A CREAM RIM, SEE WOOD, CHINESE GLAZES, P. 142.

39

A good Northern blackware pear-shaped bottle, the wide, well-rounded body rises from a slightly spreading ring foot to a very waisted neck and terminates in a flared rim. The vessel is covered with a thick, lustrous brownish-black glaze with russet splashes to the body. The glaze stops short of the foot revealing the greyish-buff stoneware.

YUAN DYNASTY HEIGHT: 9 1/2", 24.2 CM

FOR A SIMILAR EXAMPLE IN THE BRITISH MUSEUM, SEE WOOD, CHINESE GLAZES, P. 145.

40

A Northern blackware bowl, the well-rounded sides rise from a short, slightly spreading ring foot and terminate in a vertical rim. The interior and upper exterior are covered with a lustrous dark brownish-black glaze with 'partridge-feather' russet splashes to the interior. Beneath the dark glaze on the exterior is a band of thinner brown glaze which stops short of the foot revealing the buff stoneware.

JIN DYNASTY DIAMETER: $6^{1}/8$ ", 15.5 cm

FOR RELATED EXAMPLES, SEE
HOBSON, THE EUMORFOPOULOS
COLLECTION, VOL. II, B270,
PL. LXVII; AND MOWRY, HARE'S
FUR, TORTOISESHELL AND
PARTRIDGE FEATHERS: CHINESE
BROWN- AND BLACK-GLAZED
CERAMICS, 400-1400,
NOS. 45A AND B, PP. 152-3.

A very fine and rare porcelain vase, the wellwounded sides rise from a slightly spreading ring foot, taper to a long neck and terminate in an everted mouth. The body is painted with a broad frieze of four lively qilin sporting amid scrolling designs, with a frieze of two peacocks on rockwork amid peomy to the neck, and a band of upright plantain leaves to the mouth, these registers are divided by horizontal bands of filled cross-batching, lappets and rapy-lappets, with a fotus lappet band around the foot, all is a good violet blue, typical of the period, which pales at the foot.

Min 16th CENTRY Height: 20 1/1, 51,5 cm

A SMILAR VASE INCORATION WITH RESIDENCE AND DATED CHICA SECOND BURF OF THE 16TH CENTRER IS IN THE COLLECTION OF THE MERICHOLITAN MICHIES OF ART, NEW YORK (24.80-168), A JUGING MURCAND FRIEDO GULLE IN THE BRITISH MICHIES GREENERS, NO. 22) IS DECREASED WITH SHIELD PRECIOUS, AND SEE HORSELS, AND SEE HORSELS, RECHEMEN AND KING, CHICAR CEREMONY IN PRIDUZE COLLECTIONS, HE. 39, ICR & JUGINE MOTHER WAS SETTLE WA









A rare documentary and dated porcelain stove jar of ovoid form, the well-rounded sides rise from a flat base and terminate in a short, slightly waisted neck, with three apertures above the base and two at the shoulder. The body is boldly painted in deep underglaze blue with two scaly, two-horned, five-clawed dragons sporting amid cloud scrolls and above waves and confronting a panel standing on a lotus pod beneath a large lotus leaf. The panel contains a dedicatory inscription which may be translated:

The believer Ji Shangxin and his son Ji Weixin of the central part of Shi (Stone) village, Gaoping district, Ze county in Shanxi province gave a set of three porcelain censers to the Jiuhuang (Nine Emperors) Hall in Qingzhen Monastry to be kept by the Daoist Li Xuanyi and the other priests. This is written to mark the gift. Manufactured on the 16th day of the fourth month of the 46th (leap) year of Wanli (1618).

The shoulder is painted with a lappet band and the neck with cranes and cloud scrolls. (Gold leaf repair to the rim.)

WANLI PERIOD, DATED 1618 HEIGHT: 14", 35.5 CM

FORMERLY IN THE COLLECTION OF SIR HARRY GARNER PUBLISHED: GARNER, ORIENTAL BLUE AND WHITE, PL. 54, WHERE IT STATES '[IT WAS] INTENDED ORIGINALLY TO CONTAIN A BRAZIER, AND PERHAPS FITTED WITH A PERFORATED LID... THE DECORATION IS IN THE STYLE THAT WAS POPULAR IN THE REIGN OF CHIA CH'ING AND SO MUST HAVE BEEN FOLLOWED FOR MORE THAN HALF A CENTURY'; JENYNS, "THE WARES OF THE TRANSITIONAL PERIOD BETWEEN THE MING AND CH'ING 1620-1683", FIG. 2C; AND RIDDELL, DATED CHINESE ANTIQUITIES 600-1650, P. 104, WITH A CENSER WITH THE SAME INSCRIPTION AND THUS PRESUMABLY FROM THE SAME SET, BUT WITH A DIFFERENT NECK AND RIM, NOW IN THE COLLECTION OF THE TOKYO NATIONAL MUSEUM (ALSO ILLUSTRATED AS NO. 121, P. 33 IN ILLUSTRATED CATALOGUE OF TOKYO NATIONAL MUSEUM, CHINESE CERAMICS II).

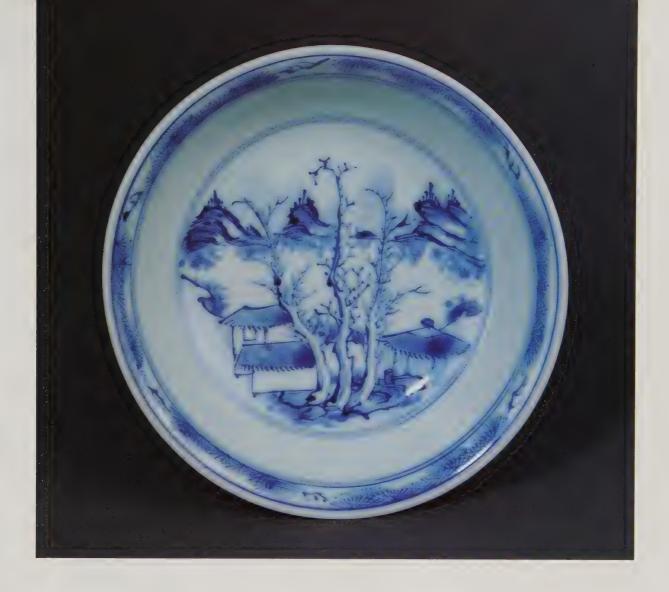


A fine porcelain vase of tapering ovoid form with a waisted neck and a slightly flaring rim, all supported on a short ring foot. The vase is well painted in shades of underglaze blue with a continuous scene of a river between high, treestrewn mountains in which are perched houses and pavilions, all beneath clouds and flocks of birds; a man fishes from his boat on the river and other boats are moored along the bank; an elderly man walks up the broad mountain path. The shoulder is decorated with a lappet band and the neck with floral sprays; the base is painted with a lingzbi mark within a double circle.

EARLY KANGXI PERIOD HEIGHT: 17 3/8", 44 CM

FOR A SIMILAR EXAMPLE, SEE FONG AND WATT, POSSESSING THE PAST: TREASURES FROM THE NATIONAL PALACE MUSEUM, TAIPEI, PL. 286, P. 504.



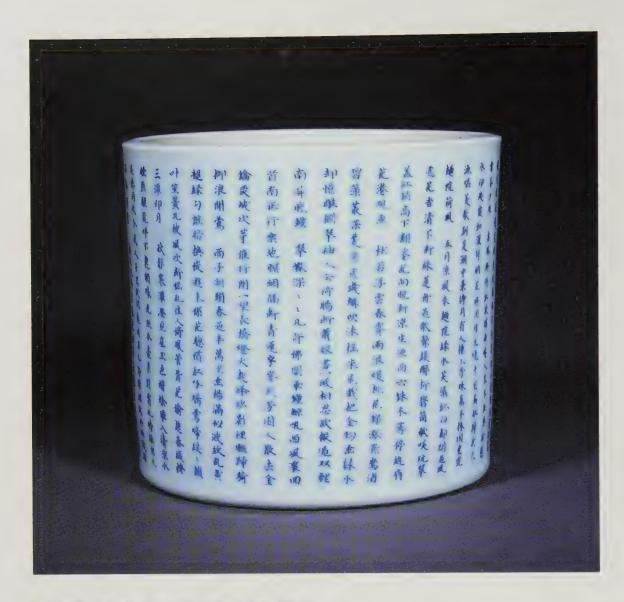


A fine underglaze blue and white heavily potted saucer dish, the sides rise from a ring foot to a slightly everted lip. The interior is painted in the Master of the Rocks style with a landscape: with thatched buildings and three bare trees in the foreground and snowy mountains in the background; the rim is decorated with a pine tree border. The exterior is painted with two sprays of bare branches and the glazed base with a sixcharacter mark reading *qi shi bao ding zhi zhen* (Rare stone valuable as a Precious Tripod) within a double circle.

EARLY KANGXI PERIOD DIAMETER: 6 1/8", 15.5 CM

THE MASTER OF THE ROCKS STYLE IS CHARACTERISED BY THE CONTOURED BRUSHSTROKES WHICH FILL THE MOUNTAINS, AND USUALLY USES BLOBBED DOTS, VISIBLE ON THE MOUNTAINS AND TO THE FOREGROUND OF THIS DISH.

For a bowl with the same mark and very similar border and exterior, see Wang, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, no. 43, where the first two characters are given their alternative reading *Ji Dan*. This mark also appears on a bowl in the Percival David Foundation, see Wilson, *Rare Marks on Chinese Ceramics*, no. 68, pp. 156-7.





A fine, dated porcelain brush pot (*bitong*) of wide cylindrical form, painted in underglaze blue with two poems, with titles and a colophon. The colophon can be translated:

Two regular metre poems from "Ten Views of the West Lake" [and] "Intoning High-flown Verses where the Butterfly's Love caused the Flower to Blossom" by Mo Zhongyu. Written in the yangchun early autumn month of the bingyin year (1686). Written by the Hermit of White Reed Mountain.

KANGXI PERIOD, DATED 1686 DIAMETER: $7^{1}/4^{\circ}$, 18.5 cm

The references are to poems by the Ming dynasty poet Mo Fan, who was a resident of Qiantang near Hangzhou, and so lived close to West Lake. One of the poems is entitled *Springtime on Su Dongpo's Embankment*, a famous scenic spot on the West Lake built by the scholar official Su Shi in the Northern Song Period. The other is entitled *Intoning High-flown Verses*.

FOR A SIMILAR EXAMPLE, SEE HO *ET AL, SPLENDOUR OF THE QING DYNASTY*, NO. 129, P. 262.



