

asian art KNAPTON RASTI
jade





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November 2005

Introduction

This year we are fortunate to include in our jade catalogue a collection assembled both in Asia and Europe during the post-war years by a discerning single owner. The carvings came into her possession through putting together a large number of Tang and Song ceramics and pottery. Consequently there are a number of animals and small figures, as one would expect to find during these periods.

The most interesting is the white jade dancer (no.9). In *The Golden Age of Chinese Archaeology, Celebrated Discoveries from the People's Republic of China*, National Gallery of Washington, 1999; no. 144, page 423, there is a jade pei (pectoral) dated to the western Han dynasty, second century BC. It emerged from the tomb of the King of Nanyue at Xianggang, Guangzhou, Guangdong province. One part of this pei is a jade dancer, of similar stance to our own, with one arm thrown back over the head, a form of popular dance at the time. This, in turn, calls to mind a set of figures said to have come from Jincun in Luoyang, Henan province, and now in the Freer Gallery, the Minneapolis Institute of Arts and the Fogg Art Museum. The touch of darker jade to the bottom of the raised foot, the suggested lines of the body beneath the garments, and the stoic Central Asian face of the dancer combine to produce a performer in a trance. The demon queller (no.7), with its translucent jade, is a legendary figure frozen in time, staring at the viewer, before resuming his eternal quest to subdue the horned devil at his feet.

The animals are numerous, and represent a diverse range of domestic, wild and imaginary beasts and birds. The range of colours in the jade is vast, and will encourage those for whom white jade is their only quest, to pause for thought, and reflect on the subtlety and imagination of the anonymous jade carvers of these centuries. The jade horse used supposedly as a seal grip, is an animal caught at the moment his head dips to pluck some grass, the fat haunches perfectly in proportion to the recumbent body. On many of the jades, especially the birds and horses, the use of the russet skin is cleverly utilised. Through age, this has, in many cases become a deep rich hue, that is impossible to replicate. This changing nature of the jade is reflected in the two bi discs (nos.3 and 4), which display a rich range of colouring from the infusion of metals and chemicals in the soil, having been buried for a prolonged period of time.

An exhibition organized by The Arts Council of Great Britain and the Oriental Ceramic Society in June 1995 at the Victoria and Albert Museum, *Chinese Jade throughout the Ages*, includes a chapter [XV11, Figures of the Ming dynasty, 14-17th century], in which there are several objects in the 15-20 cm length range. The goose (no.27), falls into this category. What is striking, in spite of only a few being illustrated, is the description of the colour of the jades, 'light grey with brown mottling and black striations', 'whitish, variegated and mottled with light and dark brown', 'grey-green with grey and brown striations'. As the author notes, 'the material used is varied and often curiously marked with a taste for strange contrasts', (as with the dragons on our bird). Ming jades often placed more importance on allusion, in comparison to previous eras, and the birds' wings and beaks were sometimes carved with spirals, stars and circles. The dragon motif on the goose fits the first of these designs.

We have always endeavoured to buy yellow jade carvings where possible, and it is satisfying to include a wide range of forms in this category. In the sixteenth to eighteenth centuries a strong interest in the knowledge of the past existed, and the appreciation and use of objects, even scholarly objects, moved outside the studios of the academics, to the living quarters of the merchants and officials. Not only was there collecting of ancient works of art, but the reuse of these old objects became an integral part of this re-evaluation of the past. The archaistic pouring vessel (no.63) and the model of Shoulao (no.26) are examples of jades that satisfied the taste of the time, while utilising a colour that looked back to the twelfth century. The yellow jade ring (no.69) presents a different picture in that it is inscribed with an Imperial Qianlong poem that seems at first glance to have nothing to do with the object. However all becomes clear as the few lines unfold, in short, a furious diatribe directed by the Emperor to an errant official, for not only did he use works of art such as this to extol the virtues of jade, but he used them as an opportunity to show his repugnance at the over commercialization of the jade objects, and to realign the direction in which he wanted the jade market to go.

Because jade was so prevalent by the middle of the eighteenth century, not only as carvings but also as jewellery, it may have lost some of its intellectual and spiritual power and become one of the material luxuries indicative of secular power. New classes in society required objects to define or redefine their roles, and consequently new types of jade were introduced, one of the most notable being the so called spinach jade from near Lake Baikal with its striking chromite black flecks. In the Ming and Qing periods jade vessels had become signs of wealth, of rank through imperial favour and of access to the values of the past. The large spinach green brushpot (no.71), perhaps a wedding gift, with its auspicious design of cranes and pine trees, would have signaled to the beneficiary of this gift, that he was receiving something of importance, both culturally and socially.

Christopher Knapton
Nader Rasti

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China: Shang Dynasty (1600-1100 BC)
Length: 6in (15.3cm)

1

A mottled jade axe, *qi*, with three pierced holes, the flaring stone ending in a bevelled cutting edge, each side with a convex surface, the polished stone of translucent tone, the veining with yellow, russet brown, grey and celadon colours.