A fine Imperial porcelain bowl, the deep well-rounded sides rise from a ring foot and terminate in a flared rim. The sides are finely painted with two scaly, five-clawed dragons chasing flaming pearls amid cloud scrolls and above overlapping petals, all glazed lemon-yellow and reserved against an inky-blue ground; the white interior is decorated with a medallion containing a similar single upright dragon. The base is painted in underglaze blue with the six-character mark of the Kangxi Emperor within a double circle, and of the period.

DIAMETER: 5 1/2", 14 CM

FOR A SIMILAR EXAMPLE, SEE GYLLENSVÄRD, *THE TECTUS COLLECTION: CHINESE CERAMICS*, NO. 98, PP. 238-9.

47

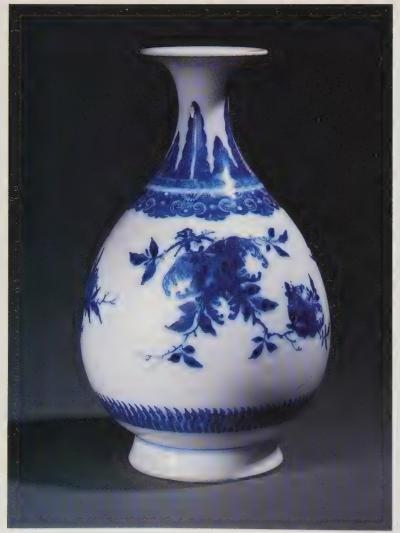
A pair of fine porcelain beaker vases, in the shape of archaic bronze gu, each of slender form with a flared neck, slightly swollen waist and spreading foot, and very well painted in vivid underglaze blue with two shaped panels, each containing a pheasant perched on rockwork amid large flowering plants and butterflies.

KANGXI PERIOD HEIGHT: 7 1/2", 19 CM

FORMERLY IN THE COLLECTION OF ANTHONY GARROD







A 'soft-paste' blue and white porcelain seal box and cover, the cover is decorated with a medallion containing various antiques (bo gu), including archaic bronze vessels, a fan and a Buddhist lion with a large prunus spray and bamboo, surrounded by bands of key-fret and cloud-collar, with a further cloud-collar band to the rim of the box. The base is painted with a six-character Chenghua mark within a double circle.

18TH CENTURY **DIAMETER:** 3 ³/₄", 9.4 CM

For a similar example in the Brooklyn Museum, see Frank, *Chinese Blue and White*, p. 71.

49

A small 'soft-paste' blue and white porcelain vase, with a short neck above sides which gently taper to a recessed base. The sides are moulded with flowering peony growing from a fantastic rock and with tall bamboo; the neck is painted in underglaze blue with a band of flower heads.

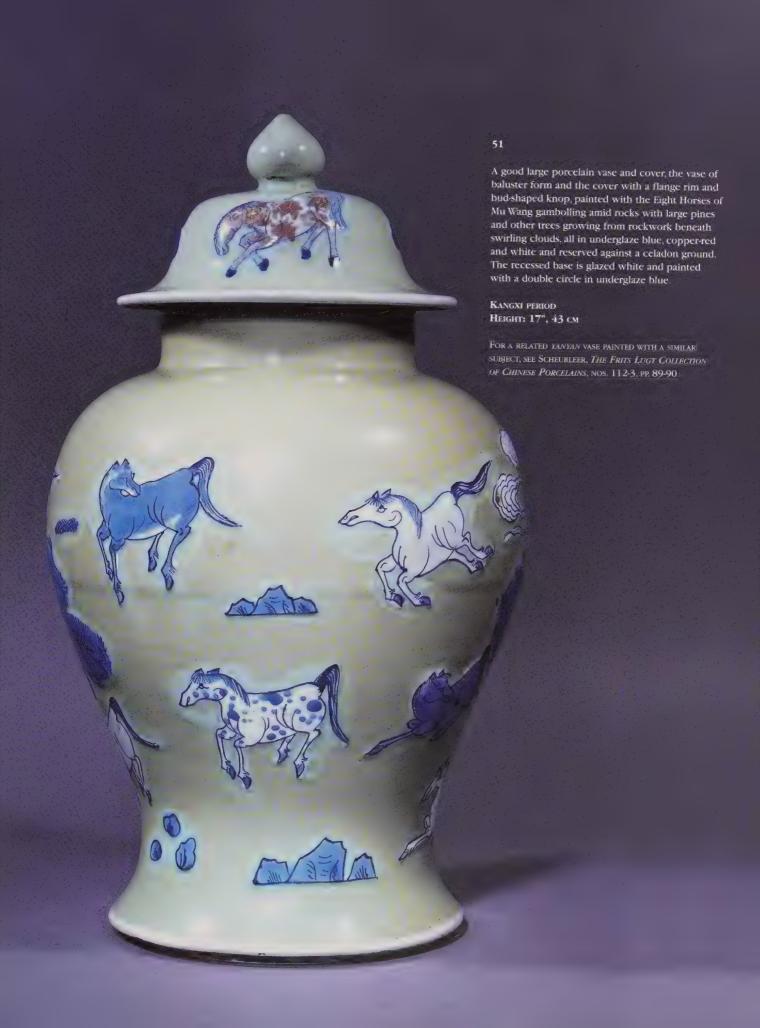
18TH CENTURY HEIGHT: $5^{1}/4^{\circ}$, 13.4 cm

50

A good 'soft-paste' porcelain vase (yuhuchunping), the pear-shaped body rises from a spreading foot and terminates in a widely flared mouth. The vase is painted in deep underglaze blue with large fruiting sprays of peach, pomegranate and finger citron, the Three Abundances, above a leafy band and below bands of flower- and ruyi-heads, concentric circles and upright leaves.

QIANLONG PERIOD HEIGHT: 8 ¹/₈", 20.5 CM

FOR A DISCUSSION OF 'SOFT-PASTE' PORCELAINS, SEE JENYNS, LATER CHINESE PORCELAIN, PP. 30-1.





A very fine *blanc-de-Chine* censer of cylindrical form with a lipped rim, supported on three *ruyi*-shaped feet. The sides are impressed with a central band of archaistic *kui* dragons reserved on a *leiwen* ground between horizontal ribs. The vessel is covered with an ivorytinged glaze. With a pierced wood stand.

MID 17TH CENTURY HEIGHT, EXCLUDING STAND: $3^{1/2}$, 8.9 cm

THIS FORM IS BASED ON A SONG PROTOTYPE.

FOR SIMILAR EXAMPLES, SEE DONNELLY, BLANC DE CHINE, PL. 19D (RIGHT); WANG AND FAN, SELECTED CERAMICS FROM THE COLLECTION OF MR. & MRS. J. M. HU, NO. 31, P. 64; AND JÖRG, CHINESE CERAMICS IN THE COLLECTION OF THE RIJKSMUSEUM, AMSTERDAM: THE MING AND QING DYNASTIES, NO. 274, P. 241.

53

A *blanc-de-Chine* tripod censer supported on three blade legs decorated with geometric designs, the gently rounded sides rise to a flat rim set with two upright handles; all covered with a white glaze. The censer is inscribed with three grass-script characters.

17th Century Height: 3 1/2", 8.9 cm

It is rare to find an inscription on such censers. The form is based on a Western Zhou bronze prototype, for an example, see Chen, *Ancient Chinese Bronzes in the Shanghai Museum*, no. 33, p. 60.

FOR RELATED CENSERS, SEE DONNELLY, BLANC DE CHINE, PL. 13C (RIGHT); AND HEMPEL, TAUSEND JAHRE CHINESISCHE KERAMIK AUS PRIVATBESITZ, NO. 195, P. 121. SIMILAR EXAMPLES WERE IN THE COLLECTION OF E. T. CHOW.

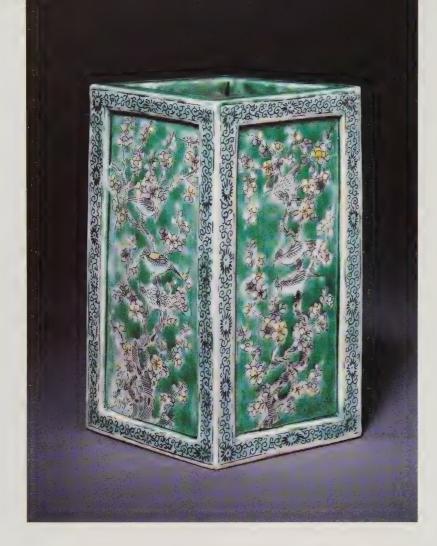
54

A fine and large *blanc-de-Chine* figure of Guanyin standing with her hands held in front of her. Guanyin's head is turned slightly to the left and her features are serene with downcast eyes. Her hair, tied in a cloth head-dress and fixed with an elaborate diadem at the centre of which is a portrayal of Buddha, falls in tresses over her shoulders. She wears long flowing robes which fall in graceful folds over a *dboti*; her left foot protrudes from the hem. She wears a lotus necklace and bracelets. The figure is covered with a bluish-white glaze and the back is impressed with a four-character seal mark reading *pu ji yu ren* (virtue extends [even] to fishermen).

18TH/19TH CENTURIES HEIGHT: 20", 51 CM

FOR A RELATED FIGURE, SEE DONNELLY, BLANC-DE-CHINE, PL. 76B.





A rare and unusual biscuit porcelain brush pot (*bitong*) of diamond section, the four sides each have a recessed panel painted with birds in prunus trees, all surrounded by scrolling floral borders and painted in the *famille-verte* palette. The recessed base is engraved with an artemisia leaf. With a wood stand. (Firing flaw to the rim.)

KANGXI PERIOD HEIGHT: 6", 15.2 CM

THE ARTEMISIA LEAR, ONE OF THE EIGHT PRECIOUS OBJECTS, IS OFTEN FOUND AS A MARK ON KANGXI PORCELAIN.

56

A good porcelain deep cup standing on a short ring foot. The sides are finely painted in the *famille-verte* palette with a lady reading a letter, brought to her by a servant holding a parasol who waits while she reads. She sits on a yoke-back chair with a table on which sit a vase of flowers and an incense burner behind her, all on a terrace; rocks and a large banana plant are in the garden beyond.

KANGXI PERIOD HEIGHT: 4", 10.2 CM

FOR SIMILAR EXAMPLES, SEE COX, *THE BOOK OF POTTERY AND PORCELAIN*, VOL. II, FIG. 831; AND C. T. LOO & CO., "EXHIBITION OF CHINESE ARTS", NO. 727.



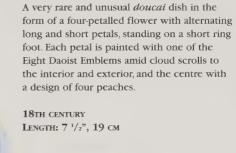


A fine and rare *doucai meiping*, well painted with sprays of peach, pomegranate and finger citron, the Three Abundances, above a band of pendent leaves and below a band of flower-filled lappets to the shoulder and leaf design to the neck.

18TH CENTURY HEIGHT: 7 ³/₄", 19.7 CM

For an underglaze red example, see Jenyns, Later Chinese Porcelain, pl. XXII 2.

58







A pair of fine baluster-shaped porcelain vases and covers, the covers are surmounted by lion-dog finials. The vases are painted on a textured ground in the Chinese Imari palette with a bold design of flowers and trees emerging from fantastic rocks, with a single floral spray to the reverse, beneath a cloud-collar band suspending flowers to the shoulder; the neck is painted with leafy stems below a diaper border to the mouth. The covers are similarly decorated with cloud-collar and flower bands. With French wood and gilt-metal stands with an openwork design of Chinese-style scrolling flowers.

18th century Height: 17", 43.1 cm

FOR A RELATED SINGLE EXAMPLE, DATED CIRCA 1700, SEE WIRGIN, FRAN KINA TILL EUROPA, NO. 52, P. 58.



A pair of fine eggshell porcelain ruby-backed cups and saucers, each is painted in the *famille-rose* palette with a central design of rose, cockscomb and a butterfly surrounded by a scrolling floral band and with a border of three shaped panels, each containing a scrolling dragon, reserved against a yellow Y-diaper ground.

YONGZHENG PERIOD DIAMETER OF SAUCER: $4^{1}/8$ ", 10.5 cm DIAMETER OF CUP: $2^{1}/2$ ", 6.5 cm

For a similar pair of cups and saucers, see *Pearl* of the *Orient - Treasures of the Hong Kong Museum of Art*, no. 93, p. 79.

61

A good <code>flambé-glazed</code> vase of six-lobed form (<code>shiliuping</code>), the well-rounded sides rise from a slightly spreading ring foot to a waisted neck and terminate in an everted mouth. The vessel is covered with a dark crimson-red glaze streaked with pale blue and with pale blue to the mouth. The base is covered with a yellowish-brown wash and is impressed with the six-character mark of the Daoguang Emperor and of the period.

HEIGHT: 7 1/2", 19.1 CM

SUCH VASES ARE MORE COMMONLY FOUND WITH A QIANLONG MARK. FOR A SIMILAR DAOGUANG MARK AND PERIOD EXAMPLE, SEE HO *ET AL, SPLENDOUR OF THE QING DYNASTY*, NO. 226, P. 359.





A pair of unusual painted enamel bowls, the steep sides of each rise from a ring foot to a flared mouth in the form of eight petals, and are painted in shades of blue with four different flower heads in a continuous scroll. The bases are painted with six-character seal marks of the Qianlong Emperor and of the period.

DIAMETER: 4 3/4", 12 CM

62

THIS FORM IS RARE IN ENAMEL BUT IS OCCASIONALLY SEEN IN JADE.

63

A large Canton enamel tray with a scalloped rim, finely painted in the famille-rose palette with a spray of fruits and flowers including peony, crab-apple and lily to the centre, surrounded by a scrolling floral border and with shaped panels of fruits and flowers reserved against a leaf-scroll ground to the rim. The exterior is painted with another spray of fruits and flowers to the base and freely drawn stems of various fruits and flowers in shades of blue to the rim.

18TH CENTURY DIAMETER: 18 1/4", 46.5 CM

FORMERLY IN THE COLLECTION OF SIR JOHN GOOCH







A fine Canton enamel basin with a foliate rim, supported on three gilt-bronze stud feet. The interior is delicately painted in the *famille-rose* palette with a pair of Mandarin ducks swimming on a lotus pond, with a large peony branch above and two kingfishers, and fish amid aquatic plants to the side. The rim is decorated with numerous flowers including lilies, prunus, camellia, morning glory, peony, orchids, chrysanthemums and aster. The reverse is decorated with a cockerel perched on rockwork, from which flowers grow, with a butterfly above to the base, three scrolling floral designs to the sides below a scrolling floral band, and a prunus amid cracked-ice border in pink and lime-green to the rim.

EARLY 18TH CENTURY
DIAMETER: 13 ³/₄", 35 CM

The design elements can be related to those found on porcelains of the Kangxi and Yongzheng periods.



A rare *cloisonné* enamel shallow dish, the gently rounded sides rising from a flat base, richly enamelled all over. The front is decorated with six scrolling lotus around a stylised lotus pod formed of two lappet bands with six teardrops to the centre, and the reverse with a double *vajra* medallion surrounded by a further six scrolling lotus, all in lapis lazuli blue, dark green, tomatored, yellow and white enamels on a turquoise ground; the *cloisons* and trailing stems bear traces of silver and the lipped rim is heavily gilded.

EARLY 15TH CENTURY DIAMETER: 5 3/8", 13.6 CM

It is rare for the double-vajra motif to be enamelled, but it can be seen engraved on a gilt-bronze base, see, for example, a similar dish illustrated as no. 14 by Brinker and Lutz in Chinese Cloisonné: The Pierre Uldry Collection; and for a box with a similar central medallion, see Garner, Chinese and Japanese Cloisonné Enamels, pl. 19B.

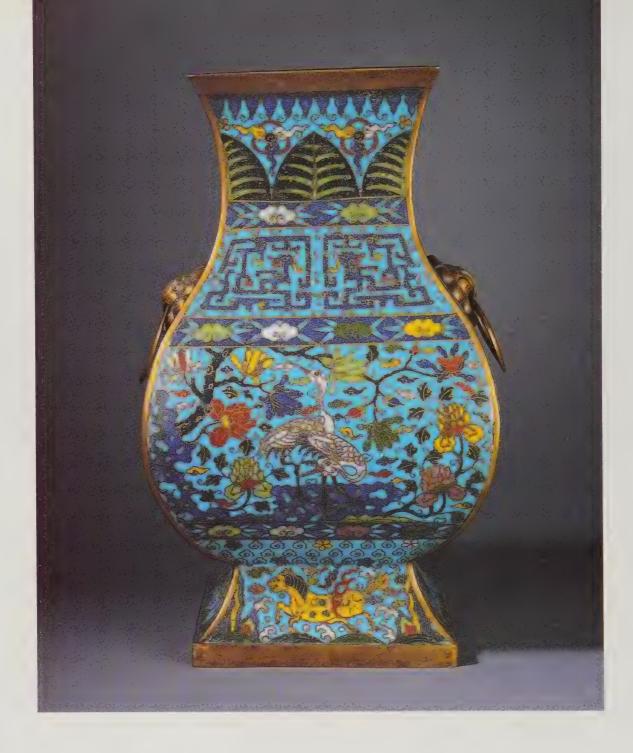




A pair of fine and rare *cloisonné* enamel dishes, each has gently rounded sides rising from a spreading ring foot and terminating in a flange rim; the well is decorated with a pair of Chinese magpies on fantastic rocks amid flowers including orchids and peony, the cavetto with four-shaped panels of prunus, lotus, chrysanthemum and camellia reserved against swirling *cloisons*, and the flange rim with lappets; the reverse is enamelled with stylised lotus blooms interspersed with buds, all in various colours on a turquoise ground. The bases and rims are heavily gilded.

Wanli period Diameter: $9^{1/2}$ ", 23.5 cm

For similar single dishes, see Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, no. 130, p. 132 (dated first half of the 17th century); and Dubosc, *Exhibition of Chinese Art*, no. 757 (dated second half of the 16th century).



A fine *cloisonné* enamel vase of archaic bronze *fanghu* form, the shoulders are applied with two gilt-bronze lion-mask handles suspending loose rings. The body is decorated with a pair of cranes on rockwork amid peony and magnolia to two faces, and a pair of peacocks in a similar landscape to the other two faces, above a band of *baima* sporting amid waves, with archaistic scrolling phoenixes to the shoulder and upright leaves to the neck, all in various colours on turquoise grounds and separated by three horizontal bands of cloud and leaf pattern on lapis lazuli grounds. The rims and base are gilded.

17th century Height: 14 ¹/₂", 36.9 cm FOR SIMILAR EXAMPLES, SEE BRINKER AND LUTZ, CHINESE CLOISONNÉ: THE PIERRE ULDRY COLLECTION, NO. 158; GARNER, CHINESE AND JAPANESE CLOISONNÉ ENAMELS, PL. 53; BROWN, CHINESE CLOISONNÉ: THE CLAGUE COLLECTION, PL. 25; AVITABILE, DIE WARE AUS DEM TEUFELSLAND: CHINESISCHE UND JAPANISCHE CLOISONNÉ- UND CHAMPLEVÉ-ARBEITEN VON 1400 BIS 1900, NO. 40; AND CHEN, ENAMEL WARE IN THE MING AND CH'ING DYNASTIES, NO. 22, PP. 90-1.



A good *cloisonné* enamel vase of archaic bronze *bu* form, the well-rounded sides rise from a spreading foot to a waisted neck and flared mouth; the shoulders are applied with two enamelled monster-mask handles suspending loose rings. The body is decorated with four bands of lotus and bud scroll divided by horizontal gilt bands, the foot with a band of flower heads and the rings with S-scrolls; all in coloured enamels on a turquoise ground with gilded rims and base.

EARLY 17TH CENTURY HEIGHT: 10 1/2", 26.6 CM

FOR SIMILAR EXAMPLES, SEE BRINKER AND LUTZ, CHINESE CLOISONNÉ: THE PIERRE ULDRY COLLECTION, NO. 124; AND AVITABILE, DIE WARE AUS DEM TEUFELSLAND: CHINESISCHE UND JAPANISCHE CLOISONNÉ-UND CHAMPLEVÉ-ARBEITEN VON 1400 BIS 1900, NO. 47.



An unusual Ming-style *cloisonné* enamel deep bowl, the steep sides rise from a slightly spreading ring foot to an everted rim. The bowl is finely enamelled with two Mandarin ducks on a lotus pond to the well, and with scrolling chrysanthemums below a border of four different scrolling flowers to the sides. The exterior is decorated with a broad frieze of stylised scrolling lotus interspersed with buds below a chrysanthemum border and above a band of lappets and a floral band, and the base with a large lotus; all in various colours on turquoise grounds with green grounds to the borders. The rims are richly gilded.