China: Shang Dynasty (1600-1100 BC)
Length: 6 $\frac{1}{4}$ in (16cm)

2

A yellow jade axe of tapering form, the thicker end with two bevelled grooves above two horizontal incised lines, the stone varying from a light russet to a yellowish-green tone with white specks to the interior.



China: Western Han Period (206BC-AD8)
Diameter: 5 1/2 in (14cm)

3

A jade bi disc, worked in relief on both sides with a raised whorl pattern between two incised lines, the mottled stone varying in colour from a greyish-buff, to a deep russet red, to a burnt orange and a yellowish-green tone.

Reference: for a similar type Han Dynasty jade bi disc see no.77, A Catalogue of The National Palace Museum's Special Exhibition of Circular Jade, National Palace Museum, Taipei, 1995-96. As Rawson states in Chinese Jade from the Neolithic to the Qing, p.253, "Although new types of decoration for bi discs and rings were introduced in the late Eastern Zhou and Han periods, some examples with relief spirals, which may either illustrate the continuation of the Zhou tradition, or may even date from Zhou times, were used by the Han, as in the tombs at Mancheng."

see introduction



China: Western Han Period (206BC-AD8)
Diameter: 5 1/2 in (14cm)

4

A jade bi disc, worked in relief on both sides with a design of elevated hexagons within two incised lines, the mottled stone varying in colour from a deep red, to a burnt orange, to a mushroom brown and yellow tone.

Note: As Elinor Pearlstein states in her article, 'Salmony's Catalogue of the Sonnenschein Jades in the Light of Recent Finds' in *Chinese Jade, Selected articles from Orientations 1983-1996*, "...the inner zone contains a grid of faceted relief curls within hexagonal grooves. Variations on this pattern embellish discs found in tombs distributed over a very wide area including Hebei, Shandong, Jiangsu, Anhui, Guangdong and Guangxi provinces. Such objects are often found in abundance in the tombs of local rulers enfeoffed by the Western Han Dynasty. The tombs of Liu Sheng (d.113BC) and Dou Wan in Mancheng in Hebei province and of Zhao Mo (d.122BC) of the Nanyue kingdom (203-111BC) in Guangzhou, Guangdong province, indicate this form's far flung distribution by the late 2nd Century BC."

Reference: for almost an identical jade bi disc see no.198, *Chinese Archaic Jades from The Kwan Collection*, Yang Boda 1994.

see introduction

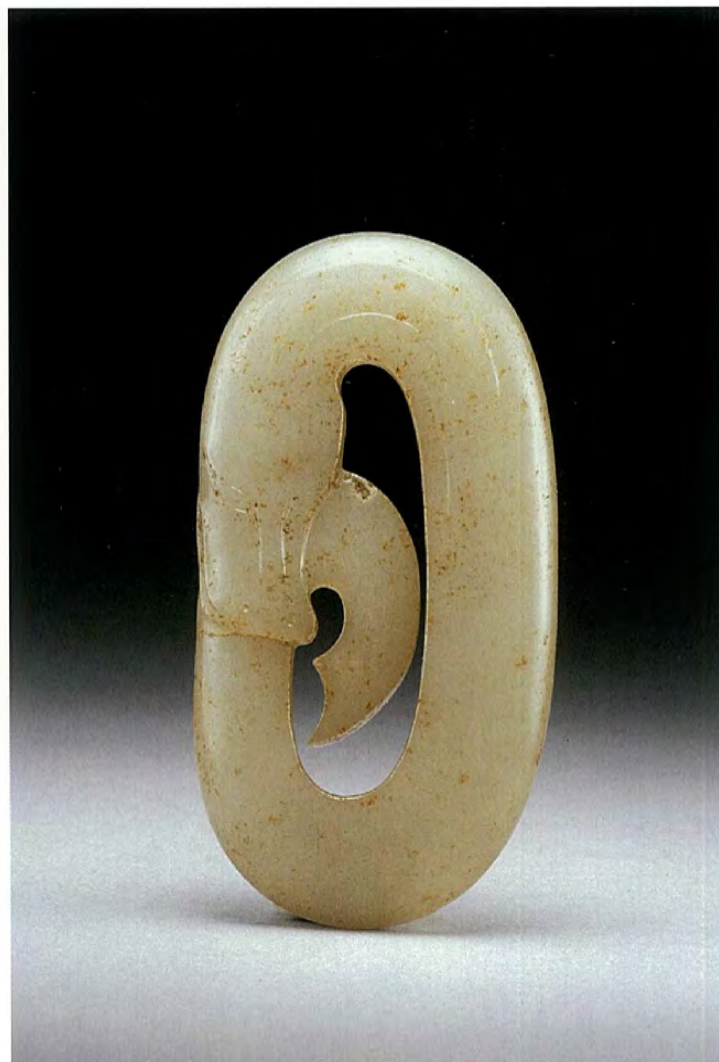


China: Warring States (475-221BC)
Length: 2 1/2 in (6.3cm)

5

A speckled white jade pendant in the form of a coiled dragon, the beast biting its own tail, the twin horns curved elegantly around the top, the elongated face of the beast well rendered, the underside with a concave recess.

Reference: for similar examples see Section III, no. 2, *Ancient Chinese Jades* (Gu Yu Tao Lu Zho Ze), Hong Kong, 1987; p.109, Gu Yu Chu Ying, Hong Kong, 1995.



China: Late Tang to Yuan Dynasty 9th to 14th Century
Length: 2 1/4 in (5.8cm)

6

A rare translucent white jade attachment modelled as a "bird man", the figure with a coiled diadem, its arms drawn beneath its head, a small bird carved in relief above the well defined wings and tail feathers, all bound together with a silk tie, the stone with brown veining.

Provenance: Property of a Lady

Reference: for an almost identical mottled green and russet jade carving dated Liao Dynasty see plate 90, p.103, vol.41, The Complete Collection of Treasures of the Palace Museum, Beijing; a greenish-white nephrite and a dark-brown flecked tan jade head-dress ornament attributed to the Tang Dynasty, in the Smithsonian Institution, Freer Gallery of Art, Washington D.C; plates 41a & b, Transactions of the Oriental Ceramic Society, London 1960-61, 1961-62; and also no.24, p.52, Jade of the East, Geoffrey Wills 1972; a further example from the collection of Captain E.G. Spencer-Churchill, M.C, lot 103, Christies London, Northwick Park Collection, Fine Oriental Ceramics and Works of Art, May 24 1965; and another in The Peony Collection, dated Yuan Dynasty, plate 273, no.PE673, p.349, Jades from China, The Museum of East Asian Art, Bath, England, Angus Forsyth & Brian McElney 1994. For similar examples of flying heavenly beings see nos. 25:6, 25:7, 25:8, p.332, 333 and 334, Chinese Jade, from the Neolithic to the Qing, Jessica Rawson, 1995. The quality of this jade suggests that this attachment was highly regarded. The influence of Central Asian forms is shown in the head and the overall style. Examples of heavenly beings are found in the sixth century cave 285 at Dunhuang in Gansu province.



China: Tang / Song Dynasty (618-1279)
Height: 3 1/8 in (7.9 cm)

7

A very rare translucent celadon and russet jade model of Zhong Kui, the demon queller, the bearded mythical figure standing in long flowing robes and wearing a tabbed cap, a sword in both hands, his right foot resting on the back of a crouching horned demon grasping the silk tassel suspended from the weapon, the details of the faces deeply defined and the folds of the robe well executed.

Provenance: Property of a Lady

Zhong Kui was the hero of a Chinese legend of the Tang Dynasty. Originally a disqualified student through failure in the state examinations, he had committed suicide only to return to devote himself to the expulsion of all devils in the Empire.



see introduction

China: Late Tang /early Song Dynasty (618-1279)
Length: 3 1/8 in (7.9cm)

8

A very rare white jade model of a recumbent horse with its head bowed slightly to the right, three legs tucked under its body and the left front hoof resting against the head, the tail whipped over the right haunch, a russet patch to one side of its body, with a rectangular aperture pierced through its back, the details well defined.

Provenance: Property of a Lady

Reference: for a similar Tang greyish jade horse with a rectangular aperture through its back see no.65, p.82, *Chinese Jades from Han to Ch'ing*, James C.Y. Watt, The Asia Society, New York 1980. Watt suggests that "recumbent horses serving as handles of bronze seals suggest a Six Dynasties date..."; and for a Jin example see fig.126, p.146, *Chinese Jade Animals*, Urban Council of Hong Kong 1996; for another see no.47, pages 28 & 30, *Dr Newton's Zoo*, Bluett & Sons Ltd, July 1981.



China: Late Tang to Song Dynasty 10th to 12th Century
Height: 2³/₄in (7cm)

9

A very rare white jade model of a dancing bearded Central Asian figure wearing a cap, the long-sleeved robe belted at the waist and terminating in flared trousers, the right arm flung behind his head, the left brought across his chest, his right leg slightly raised, the underside of the feet with slight russet inclusions, the well polished stone of pure translucent white tone, the details well defined.

Provenance: Property of a Lady

Note: the above carving fits into the group of jade depictions of tribute bearers (see Knappton Rasti Catalogue, November 2004, no's 6, 7 and 14), most of which dated between the seventh to the twelfth centuries. This figure of a dancer, in Central Asian style, is similar to the subject matter on jade plaques arranged along leather or cloth belts, which were often decorated with musicians and dancers.