18th Century Diameter: 6 5/8", 16.8 cm

FOR THE MING INSPIRATION OF THIS BOWL, SEE BRINKER AND LUTZ, CHINESE CLOISONNÉ: THE PIERRE ULDRY COLLECTION, NO. 46.

70

A rare Imperial *cloisonné* enamel vase, the ovoid body rises from a high spreading foot to a gilt-bronze collar, set with two finely cast gilt-bronze phoenix-head mask handles suspending loose rings, and terminates in a tall flaring neck. The body is decorated with highly stylised scrolled masks above stylised mountains and waves to the foot, the collar is set with C-scrolls and the neck is decorated with gilt-bronze upright plantain leaves against a scrolled lotus ground, all below a T-scroll band at the rim, and in various colours on a turquoise ground.

QIANLONG PERIOD HEIGHT: 10", 25.4 CM

FOR A SEEMINGLY IDENTICAL VASE IN THE MULTI-TREASURE CABINET IN THE HALL OF FRAGRANCE, SEE *THE FORBIDDEN CITY: COLLECTION OF PHOTOGRAPHS BY HU CHUI*, NO. 63, PP. 70-1.





71

A fine and large pair of *cloisonné* enamel pricket candlesticks, each is supported on a high *campana* base, with a gilt-bronze key-fret band to the foot, decorated with scrolling lotus below a band of lappets; the flared tray, similarly decorated and with flower heads to the base, is raised on a knopped stem; the pricket is set on a drip-pan on a high column, again decorated with lotus and flower heads; all in various colours on a turquoise ground.

QIANLONG PERIOD HEIGHT: 17 1/2", 44.3 CM

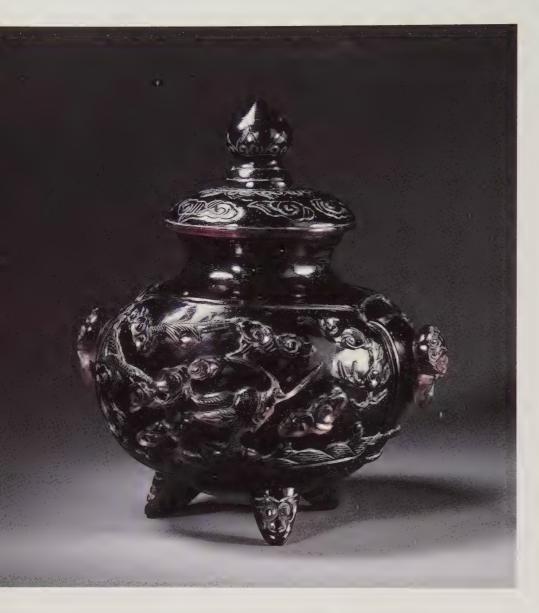


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A *cloisonné* enamel incense burner of *fangding* form, supported on four blade-shaped legs in the form of mythical beasts. The vessel has a flange rim on which are set two loop handles with chased edges; vertical, notched and chased flanges are set at each corner and divide each side; the rims and flanges are heavily gilded. The four faces are each decorated in archaic style with a large *taotie* mask below a pair of confronting *kui* dragons, the loop handles with confronting phoenix and the base with geometric designs; all in bright colours on a turquoise ground.

18th century Height: 9", 22.8 cm

FOR A SIMILAR VESSEL, SEE BROWN, CHINESE CLOISONNÉ: THE CLAGUE COLLECTION, PL. 41.



A rare glass incense burner and cover, the depressed globular censer stands on three splayed feet carved as monster masks and has two simulated monster-mask ring handles at the shoulder. The body is carved with two panels, each with a scaly, two-horned dragon chasing a flaming pearl amid clouds and above waves. The cover is incised with cloud motif and lappet designs and is surmounted by a bud-shaped finial. The thick glass is a transparent amethyst colour. (Slight bruise on the the lip.)

QIANLONG PERIOD HEIGHT: 5 1/2", 14 CM

The relationship between the glass and jade workers can be seen in the similarity of these dragons to that on the jade vessel, no. 94.

FOR RELATED CENSERS WITHOUT COVERS, SEE BROWN AND RABINER, THE ROBERT H. CLAGUE COLLECTION: CHINESE GLASS OF THE QING DYNASTY 1644-1911, NO. 22, P. 29; AND BROWN AND RABINER, CLEAR AS CRYSTAL, RED AS FLAME: LATER CHINESE GLASS, NO. 58, P. 92.

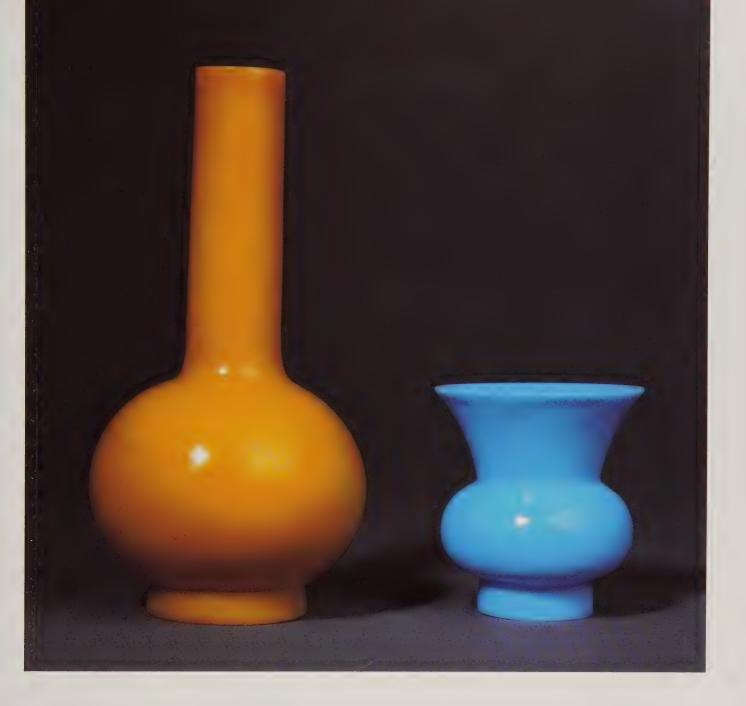
74

A very fine and rare Imperial translucent white glass cup overlaid with deep pink glass. The straight sides rise from a thick, flat foot and flare towards the everted rim. The overlay is carved with a *shou* character between two mythical animals to each side above a band of petals. Two handles in the form of scrolling rockwork issue from the sides. The base is engraved with the four-character mark of the Qianlong Emperor and of the period.

WIDTH ACROSS THE HANDLES: 3 1/8", 8 CM

FOR A STEM CUP AND COVER WITH SIMILAR OVERLAY IN THE COLLECTION OF THE FORBIDDEN CITY, SEE YANG, "A BRIEF ACCOUNT OF QING DYNASTY GLASS", FIG. 8.





An opaque glass bottle vase with thick walls, the long, straight cylindrical neck rises from a globular body supported on a slightly spreading, recessed foot. The metal is a good mustard yellow tone with some striations.

18th century Height: 9", 22.8 cm 76

A fine Imperial Beijing glass *zhadou* standing on a tall, slightly recessed foot. The metal is an opaque turquoise blue tone. The base is engraved with the four-character mark of the Qianlong Emperor within a square, and of the period.

HEIGHT: 3 ⁷/₈", 9.8 CM

For a yellow example, see Brown and Rabiner, *A Chorus* of Colours: Chinese Glass from Three American Collections, no. 61, p. 89; and for an unmarked green example, see Brown and Rabiner, *Clear as Crystal*, *Red as Flame: Later Chinese Glass*, no. 37, p. 73.



A small jade pendant tapering to a fine point, the top is in the form of a dragon's head with a broad, flat snout and single horn; the mouth is pierced for suspension. The partly calcified jade is a lustrous light brown and pale green tone.

LATE WARRING STATES PERIOD TO EARLY HAN DYNASTY LENGTH: 2", 5.1 CM

FOR RELATED ARCHED DRAGONS, SEE LAM, JADES FROM THE TOMB OF THE KING OF NANYUE, NOS. 12-14; ZHONGGUO YUQI QUANJI, VOL. 4, NO. 115, P. 114 AND NO. 169, P. 124 (BOTH DATED WESTERN HAN); AND LOEHR, ANCIENT CHINESE JADES FROM THE GRENVILLE L. WINTHROP COLLECTION IN THE FOGG ART MUSEUM, HARVARD UNIVERSITY, NO. 500, P. 339 (DATED LATE EASTERN ZHOU).



A small jade figure of a human, simply worked with a flat, ridged head, he wears a long robe spreading at the base with two incised lines for a belt; his arms are represented by cicada-like wing scrolls. The partly calcified jade is a lustrous creamy beige tone.

LATE WARRING STATES PERIOD TO EARLY HAN DYNASTY LENGTH: 1 3/16", 3 CM

FOR SIMILAR EXAMPLES, SEE PRE-QIN
CIVILIZATION IN THE JIANGSHAN REGION,
NO. 15, P. 66; AND HARTMAN, ANCIENT
CHINESE JADES FROM THE BUFFALO
MUSEUM OF SCIENCE, NO. 68, P. 52.



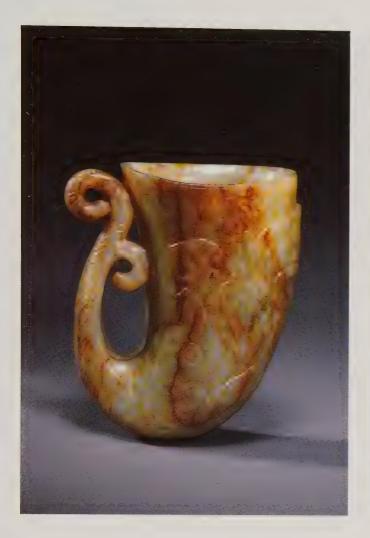


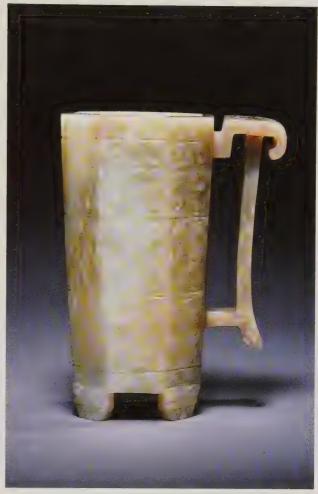
79

A rare jade cup in the form of half a peach, the exterior is worked with stems, leaves and peach blossom, the openwork stems forming a handle, and with two parrots. The interior is well hollowed. The stone is a greyish-green tone with russet markings skilfully used within the design.