Reference: for a similar stylistic treatment of a Tang Dynasty white jade standing figure see no.213, p.74, and no.216, p.75 Transactions of the Oriental Ceramic Society, 1973-74, 1974-75.



see introduction



China: Song /early Ming Dynasty 10th to 15th Century
Length: 2³/₈in (6cm)

10

A translucent bluish-celadon and russet jade model of a recumbent crane, its long neck twisted around to grasp a fruiting peach spray, the wings curved to join at the back above the tail feather, the legs tucked beneath the body, the details well rendered.

Provenance: H.R.N.Norton Collection,
no.113.



China: Song /early Ming Dynasty 10th to 15th Century
Length: 1 3/4 in (4.5cm)

11

A black and grey jade group of two ducks with entwined necks, the feet tucked beneath the bodies, the feathers well defined.

Provenance: H.R.N. Norton Collection, no.39

Reference: for a similar white and brown jade group see no.82, p.48, Chinese Jade, The Image from Within, Pacific Asia Museum, Pasadena, California, 1986, from the Collection of Mr & Mrs Henry N. Foster.



China: Song /early Ming Dynasty 10th to 15th Century
Height: 2³/₄in (7cm)

12

A rare white and russet jade model of a standing Central Asian tribute bearer wearing a long-sleeved jacket tied at the waist and widely flared trousers, the figure holding the silk ties issuing from the brocade ball, one end stretching over his head into the mouth of a lion perched on his left shoulder, the second lion gambolling beneath his raised left leg, the back in a deep russet tone, the details well defined.

Provenance: Property of a Lady

Reference: for a similar Tang Dynasty jade carving see no.212, p.74, *Oriental Ceramic Society*, London 1973-4 1974-5; also illustrated by Watt in *Chinese Jades from Han to Ch'ing*, fig.1, Catalogue, no.212; and illustrated by Eskenazi, *Chinese Jades from a Private Collection*, 1976, no.8. Gure notes in vol.12, OCS, p.141, pl.21.2 that there are close similarities to pottery tomb figures identified as Tocharians. Cardeiro notes in his catalogue *Chinese Jades, The Image from Within*, fig.6, that these Central Asian entertainers, dancers, musicians and tribute bearers have specific characteristics such as curly hair and C-form diadems; also compare another tribute bearer included in the exhibition, *Chinese Jades from the Mu-Fei Collection*, Catalogue, no.41.





China: Song Dynasty (960-1279)
Height: 1³/₈in (3.5cm)

13

A small yellow and russet jade cong of plain form, the square exterior enclosing a cylindrical aperture.

Reference: for a similar Shang Dynasty yellow jade cong see plate 7:3, p.154, *Chinese Jade from the Neolithic to the Qing*, Jessica Rawson 1995. Rawson notes that small, compact and undecorated cong seemed to have been preferred in the Shang period, although they are rare even in this modest form. Other small cong have been found at Shanxi Baode and Shandong Yidu Sufutun.



China: Jin/Yuan Dynasty (1115-1368)
Length: 2³/₈in (6cm)

14

A celadon, brown and russet jade carving of hawk attacking a goose, the smaller bird standing on the back of the larger one while pecking at its head, the feathers and heads well defined.

Provenance: Property of a Lady

Note: The depiction of a goose or swan being attacked by a hawk was considered emblematic of Spring in the Liao, Jin and Yuan dynasties, and was a favourite motif during this period.



China: Yuan Dynasty (1279-1368)
Width: 2³/₄in (7cm)

15

A pale celadon jade openwork plaque carved with a tortoise on a large lotus leaf beneath pods and cloud scrolls issuing from the animal's mouth, the reverse with coiled tendrils and leafy shoots.

Provenance: Property of a Lady



China: Yuan/early Ming Dynasty 14th/15th Century
Length: 2¹/₂in (6.3cm)

16

A white jade model of a paddling duck, its head turned back looking at a swallow perched on its back among lotus and millet sprays issuing from below, the details well defined, the stone with slight russet inclusions.

Provenance: Property of a Lady



China: Ming Dynasty 15th Century
Width: 2 1/8 in (5.4cm)

17

A white and brown jade model of a recumbent lion, the head turned to the right over its extended forepaws, the well defined backbone leading to a bushy tail whipped over the right haunch, the mane falling down over its back.

Provenance: Property of a Lady



China: Ming Dynasty 15th/16th Century
Length: 2 1/4 in (5.7cm)

18

A yellow and russet jade model of a recumbent stag, its head bowed slightly to the right, the antlers interlocked on its neck, the slightly ridged backbone leading to a short tail, the body details with stars and the base well rendered.

Provenance: Property of a Lady



China: Ming Dynasty 15th/16th Century
Length: 3 1/8 in (7.9 cm)

19

A white and russet jade model of a parrot, a flowering sprig in its beak, the left wing outstretched, the right curved around the body, the tail feathers horizontal to the body and the feet tucked underneath, the stone well polished.