YUAN TO MING DYNASTY LENGTH: $4^{1}/2^{\circ}$, 11.4 cm

FOR SIMILAR EXAMPLES, SEE JADEWARE (II):
THE COMPLETE COLLECTION OF TREASURES OF
THE PALACE MUSEUM, NO. 220, P. 287; PEARL
OF THE ORIENT – TREASURES OF THE HONG
KONG MUSEUM OF ART, NO. 128, P. 102
(DATED SOUTHERN SONG); GREAT NATIONAL
TREASURES OF CHINA: SPECIAL EXHIBITION IN
KAOHSIUNG CITY LOANED BY THE NATIONAL
PALACE MUSEUM'S SEVENTIETH ANNIVERSARY,
NO. 35, P. 75; AND GUGONG BAOJI (JADE,
CERAMICS, PAINTINGS), NO. 28, PP. 55-6. A
SIMILAR VESSEL WAS EXCAVATED FROM A YUAN
TOMB OF 1320 (ILLUSTRATED IN WENWU,
NO. 12, 1964, P. 52).





A good jade rhyton cup, the well-hollowed cup of oval section is held in the mouth of a dragon-like beast, the spiralling bifid tail of which forms the handle. The cup is worked with C-scrolls, the beast's mane with fine incising and its tail with more deeply etched lines. The jade is a translucent greenish tone with brown striations.

Song to Ming dynasty Height: $4^{1}/4^{\circ}$, 10.8 cm

For a similar example, see Rawson and Ayers, Chinese Jade throughout the ages, No. 308, from the collection of the Musée Guimet, Paris, and dated 13th to 15th century.

81

A rare jade cup, well hollowed and of octagonal section, with a long handle and supported on four animal-mask feet. The cup is divided into three broad bands of decoration, each worked with a different archaistic repeating design, between scroll borders. The thumb-piece is decorated with an elephant's head. The jade is a translucent pale greenish tone with darker mottling and russet striations.

MING DYNASTY HEIGHT: 4 3/4", 12.2 CM



A very fine and rare jade water dropper in the form of a fabulous beast, after a Han or Six Dynasties bronze, crouched on all fours and holding an eared cup in its mouth. The animal is particularly well worked in relief with two horns, thick eyebrows, a flat muzzle and a bifid tail; the haunches, back and underside are decorated with scrollwork. The animal is well hollowed and has an aperture in its back and a small hole in its mouth. The stone is a pale celadon-green tone with areas of russet.

MING DYNASTY LENGTH: 5", 13 CM

For similar examples, see Jadeware (II): The Complete Collection of Treasures of the Palace Museum, no. 160, p. 194; Lei et al, Imperial Tombs of China, p. 130; and Watt, Chinese Jades from Han to Ch'ing, no. 109, p. 132.





A fine and rare jade ewer of archaistic yi shape, standing on three stud feet, with a geometric handle, the thumbpiece worked as a dragon's head protruding over the rim and the side with lappet designs. The vessel is worked in low relief with two running chi dragons, each with a branched tail and incised detail, one clasping a stem of lingzbi fungus, all below a border of scrollwork reserved against minute cross-hatching to the undulating rim. The base is inscribed with six seal-script characters reading zi sun qi yong bao yong (for eternal use by my descendants). The wellhollowed vessel is a transparent pale greyish-green tone with some russet markings. On a fine, pierced, silverinlaid wood stand.

MING DYNASTY LENGTH: 4 3/8", 11.2 CM

84

A good jade brush rest in the form of a fantastic rock, pierced and well worked in high relief with large branches of fruiting peach, pomegranate and finger citron, the Three Abundances, and stems of *lingzhi* fungus, together with a bat. The stone is a celadon-green tone with areas of caramel used intelligently within the design. With a wood stand.

17th Century Length: 6 ¹/₂", 16.5 cm

FOR A SIMILAR EXAMPLE, SEE WATT, CHINESE JADES FROM HAN TO CH'ING, NOS. 112-3, PP. 136-7.

FORMERLY IN THE COLLECTION OF W. G. WRIGLEY
PUBLISHED: NOTT, CHINESE JADE THROUGHOUT THE
AGES: A REVIEW OF ITS CHARACTERISTICS,
DECORATION, FOLKLORE AND SYMBOLISM,
PL. XXXI (INCORRECTLY DATED YONGZHENG)

FOR AN EXAMPLE DATED SONG, SEE GRAY, "THE ARTS OF THE SUNG DYNASTY", NO. 266.









A good jade figure of a recumbent horse with its head turned over its shoulder to look at the Books of Knowledge which rest on clouds of vapour on its back. The horse has an incised mane and tail and its legs and hooves are well defined. The stone is a pale celadongreen tone with some lighter and russet areas.

17th century Length: 3 1/2", 9 cm

87

A very fine jade group of a recumbent buffalo with a boy clambering on its back, the buffalo is well worked and detailed with curling horns, wrinkled skin to its nose and neck, cloven hooves, a finely incised tail and a rope trailing over its neck; the boy's face bears a happy expression. The jade is a fine creamy-white tone with russet striations.

17th Century Length: 3 1/2", 9 cm

For a similar Yuan example, see Watt, Chinese Jades from Han to Ch'ing, no. 47, p. 66.



86

A very fine jade figure of a horse, recumbent amid swirling waves and carrying the Sacred Books, tied with a long ribbon, on its back. The horse's head is turned over its shoulder; its mane and tail are finely incised. The base is worked with a whirlpool. The stone is a fine greenish-white tone with russet blushes.

18TH CENTURY LENGTH: 3 ¹/₂", 9 CM

For a Ming example, see Nott, $\it The Flowery Kingdom$, pl. XLIV.

88

A very fine jade group of two cats, recumbent on a lotus leaf and holding an artemisia leaf in their mouths. The whole is well worked in the round in high relief and openwork. The stone is a pale greyish-green tone with russet markings and very small areas of darker grey.

17th/18th centuries Width: 2 3/8", 6 cm







A very fine jade figure of a recumbent buffalo, holding a large branch in its mouth. The animal's head is well defined with large curved horns and the whole is finely worked in high relief; the stone is a fine white tone with slight russet markings.

18TH CENTURY LENGTH: 2 1/8", 5.4 CM

90

A very fine jade group of three recumbent rams, each is well detailed with curling horns, an incised beard, short puffy tail, slender legs and hooves. Spiritual clouds (*qi*) issue from the mouth of the largest animal and surround a *yin-yang* symbol. The stone is a good, even white tone with a high polish.

18th century Length: 3 1/4", 8.2 cm

A group of three rams symbolises the rebus $san\ yang\ kai\ tai\$ which suggests the auspicious beginning of a new year.

FOR SIMILAR EXAMPLES, SEE *TIANJIN SHI YISHU BOWUGUAN CANG YU* (COLLECTION OF JADES IN THE TIANJIN CITY ART MUSEUM), NO. 216; FUNG AND YEUNG, *EXQUISITE JADE CARVING*, NO. 125, P. 149; AND SEE WATT, *CHINESE JADES FROM HAN TO CH'ING*, NO. 45, PP. 64-5 FOR A SINGLE RAM ISSUING CLOUDS, DATED SONG-YUAN.

91

A very fine jade seal of square section, the top is bevelled and surmounted by a dragon and its young. The single-horned dragons are well worked and detailed in high relief, each with a long, curling branched tail, and finely incised hairwork. The four-character seal reads *zuo ping yi yin* (Seal of the Guardian of the Left), an apocryphal reference to a Han dynasty official. The stone is a mottled pale greyish-green tone.

18TH CENTURY **2** ³/₄", **6.9** CM SQUARE

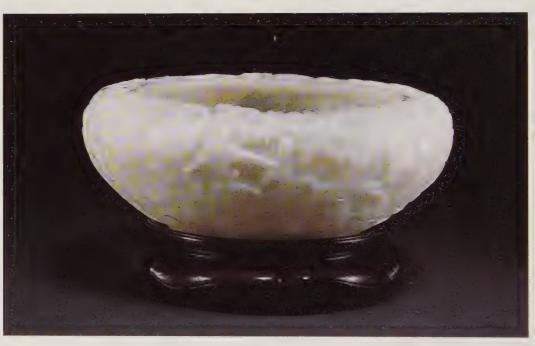
FOR A SIMILAR EXAMPLE, SEE HANSFORD, CHINESE CARVED JADES, PL. 86.





A fine oval jade brush washer, the well-rounded sides rise from a flat base and are decorated with continuous scrolling foliage in low relief. A sinuously curling *cbilong*, well worked in high relief with a finely detailed head and long bifid tail, clambers up the side of the vessel, a cloud is also worked in high relief to one side. The vessel is well hollowed and the stone is a translucent greyish-green tone with grey areas and some slight russet mottling.

17th/18th centuries Length: 4", 10.2 cm



93

A fine and rare jade alms bowl, the well-rounded sides rise from a foot worked as a chrysanthemum flower head with two rows of radiating petals and a cross-hatched centre. The sides are crisply worked in relief with continuous leafy flower scrolls. The stone is a fine white tone with some slight mottling.

18TH CENTURY **DIAMETER:** 5 1/4", **13.3** CM

THE DESIGN OF A CHRYSANTHEMUM WITH RADIATING PETALS IS A REFLECTION OF THE INFLUENCE OF MOGHUL JADE-WORKING ON THE IMPERIAL JADE CRAFTSMEN OF THE 18TH CENTURY.



A fine and unusual jade brush washer of depressed peach shape, one side is worked in high relief with a sinuously twisting, two-horned dragon clambering towards the rim, it is well defined with a scaly body, notched spine, incised mane, bulging eyes and open mouth baring its teeth and tongue. To the other side is a similar dragon and to the base a phoenix, both amid clouds and in low relief. The contrast in the natural stone is intelligently used with the high-relief dragon in deep grey and the vessel in a pale greyish tone with some russet markings.

17TH/18TH CENTURIES LENGTH: 4 1/4", 10.8 CM



95

A fine and rare jade vase, well worked in the form of jagged rock with a smaller outcrop joined by a ledge under which water flows into crested peaks. A large knotted pine tree, a bat with outspread wings and a stem of *lingzhi* fungus are worked in high relief around the group. The stone is a well-polished grey tone, varying from almost white to charcoal. With a carved wood stand.

18th century Height excluding stand: $4^{1/2}$ °, 11.5 cm

A SIMILAR VASE FROM THE TON-YING COLLECTION WAS SOLD IN NEW YORK ON 5TH FEBRUARY 1927 AT THE AMERICAN ART ASSOCIATION, INC., WITH THE CATALOGUE NOTE THAT IT WAS "FROM THE IMPERIAL COLLECTION OF CH'IEN-LUNG".



An extremely fine and elegant jade vase in the form of a lotus flower with buds, flowers and leaves in high relief to the sides, the stems of which curl upward to one side and are tied. The whole is naturalistically worked with veins. The vase is well hollowed and the jade is a fine, translucent even greenish-white tone.

QIANLONG PERIOD HEIGHT: 7", 18 CM

FORMERLY IN THE COLLECTION OF T. B. KITSON



97

A very fine and rare Imperial small jade ovoid vase with a waisted neck and short upright rim, supported on a slightly spreading ring foot. The sides are superbly worked in high relief with a dragon and a phoenix sporting amid clouds, each is well detailed: the muscular dragon with a finely incised mane and ridged spine and the phoenix with a finely incised spreading tail. The neck is worked with a band of circles in imitation of metal studs. The stone is a good whitish-green tone with some russet markings. The base is engraved with the six-character mark *Da Qing Qianlong Fang Gu* (made in imitation of the antique for the Qianlong Emperor of the Great Qing Dynasty), and of the period.

HEIGHT: 2 7/8", 7.3 CM

For a discussion on archaism and the use of the $DA\ Qing\ Qianlong\ Fang\ GU\ Mark$, see Yang, "Jade: Emperor Ch'ien Lung's Collection in the Palace Museum, Peking".

A superb jade rhyton, the vessel is of oval section with an undulating mouth bordered with a key-fret band and with a broad archaistic frieze of geometric kui dragons between thin corded bands. The vessel rises from the back of a phoenix, its head turned towards its splayed tail and its wings wrapped around both sides of the vessel, and is supported on the bird's feet. The phoenix is particularly finely worked, its head in very high relief contrasting with the low relief body, with incised neck feathers, geometric designs to its wings and hooks to the ends of its tail feathers. The stone is a fine white tone with small russet patches.

QIANLONG PERIOD HEIGHT: 6 5/8", 17 CM

FOR A RELATED RHYTON WITH A SIMILARLY WORKED PHOENIX AND OF STRIKINGLY SIMILAR MATERIAL IN THE FORBIDDEN CITY, SEE LI, CHINESE JADES THROUGHOUT THE AGES – CONNOISSEURSHIP OF CHINESE JADES, VOL. 11, NO. 41, PP. 82-3; AND SEE NO. 40, PP. 80-1, FOR A SIMILARLY SHAPED EXAMPLE WORKED WITH ARCHAISTIC KUI DRAGONS.









A pair of important, very fine and rare Imperial jade table screens, each of rectangular form with a shaped top that is worked in low relief with a stylised floral scroll to both sides. One screen is delicately incised with a spray of poppies, buds and leaves within a key-fret border to one side and a poem, also bordered with key-fret, to the reverse. The incising is heightened by gilding. The other screen is similarly decorated with chrysanthemums. The stone is a palest celadon-green tone with russet markings. The screens are supported on wood stands elaborately carved

with stylised scrolling lotus and other flowers. Both screens bear the *Jiaqing yu ti* (Imperial composition of Jiaqing) marks and Jiaqing Imperial seal marks, and of the period.

TOTAL HEIGHT: 12 1/8", 30.9 CM

The seals at the end of both inscriptions closely match a pair in the Forbidden City illustrated by Contag and Wang in *Seals of Chinese Painters & Collectors*, No. 5, P. 577.





The poem on the poppy screen can be translated:

The unadorned shoots disclose their young beauty
Suspended from their stems the symmetrical blossoms open
Desiring to bring forth an abundant barvest of seeds
To bring relief to man amidst the clamour of the wards.

And on the chrysanthemum screen:

In the Autumn Palace they echo
the yellow of the Imperial Robe
In the Eastern Hedge they manifest
the ancient virtues of Tao Qian
The golden blossoms pierce
through the kingfisher foliage
And unfurling reveal a cache of
heavenly pearls.

TAO QIAN (TAO YUANMING) LIVED CIRCA 4TH CENTURY A.D., AND WAS ONE OF CHINA'S GREATEST POETS. HE RESIGNED FROM OFFICE IN ORDER TO PURSUE A LIFE OF QUIET INTEGRITY WITH HIS FRIENDS, AND WAS ALSO FAMOUS FOR HIS LOVE OF CHRYSANTHEMUMS.

THE REFERENCE IN THE SECOND LINE OF THE POEM TO THE 'EASTERN HEDGE' ALLUDES TO A POEM IN WHICH TAO YUANMING DESCRIBES DRINKING WITH HIS FRIENDS IN HIS GARDEN.

THERE MAY HAVE BEEN AN 'EASTERN HEDGE' IN THE IMPERIAL FLOWFR GARDEN, IN WHICH CASE THE EMPEROR'S REFERENCE WILL HAVE BEEN LITERAL AS WELL AS METAPHORICAL.

THE CRESTS WOULD APPEAR TO BE A JIAQING CHARACTERISTIC, FOR A TABLE SCREEN WITH A SIMILAR CREST, SEE KLEINER, CHINESE JADES FROM THE COLLECTION OF ALAN AND SIMONE HARTMAN, NO. 125, PP. 156-7.



A good jade censer and cover, the low rounded vessel is supported on a splayed circular foot and has two flower-form handles suspending loose rings. The body is worked in low relief with an archaistic design of phoenix and animal masks separated by notched vertical flanges above a band of pendent leaves at the foot and between key-fret borders at the rims; the cover is similarly worked with *taotie* and flanges and is surmounted by a coiled dragon knop. The stone is a fine spinach-green tone. With a pierced wood stand.

Qianlong period Width across the handles: $7 \, ^3/_4$ ", $19.7 \,$ cm

For a similar example, see Keverne, JADE, fig. 89, p. 163.



A fine and rare jade mountain worked in high relief with four female Immortals to one side each holding various attributes including a *ruyi* sceptre, a fan and a fly-whisk; two stand on the rockwork ledge and two on the terrace, all amid craggy rocks from which a peach and a pine grow and with *lingzhi* fungus to the base. The reverse is worked with a servant boy and a heron, with a pavilion set high up in the mountain. The stone is a greenish-white tone with areas of russet.

18TH CENTURY
HEIGHT: 6 1/2", 16.5 CM

IT IS RARE TO FIND FEMALE IMMORTALS AS A SUBJECT IN JADE.





A good jade model of a boat, a gentleman holds onto its rush canopy and a man sits at the prow clasping his left foot and with his right hand flat on the deck for balance; a dog turns to look at him. Baskets hang from the canopy, poles run beside the deck, and a storage jar is perched on the stern from which the rudder protrudes. Finely incised swirling, crested waves lap around the hull. The whole is finely worked and detailed in high and low relief. The stone is a greenish-white tone.

18th century Length: 6 3/4", 17 cm

FOR RELATED EXAMPLES, SEE WATT, CHINESE JADES FROM THE COLLECTION OF THE SEATTLE ART MUSEUM, NO. 64, P. 86; TIANJIN SHI YISHU BOWUGUAN CANG YU (COLLECTION OF JADES IN THE TIANJIN CITY ART MUSEUM), NO. 223; AND, FOR AN EXAMPLE IN THE FORBIDDEN CITY, SEE LI, CHINESE JADES THROUGHOUT THE AGES – CONNOISSEURSHIP OF CHINESE JADES, VOL. 12, NO. 62, PP. 124-5.

103

A very fine jade boulder in the form of a craggy mountain, one side is worked with a scholar, wearing long robes and his official hat, riding a pony, followed by a servant, wearing a short tunic over baggy trousers, who holds aloft a branch of prunus, all in a rocky landscape from which gnarled trees grow. The reverse is worked with a further tree and *lingzhi* fungus growing amid rocks. The base is incised with crested waves. The stone is a fine greenish-white tone. With an old, pierced wood stand inlaid with silver wire.

18th century Height excluding stand: 3 ³/₄", 9.5 cm

FORMERLY IN THE COLLECTION OF ELIOT G. FITCH



A fine jade vase in the form of an archaic bronze gu with six notched vertical flanges, each incised with a geometric pattern, separating the design elements. The widely flared neck is decorated with upright leaves filled with geometric scrolls above stylised bird-head and dragon-head bands. The swollen central section is worked in relief with stylised phoenix, fish and other animal forms against a *leiwen* ground, and the high spreading foot with cicadas. The jade is an unusual translucent spinach-green tone with a high polish.

QIANLONG PERIOD HEIGHT: 9 1/2", 24.2 CM

FOR A VERY SIMILAR EXAMPLE, SEE NOTT, THE FLOWERY KINGDOM, PL. LXXXV; AND FOR FURTHER RELATED EXAMPLES, SEE BURKART-BAUER, CHINESISCHE JADEN AUS DREI JAHRTAUSENDEN, NO. 272, P. 159; CATALOGUE OF THE INTERNATIONAL EXHIBITION OF CHINESE ART, 1935-6, NO. 2791; AND JADEWARE (III): THE COMPLETE COLLECTION OF TREASURES OF THE PALACE MUSEUM, NO. 131, P. 163.

105

A rare jade incense burner and cover (boshanlu), the well-rounded censer is supported on a knopped, spreading foot and is worked with a broad frieze of archaistic confronting animals against a leiwen ground, the knop and the foot are also worked with bands of archaistic design. The pierced cover is worked as a representation of the Isles of the Blessed, the mountainous retreat of the Immortals. The stone is a spinach-green tone.

18TH CENTURY HEIGHT: 6 ⁷/₈", 17.5 CM

Published: Hansford, Jade, Essence of Hills and Streams: The Von Oertzen Collection of Chinese and Indian Jades, D7

This vessel is based on a Han Bronze Prototype, representations are seen in Ceramic but it is very rare in Jade.

A jadeite snuff bottle of rectangular form and flattened oval section, standing on a recessed oval foot. The well-hollowed stone is a mottled tone with emerald green markings. With a tourmaline stopper.

19TH CENTURY
TOTAL HEIGHT: 2 3/4", 7 CM

107

A fine jade snuff bottle of rectangular form and slender oval section, standing on a well-cut ring foot. The well-hollowed jade is an even white tone.

QIANLONG PERIOD TOTAL HEIGHT: $2^{9/16}$ ", 7.2 cm

FOR A SIMILAR EXAMPLE, SEE MOSS, GRAHAM AND TSANG, A TREASURY OF CHINESE SNUFF BOTTLES: THE MARY AND GEORGE BLOCH COLLECTION, Vol. 1, NO. 162, PP. 418-9.