Provenance: Property of a Lady

Reference: for a very similar carving see no.164, p.174-5, Chinese Jade Animals, The Urban Council, Hong Kong 1996.



China: Yuan Dynasty (1279-1368)
Length: 2 in (5.1 cm)

20

A celadon and russet jade carving of a hawk, of flattened form, the head facing forward, the claws pulled up beneath the beak, the wings spread out either side, the underside with two pierced holes, the overall details well defined.

Provenance: Property of a Lady

Reference: for a very similar jade carving see plate 274, no. PE117, p.349, Jades from China, The Museum of East Asian Art, Bath, England, Angus Forsyth & Brian McElney 1994.



China: Ming Dynasty 16th/17th Century
Length: 2³/₈in (6cm)

21

A celadon and russet jade carving of a rooster and chicken perched on pierced rockwork, the larger bird pressing against a leafy flower, its head turned back to look at the smaller fowl, the heads and feathers well defined.

Provenance: Property of a Lady

Note: the rooster is the tenth animal of the zodiac and symbolises the life of the universe. The word for rooster, *ji*, is a homonym for auspicious and is symbolic of a successful career for an official. A rooster surrounded by chicks is symbolic of the patriarch caring for his sons.



China: Ming Dynasty 16th/17th Century
Length: 2³/₈in (6cm)

22

A celadon and russet jade carving of a standing boy wearing a long sleeved robe, both hands grasping a branch of five pomegranates over his shoulder, the boys' face with a serene expression, the details well defined.

Provenance: Property of a Lady

The pomegranate was brought to China from the Near East in the 2nd Century BC, and being full of seeds symbolises fertility. Along with the peach and the finger citron it represents abundance and plenty.





China: Ming Dynasty 16th/17th Century
Width: 1³/₄in (4.5cm)

23

A mottled brown, russet and yellow jade pendant modelled as a duck with its head turned resting on its back, holding a millet spray in its mouth, the details of the feet to the underside well defined.

Provenance: Property of a Lady



China: Ming Dynasty 16th/17th Century
Width: 3³/₈in (9.2cm)

26

A yellow and black jade group of Shoulao standing in flowing robes tied at the waist, his right hand grasping a staff, his left holding a peach, at one side a recumbent deer holding a lingzhi spray in its mouth, the other side a crane standing on rockwork, the details of the stone well used.

Note: Shoulao, the God of Immortality and longevity, is often portrayed among the Gods of the Daoist pantheon, and can be seen variously with deer, crane and peaches. In the year 736, during the Tang Dynasty, Emperor Xuanzong revived Imperial worship of Shoulao, and an altar devoted to this God was established in Xian, by Imperial decree.

see introduction





China: Ming Dynasty 16th/17th Century
Length: 8³/₄in (20.9cm) wood stand

27

A large mottled grey and celadon jade model of a seated goose, its head turned slightly to the right, the wings carved in relief with coiled dragons, the tail feathers with horizontal ridged lines, the head with an exaggerated crest.

Provenance: Formerly in a Scottish collection; purchased from Sydney L. Moss in the 1970's.

Note: many Song books and manuscripts formed the basis of late Ming understanding of ancient Chinese art. Illustrated Hsuan-ho Antiquities (Hsuan-ho po-ku-t'u) and Illustrated Research of Antiquity (K'ao-ku t'u) served as references in the appreciation of ancient bronzes and jades. Illustrated Hsuan-ho Antiquities, Record of the Pure Registers of the Cave Heaven (Tung-t'ien ch'ing-lu chi), Catalogue of Clouds and Mists Passing before My Eyes (Yun-yen kuo-yen lu) and Essentials of All Things Ancient became important reference materials for late Ming intellectuals and artisans. In *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, three vases (no's III-62, p.193, III-63, p.194 and III-64, p.195) illustrate the use of coiled dragons to the surface of three materials, bronze, jade and porcelain, and match the coiled beast on the jade goose illustrated here, all in imitation of earlier Song prototypes.



see introduction



China: Ming Dynasty 16th/17th Century
Length: 2in (5.1cm)

28

A yellow and russet jade model of a recumbent horse with its head turned back on itself, the mane falling down either side of the long curved neck, the tail whipped over the right haunch.



China: Ming Dynasty 16th/17th Century
Length: 2 1/4in (5.7cm)

29

A celadon and dark-russet jade model of a duck wrapped in a length of silk, the bird with its head turned back, biting at the tie, the folds of the cloth well defined, the stone well polished.

Provenance: Property of a Lady

Reference: for a similar carving see no.83, p.98,
Chinese Jades from Han to Ch'ing, The Asia
Society, James C.Y. Watt, 1980.