108

A fine jadeite pendant, pierced and worked in low relief on both sides with birds in pine and prunus trees. The stone is a translucent, icy apple-green tone.

QING DYNASTY HEIGHT: 2 5/8", 6.6 CM

For a similar example, see Keverne, JADE, fig. 4, p. 191.

109

A fine jadeite pendant of *ruyi* shape, one side is worked with a crane, a pine tree and *lingzhi* fungus, and the other with a mythical beast, with a dragon's head expelling vapour from its mouth and a Buddhist lion's body, amid rocks and trees, all below confronting dragons' heads. The stone is a good apple-green tone. With the original fitted box.

QING DYNASTY WIDTH: $2^{1}/8$ ", 5.3 CM





110

A jadeite bangle worked with a floral motif, the icy stone is of lavender tone splashed with bright apple green.

QING DYNASTY INTERIOR DIAMETER: $2^{3}/8$ ", 6.2 cm



A marble box and cover of quatrefoil shape supported on a short foot ring. The cover is carved with a stylised design of four leaves surrounding a flower head, all with incised detail, and bordered by a band of incised lines. The box and cover both have raised bands at the rims. The marble is a creamy-white tone with slight darker markings.

TANG DYNASTY
LENGTH: 3", 7.8 CM

This shape can be found in other mediums such as pottery and metal, for a pottery example, see Trubner, "The Arts of the T'ang Dynasty", no. 185.



112

A fine and rare lapis lazuli circular censer (*gui*), the sides rise from a spreading foot to a waisted neck and terminate in an upright rim. The two handles are in the form of single-horned, bifid-tailed dragons, whose front feet and bearded heads rest on the rim. The censer is incised with running dragons confronting a lotus flower to both sides, above a band of lappets and below one of pendent blades, and with key-fret to the mouth rim, all heightened with gilding. The stone is a vivid blue tone with extensive mottling.

18th century Extreme width: 3 ¹/₈", 8 cm

113

A fine and rare banded agate group of a duck and a duckling with their feet tucked beneath them, the duck with its head held over its back and clasping a large lotus flower in its beak. Both birds are well carved in high and low relief and have incised details. The stone is an attractive pinky-orange tone graduating to an icy-white with the duckling cleverly carved from a smoky grey area of the stone. With a wood stand.

18TH CENTURY LENGTH: 4 1/4", **10.8** CM

THIS SUBJECT IS RARE IN AGATE, BEING MORE COMMONLY FOUND IN JADE.



A good Duanstone brush washer naturalistically carved in the form of a lotus leaf with curled edges, with two crabs, the bodies of which are ingeniously formed by 'eyes', and a leafy lotus bud. The contemporary wood stand is carved as a large lotus leaf, parts having been eaten away by insects, and buds, the stems of which are tied.

18TH/19TH CENTURIES **DIAMETER:** 3 ³/₄", 9.5 CM



115

An extremely fine soapstone figure, probably Budai, seated and leaning against rockwork, he holds a *ruyi* sceptre in his right hand and rests his left hand on his knee; a Buddhist lion plays at his feet. The figure wears a long robe, open to reveal his chest and falling in many folds; his shoes protrude from the hem. His features bear a happy, gently smiling expression. The whole is very well

ently smiling expression. The whole is very well detailed and finely carved. The soapstone is a dark caramel tone. The back is incised with two illegible characters.

18th century Depth: 2", 5 cm

FOR SUCH A SMALL CARVING, THE DETAIL AND QUALITY ARE SUPERB.

FOR A RELATED EXAMPLE, SEE SCHOLARS

DESK MATERIALS FROM THE LIBRARIES OF
THE DAIMYO: TREASURES FROM THE
TOKUGAWA ART MUSEUM, No. 4, No. 148.

116

A rare soapstone finial, elaborately carved in openwork as lotus flowers, leaves and pods emerging from waves and with two pairs of egrets. The soapstone is a greyish-oatmeal tone.

17th Century Height: 4", 10.2 cm

SUCH FINIALS ARE MORE USUALLY FOUND IN JADE AND DATE TO THE LATE MING DYNASTY.





An unusual large soapstone figure of a *meiren*, seated and holding a woven basket and cover in both hands before her. Her head is well carved with long incised hair swept up in two topknots and held by a small coronet, with long tresses falling over each shoulder; her face bears a serene, gently smiling expression. She wears a fringed shawl and jacket, tied with a bow, bearing extensive traces of blue pigment, over a long skirt and trousers, all with finely incised decoration. The soapstone is a fine beige tone with darker markings.

18th century Height: 11 ¹/₄", 28.5 cm

118

An unusual soapstone figure of Guandi, god of war and literature, seated on rockwork. His left hand tugs at his beard and his right rests on his knee. He wears a flowing robe incised with a dragon and various cloud designs, tied with a belt, over chainmail. His face is well carved with a cheerful expression and his hair is tied in an elaborate head-dress. The soapstone is a red tone with some cream mottling and bears traces of pigments.

18th century Height: 6", 15.2 cm

For a soapstone figure in a similar pose, see With, Chinesische Kleinbildnerei in Steatit, pl. 34.







A pair of rare cold-painted soapstone figures of Europeans, after European porcelain originals, set on rectangular soapstone bases. The lady and gentleman rest against a long-haired sheep, she wears a long skirt, an upper garment tied with bows beneath a jacket and a hat covering her shoulder-length blonde hair; he wears kneelength britches, a long shirt beneath a jacket and a hat over his long hair. The soapstone is a fine pale cream tone.

18th century Length: 5 3/4", 14.6 cm



120

A good uncut soapstone seal in the form of a natural boulder, the front is carved in low relief with two scholars, one on horseback, followed by a servant bearing bundles on a shoulder pole, climbing a path in tree-strewn hills; amid the hills two roofs can be glimpsed. The reverse is left plain. The soapstone is a mottled orange-beige tone with an extensive cream and red area to the reverse.

18th Century Height: 5 3/4", 14.6 cm



A fine amber carving of a two-horned scaly dragon and a phoenix depicted amid swirling clouds with a butterfly, two bats and a single peach. The amber is a good orange tone.

18TH CENTURY HEIGHT: 3 3/4", 9.5 CM

THE DRAGON SYMBOLISES THE EMPEROR AND THE PHOENIX THE EMPRESS. THIS SUBJECT IS RARE IN AMBER.

121

A good amber carving worked in high relief with a scene of a man in a boat going downstream amid churning waves; above, steps rise to the town gate inscribed with three characters; a man strikes a bell in another building also inscribed with three characters; all amid pine, banana, and *wutong* trees. The reverse is uncarved. The amber is a good translucent orange tone.

19TH CENTURY
HEIGHT: 3 1/4", 8.2 CM

123

A fine amber carving of the scholar, Li Taibo, seated on a rock under a large pine tree with his left arm raised and holding a wine cup. To his left is a large wine jar. Lingzhi fungus grows from the rockwork. The reverse is carved with a spotted deer amid rocks, lingzhi fungus and other vegetation. A monkey climbs the large pine tree and rings one of the two bells which hang from it. The whole is well detailed and the material is a deep orange tone with some darker markings.

18TH/**19**TH CENTURIES LENGTH: 4 ¹/₄", **10.8** CM



A fine ivory carving of a longevity figure, he holds a peach in his left hand and wears a cloth cap from which two ribbons fall and long robes tied at the waist with a bow; his features bear a thoughtful expression. The ivory has a mellow patina. On an integral ivory stand.

LATE MING DYNASTY
TOTAL HEIGHT: 10 3/4", 27.2 CM

EXHIBITED: CHINESE EXHIBITION AT THE MANCHESTER ART GALLERY IN 1936 AS NO. 6684.

It is unusual to find a younger man holding a peach, for an example, see Kao, *Chinese Ivories from the Kwan Collection*, no. 52, pp. 152-3. This figure bears a striking resemblance to the Immortal Han Xiangzi, whose attribute is a flute, see, for example, Watson, *Chinese Ivories from the Shang to the Qing*, no. 56.



125

A very fine ivory figure of Budai seated with his right hand resting on a large sack and his left on his raised knee. He wears a long robe falling in many folds to reveal his plump chest and belly; his head is well carved with stippled hair, long ears, and a happy laughing expression to his face. The ivory bears a fine, mellow patina. With the original ivory stand carved as rockwork with branches of pine and *lingzhi* fungus, mounted on a later shaped wood stand.

18th century Total height: $2\sqrt[3]{4}$, 7 cm



A fine ivory carving of a longevity figure, he holds a fan in his left hand and wears long flowing robes tied at the waist with a bow. His head is well detailed with a benign expression to his features, a wrinkled brow, a moustache and a long beard, and incised hair which is tied under a cloth cap from which two ribbons fall. The ivory has a dark patina. On a wood stand.

LATE MING DYNASTY
TOTAL HEIGHT: 8 3/8", 21.2 CM

FOR SIMILAR EXAMPLES, SEE WATSON, CHINESE IVORIES FROM THE SHANG TO THE QING, NO. 90, WHERE IT IS NOTED THAT ONLY THE HIGH FOREHEAD AND LINED BROW DISTINGUISH THE FIGURE FROM CARVINGS OF THE IMMORTAL ZHONGLI QUAN (ILLUSTRATED AS NOS. 64 AND 65); AND KAO, CHINESE IVORIES FROM THE KWAN COLLECTION, NO. 47, PP. 142-3.



12"

A very fine and rare Imperial ivory plaque of octagonal shape with a carved border enclosing auspicious objects including ingots, conch shells and a cash, trailing fluttering ribbons. The plaque is surmounted by a pair of confronting, single-horned, five-clawed dragons with scaly serpentine bodies and large heads with bulging eyes and broad whiskery snouts. They support a single pearl, pierced for attachment, surrounded by *ruyi* lappets. The front of the plaque is incised with five characters reading *Tianzi zhi baogui* (The Emperor's precious cabinet); one of the thick sides is inscribed *dong san* (East third). The reverse and opposing sides are incised with Manchu script. The ivory has a fine mellow patina

1"TH 18TH CENTURIES HEIGHT: 4 1/2", 11.4 CM

IT APPEARS THAT SUCH PLAQUES WERE USED IN THE FORBIDDEN CITY TO LABEL THE LOCATION OF THE EMPEROR'S TREASURES. FOR EXAMPLES, SEE THE FORBIDDEN CITY: COURT CUTTURE OF THE CHINESE EMPERORS (1644-1911), PP. 222-3 AND 225; AND GARNER, THE ARTN OF THE CH'ING DYNASTY, NO. 88, PL. 37



A fine ivory carving of a boy holding a vessel in both hands. He wears short robes, incised with scattered designs and tied at the waist, over baggy trousers from which his shoes protrude; the robe has faint traces of pigment. His face bears a happy, smiling expression and his hair is tied in three topknots. The ivory is mounted on black in a wood frame.

18TH CENTURY
TOTAL HEIGHT: 7 3/8", 18.8 CM



129

An ivory table screen, carved on one side with a man, dressed in long robes, leading a water buffalo, and three mounted soldiers, all wearing armour and each with a different head-dress, carrying pennants, all amid rocks and beneath pine and other trees; the reverse is carved with a bird and a large branch of fruiting finger citron. With a contemporary ivory stand elaborately carved in openwork with Buddhist lions to the top of the posts and phoenix roundels to the sides.

18th century Height: 10 1/8", 25.7 cm

FOR SIMILAR EXAMPLES, SEE FANG.

TREASURES OF THE CHINESE SCHOLAR,
FIG. 161, P. 152; AND COX, CHINESE

IVORY SCULPTURE, PL. 43.









A very fine cinnabar lacquer box and cover of circular form the cover is crisply carried with a scholar wearing a cloth head-diress and long flowing robes field at the waist and his servant carrying a wingpoot of and chressed in a short tacket over trousers beneath a large pure with smaller newarge trees to one side and large rocks from which a warenal carreges to the other all in high relief against a finely carried low-relief an and anno carried ground. The sides are deeply carried with key-fret borders the inside and base are lacquered black.

LATE TOTH KARD T"TH CENTURES DIAMETER: 5 1 2", 8.5 CM

EM SHOW A COMES SEE THE CAN ONE KAN FOUND THE COMES OF A MERCA LOOK TO FOUND TO CAN A MERCA LAPLES ON 157 ON A MERCA COMES TO COMES ON SEE SEE



132

A very fine and large can may cannabus becomes been and cover supported on a ring toor. The cover is minuted carved with a medallion depicting scholars, all chatting happed or admining the view and their servants they stand on raised terraces, one with a papoda, beside a take within a landscape of steep bills from which neveincluding pine and other regeration grow; a pair of deer and a pair of crane can also be seen, all beneath swirling clouds and on grounds of the water that their childrens land diagrees. The seeme is see within a key-free beater and surrounded by a lotus tapper band. The sides of the box and cover are each carved with four shaped panels containing the Eight Buddhist Emblens anid wrothing levus agams: a levinew ground, all reserved against a floral diaper and interspersed with Previous Things. The foot ring is carved with a band of key-fret. The base and interior are lacquered black

QUANTONG PERROD DEMETER: 15 1 ,", 39 CM

FOR SIMILAR EXAMPLES, SEE CHANGE LAYER IN 1966 PRIA 3 MI SECH COLLECTION, NO. 53-AND CLEDED LAYER OR IN 1966 COLLECTION OF THE PRIAGE MI SPENIX NOS. 201-2





A very fine and rare *zitan* display cabinet, comprising three shelves, alongside the middle shelf is a small cupboard above a drawer, the bronze fittings of which are chased with floral motifs, and with a pull in the form of a pair of stylised birds. There are three different types of four-sided gallery, the front-facing are carved as geometric scrollwork with beaded edges. The back panel is lacquered black to both sides. The interior bears extensive traces of original lacquer now faded to an attractive mellow ochre tone.

17th/18th centuries 38 $^{1}/_{2}$ x 27 $^{1}/_{4}$ x 13 $^{3}/_{4}$ ", 98 x 69 x 35 cm

FOR A KANGXI PERIOD THREE-TIERED OPEN ZITAN CABINET, ALSO BEARING THE ORIGINAL LACQUER, SEE ELLSWORTH ET AL. CHINESE FURNITURE: ONE HUNDRED EXAMPLES FROM THE MIMI AND RAYMOND HUNG COLLECTION, NO. 81, PP. 204-5. SUCH SHELVES WERE POPULAR IN THE PALACES OF THE FORBIDDEN CITY, FOR EXAMPLES SEE WAN, WANG AND LU, DAILY LIFE IN THE FORBIDDEN CITY, P. 71 AND PP. 126-7.





A fine and rare reverse glass painting of a Chinese lady seated on rockwork beneath a large tree, with peony bushes and a pheasant in the foreground, a lake on which a man steers a boat in the middle distance and a European-style building in the tree-strewn hills in the background. The lady wears a long flowerdecorated robe beneath a shorter white one; her tiny foot protrudes from the hem. Her hair is piled into an elaborate chignon and fixed with ornaments. Her left hand holds a peony flower, to add to those in the basket next to her, and her right hand is held to her ear, listening to the song of the birds which fly above her. In a wood frame.

CIRCA 1760 TOTAL DIMENSIONS: 9 $^{1}/_{2}$ x 12 $^{3}/_{4}$ ", 24 x 32.3 cm

BY MID 18TH CENTURY, THE TECHNIQUE
OF PAINTING ON SILVERED GLASS HAD BEEN
PERFECTED UNDER THE TUTELAGE OF THE
JESUITS PRESENT AT THE MANCHU COURT.
THE CHINESE HAD NOT, HOWEVER, YET
PERFECTED THE ART OF SILVERING THE GLASS
AND LARGE QUANTITIES WERE IMPORTED
INTO CANTON, WHERE THE BEST PAINTERS
WERE TO BE FOUND. THE EARLY PAINTINGS
TENDED TO DEPICT ROMANTIC SCENES OF
CHINESE LADIES AND GENTLEMEN WITH VIEWS
OF THE PEARL RIVER IN THE BACKGROUND.

THE SUBJECT OF A YOUNG WOMAN LISTENING TO BIRDSONG IS MOST UNUSUAL AND HAS BEEN SENSITIVELY RENDERED IN THIS PAINTING.

FOR A PAINTING DEPICTING A LADY IN A SIMILAR POSE AND SETTING, SEE HOWARD AND AYERS, CHINA FOR THE WEST: CHINESE PORCELAIN AND OTHER DECORATIVE ARTS FOR EXPORT ILLUSTRATED FROM THE MOTTAHEDEH COLLECTION, NO. 669, p. 643.



A fine reverse glass painting of a young couple, seated on a stone bench, his arms are around her and together they look at a book. Beside them are two trees and a branch of fruiting pomegranate growing behind rockwork on which rests a basket of flowers. Two birds perch in the trees, and a pair of pheasants peck at the ground. A young boy approaches the couple from one side. In the middle distance a small boat crosses the lake and there are houses and pavilions in the tree-strewn hills in the distance.

CIRCA 1760 TOTAL DIMENSIONS: 29 $^{1}/_{2}$ x 20", 75 x 51 cm

THE PAIRS OF BIRDS AND THE FRUITING POMEGRANATE, SYMBOLISING PROGENY, ALL ENHANCE THE ROMANTIC ATMOSPHERE OF THIS PAINTING.

A very fine and rare reverse glass painting of a mother and her two children seated on rockwork beneath trees in a landscape setting. The elegant lady wears a long pleated skirt, from which her tiny feet protrude, beneath red and blue robes which fall away from her neck; she holds a split pomegranate over her right breast. Her hair is piled into an elaborate chignon fixed with ornaments. Her young son peers over her right shoulder. Her daughter, holding a woven basket, wears a long robe over trousers tied at her ankles. In a later European gilt frame.

CIRCA 1760-80 Total dimensions: 16 $^{1}/_{4}$ x 21", 41.3 x 53.5 cm

The painting had been kept in a velvet and glass box, when it was removed a section of New-York Daily Tribune Dated March 15th 1862 was found.

This subject is very rare, the sensual pose of the woman holding a pomegranate, with its suggestion of progeny, over her semi-exposed breast is both elegant and provocative.



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EARLY HISTORICAL DYNASTIES		Five Dynasties and Ten Kingdoms	
		Five Dynasties	907 - 960
Shang 16	oth-11th centuries BC	Later Liang	907 - 923
Western Zhou	11th century - 770 BC	Later Tang	923 - 936
Eastern Zhou	770 - 221 BC	Later Jin	936 - 947
Spring and Autumn period 770 - 476 BC		Later Han	947 - 950
Warring States period 475 - 221 BC		Ten Kingdoms	902 - 979
		Song	960 - 1279
		Northern Song	960 - 1127
IMPERIAL DYNASTIES		Southern Song	1127 - 1279
		Liao	907 - 1125
Qin	221-206 BC	Xixia	1032 - 1227
Han	206 BC - AD 220	Jin	1115 - 1234
Western (early) Har	n 206 BC - AD 8	Yuan	1279 - 1368
Xin dynasty		Ming	1368 - 1644
(Wang Mang interregnum) AD 9 - 23		Hongwu	1368 - 1398
Eastern (later) Han	25 - 220	Jianwen	1399 - 1402
Wei-Jin period		Yongle	1403 - 1425
Three Kingdoms	220 - 265	Xuande	1426 - 1435
Wei	220 - 265	Zhengtong	1436 - 1449
Shu	221 - 263	Jingtai	1450 - 1456
Wu	222 - 280	Tianshun	1457 - 1464
Jin	265 - 419	Chenghua	1465 - 1487
Western Jin	265 - 317	Hongzhi	1488 - 1505
Eastern Jin	317 - 420	Zhengde	1506 - 1521
Sixteen Kingdoms	304 - 439	Jiajing	1522 - 1566
Six Dynasties		Longqing	1567 - 1572
(Southern Dynasties and Sui) 317 - 618		Wanli	1573 - 1620
Southern and Northern Dynasties		Tianqi	1621 - 1627
Southern Dynasties		Chongzhen	1628 - 1644
Eastern Jin	317 - 420	Qing	1644 - 1911
Former Song (Liu) 420 - 479	Shunzhi	1644 - 1661
Southern Qi	479 - 502	Kangxi	1662 - 1722
Southern Liang	502 - 557	Yongzheng	1723 - 1735
Southern Cher	557 - 569	Qianlong	1736 - 1795
Northern Dynasties		Jiaqing	1796 - 1820
Northern Wei	386 - 535	Daoguang	1821 - 1850
Eastern Wei	534 - 550	Xianfeng	1851 - 1861
Western Wei	535 - 556	Tongzhi	1862 - 1874
Northern Qi	550 - 577	Guangxu	1875 - 1908
Northern Zhou	557 - 581	Xuantong	1909 - 1911
Sui	581 - 618		
Tang	618 - 906		

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