China: Ming Dynasty 16th/17th Century
Width: 2³/₈in (6cm)

30

A deep russet-skinned pale celadon jade model of a horse rolling on its back, the right foreleg drawn underneath the head, the curled tail splitting the back legs, the mane falling either side of the neck, the backbone well defined.

Provenance: Property of a Lady



China: 17th Century
Length: 2¹/₄in (5.8cm)

31

A yellowish-brown and celadon jade belt buckle in the form of a recumbent horse, its head turned back on itself, the tail whipped over its left haunch, the mane falling down the flank, the reverse with two buttons.

Provenance: Property of a Lady



China: 17th Century
Length: 6 1/4 in (15.9cm)

32

A burnt jade model of a reclining water buffalo, the head turned to the right, the legs tucked underneath, the tail whipped over the right haunch, the head of the beast strongly carved with outstretched ears and powerful curved horns, the line of the backbone forcefully represented, the stone of a grey striated creamy tone.

Provenance: Private Japanese Collection

Reference: See two other large jade water buffaloes dated to the Ming Dynasty, included in the Oriental Ceramic Society Exhibition, Chinese Jade Throughout the Ages, London 1975, nos. 396 and 397. Two others are illustrated in the catalogue of the OCS exhibition, The Arts of the Ming Dynasty, London 1957, nos. 343 and 344, plate 93. The above buffalo is one of an outstanding series of carvings of horses and buffaloes which may well have had a place in the pavilions of the various palaces in Beijing.



China: Ming Dynasty 16th/17th Century
Diameter: 2³/₄in (7cm)

33

A white jade disc in the form of a coiled dragon biting its own tail, a smaller qilong carved in relief on its back, the details well defined, the semi-translucent stone with mushroom and grey inclusions.

Provenance: Property of a Lady



China: Ming Dynasty 15th/16th Century
Length: 2 1/2 in (6.4 cm)

34

A slightly mottled creamy and brown jade group depicting a recumbent bear resting its head between its forelegs, an eagle perched on its back looking down at the larger animal's head, the details of the underside well defined and the stone well polished.

Note: the rebus of an eagle with a bear, ying xiong, means hero.



China: 17th Century
Length: 2 5/8 in (6.7 cm)

35

A white and russet jade model of a duck holding a lotus spray in its mouth, a swallow perched on its back, the details of the wings and claws well defined.

Provenance: Property of a Lady



China: Ming Dynasty early 17th Century
Length: 4 1/2 in (11.5 cm)

36

A bronze-form mottled yellow and russet jade model of a chariot in the form of a bird facing forward, with long tail, a smaller bird standing to its right with the wings stretched back, the stone well polished and details well defined.

Reference: for a very similar grey jade example dated to the 18th Century, see plate 1643, p.24, Spink & Son Ltd, 1920's catalogue.



China: 17th Century
Length: 2 1/2 in (6.4 cm)

37

A greyish-celadon jade pebble pendant of oval form, carved in relief to both sides with two cats among pierced rockwork chasing three butterflies picked out in russet.

Provenance: Property of a Lady



China: Ming Dynasty 16th/17th Century
Width: 5in (12.7cm)

38

A translucent pale celadon jade dish in the form of a lobed hexagonal mirror, carved in relief to the interior with the Immortal Shoulao seated on a crane, his left hand grasping a ruyi sceptre, surrounded by four attendants, each with attributes including baskets of flowers and fruit, all on a ground of scattered cloud scrolls, below the figure is a striding deer holding a linghzi spray in its mouth, the underside with a raised foot rim.

Provenance: Property of a Lady

Note: the unusual form of this dish relates to bronze mirrors of the Tang, Song and Ming Dynasties.



China: 17th Century
Width: 2 1/8 in (5.4cm)

39

A pale celadon and russet jade carving of a recumbent quail and young, a spray of millet held in the beaks of both birds, the stalks and heads of grain swept back over the bodies, the feathers and beaks well defined, the underside delicately rendered.

Provenance: Property of a Lady

Reference: For a similar russet skinned jade model of a quail, see R. Cunliffe Collection, no.NN6, Bonhams London, The Cunliffe Collection, lot 8, 11th November 2002.



China: 18th Century
Width: 2 3/4 in (7cm)

40

A white jade pendant in the form of a recumbent mother and child, the adult wearing long robes, holding a fan in one hand and resting her head on the other, the boy lying beside her, on a leaf form base, the stone of even tone.

Provenance: Property of a Lady



China: Kangxi (1662-1722)
Length: 2 1/8in (5.4cm)

41

A russet and pale celadon jade carving of two swallows surrounding two lotus pods and a worm crawling on top, above an insect perched on another smaller lotus pod and a bat beside a bud, the underside with leafy tendrils, the details intricately defined.

Provenance: Property of a Lady



China: Kangxi (1662-1722)
Length: 2 1/4in (5.7cm)

42

A russet-skinned white jade model of a three-legged toad grasping a large pomegranate spray, a peony flower issuing from beneath its front right leg, the underside with a leafy tendril, the skin of the toad well defined and polished.



China: 16th/17th Century
Length: 3⁵/₈in (9.3cm) wood stand

43

A pale celadon jade model of Li Bai, the poet reclining against a stack of books, a qin and a large wine jar with mask handles inscribed with a poem, the figure dressed in long flowing robes and a cap with russet patch, his right arm supporting his body, the left lying across his leg.

Provenance: Property of a Lady

The inscription of the white jar is very difficult to decipher as it is in an elegant running script. It appears to be a poetic couplet. The seal is 'Xian', where Xian means immortal. The seal on the base of the wine pot appears to read Zigang. This is probably intended as a reference to the famous Ming jade carver Lu Zigang.

The seal on the base of the qin zither appears to read Xiang Zhai, 'Xiang Studio'.



China: Kangxi (1662-1722)
Length: 2 ³/₈ in (6cm)

44

A pale celadon jade Buddhist lion group, the recumbent adult lying before a brocade ball and three cubs clambering around lingzhi sprays, another cub perched on its back, the details of the fur and underside well defined, with slight russet and brown inclusions.

Provenance: Property of a Lady



China: 17th/18th Century
Length: 3 1/4 in (8.3cm)

45

A Moghul style yellow and russet jade slender cylindrical incense vase with flaring neck, carved in relief with a continuous band of scrolling lotus and foliage, the details well defined.

Provenance: Private Scottish Collection



China: Qianlong (1736-95)
Diameter: 4 in (10.2cm) wood stand

46

A pale celadon jade openwork circular box and domed cover, carved to the top with a central yin-yang symbol surrounded by cloud scrolls, the base similarly carved, the details well defined.



China: 18th/19th Century
Diameter: 2 1/8in (5.4cm)

47

A cinnabar lacquer style pale celadon jade circular box and domed cover, carved in light relief with a fruiting lychee branch, the underside plain.

Provenance: Property of a Lady



China: Qianlong (1736-95)
Diameter: 1 1/2in (3.8cm)

48

A white jade circular openwork pendant in the form of a dragon fish coiled to bite its own tail, with two miniature eye-holes for suspension, the details well carved and the stone of good even tone.

Provenance: Property of a Lady



China: 17th Century
Height: 8in (20.3cm) wood stand

49

A pale celadon jade mountain carved in deep relief with the figure of Asita in meditation seated in a grotto, the luohan holding his long eyebrows with his right hand, his left resting on his knee, a gnarled tree issuing from the rockwork beside him, the reverse with a waterfall falling beneath a bridge below pine trees set amongst the mountains, the stone with pale inclusions.

fitted carved wood stand with lingzhi, bamboo and rockwork above a key-fret border.

Provenance: Property of an American Collector.
The Victor Sassoon Collection

Note: as Jessica Rawson states in *Chinese Jade from the Neolithic to the Qing*, p.409, "Luohan, or disciples of the Buddha, are known as arhats in Sanskrit. They are deemed to have passed through all the stages of the Path to Enlightenment. The cult of the luohan, who retreated to meditate in mountainous landscapes, probably developed in China in the mid seventh century. In the intervening thousand years many sets of paintings and woodblocks were made of this subject, and the close relationship of the jade carvings to this painting tradition is signalled by the hard blocky lines of the rocks, whose forms resemble strong brushwork."





China: 18th Century
Length: 4 ⁵/₈ in (11.8cm) wood stand

50

A pale celadon jade group of two stags, each animal recumbent, one with its head turned back grasping a lingzhi spray, the other looking forward with a flower spray, the leafy stalk trailing over both bodies, the underside with well sculpted legs and hooves, the heads and antlers realistically defined, the stone with some russet speckles.

Provenance: Property of a Lady



China: 18th Century
Length: 3 3/4 in (9.5cm)

51

A white jade brushrest in the form of a raft, a scholar in flowing robes leans against a branch, a small boy with anklets and bracelets crouches at his feet, a lingzhi spray in greyish brown tones issuing from the back, the details well defined.

Provenance: Property of a Lady



China: early 18th Century
Diameter: 3 1/2 in (8.9cm)

52

A pair of white jade wine cups, each of plain form, with gently flaring sides rising from a slightly recessed foot, the well polished stone of an even crushed ice tone.

Note: the size and form of these cups is directly related to porcelain cups produced in the Ming, and in particular the early Qing Dynasty.



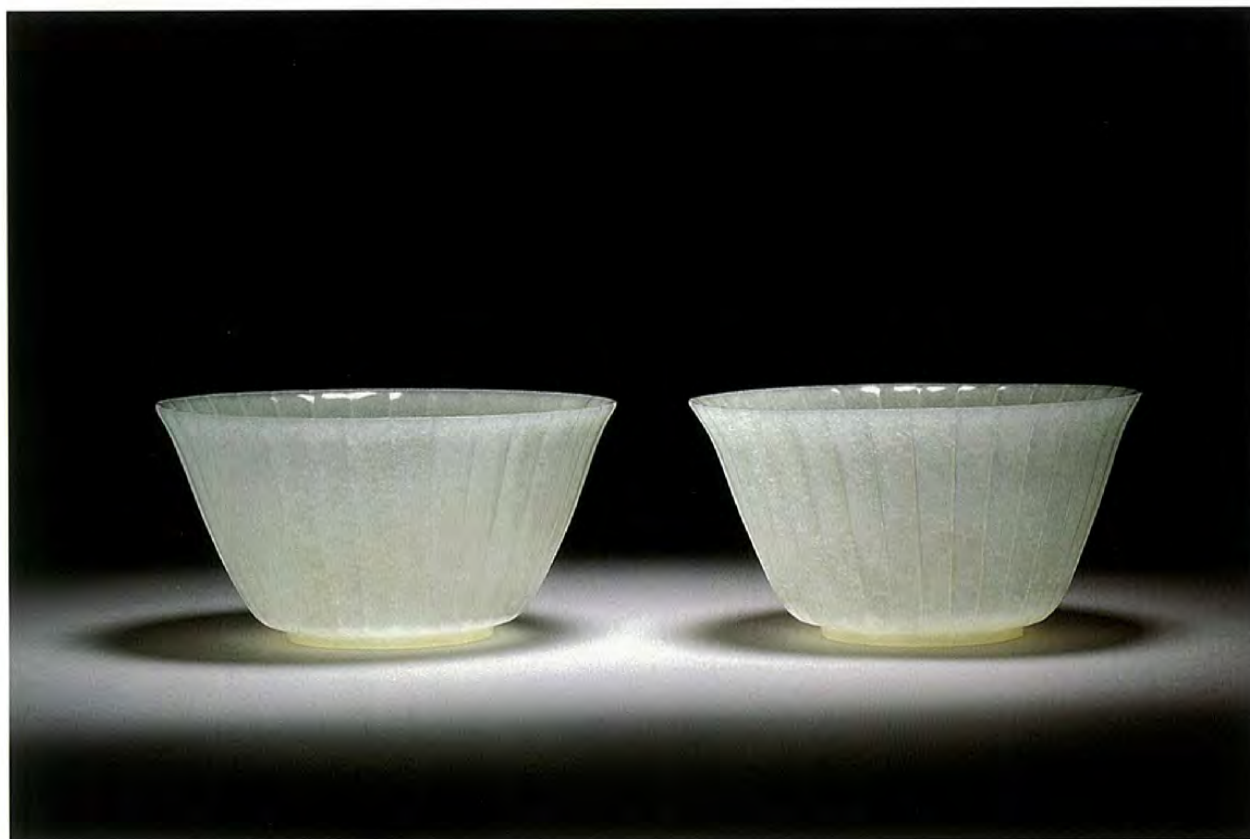
China: Qianlong (1736-95)
Diameter: 3⁷/₈ in (9.8cm)

53

A pair of Moghul style white jade bowls, each of fluted form rising from a short foot to a slightly flaring rim, modelled as open chrysanthemum heads, the details well defined, the undersides plain, the thinly carved stone well polished and of even colour.

Provenance: William Wrigley Jr, Chicago

The Estate of William Wrigley, Jr., The Wrigley Mansion, Lake Geneva, Illinois, U.S.A. Born in 1861, William Wrigley, Jr. took over his father's small Philadelphia soap business and turned it into the well known chewing gum empire that is based in Chicago.



China: Qianlong (1736-95)
Height: 5 5/8 in (14.3cm)

54

A chicken bone jade bottle vase with tubular handles, the cylindrical body rising from a short foot to a narrow neck with rolled rim, the central band carved in low relief with taotie masks, the neck with smaller, similar examples.



China: Qianlong (1736-95)
Width: 4 in (10.2cm)

55

A white jade brushwasher in the form of a peach, the exterior carved in deep relief with a single bat grasping a swastika emblem suspended from a silk tassel, amongst fruiting and leafy peach branches issuing from the side of the vessel, with slight russet inclusions.

with fitted ivory stand carved with lingzhi, bamboo and flowers issuing from rockwork.



China: 18th century
Diameter: 7 1/8 in (18.1cm)

56

A white jade Moghul-style star-shaped brushwasher, of shallow circular form, each of the eight reticulated points formed by a trefoil designed with foliate scrollwork, the semi-translucent stone of an even tone.

Fitted box with ivory tabs

Provenance: H.R.N. Norton Collection, no. 91

Exhibited: The Oriental Ceramic Society,
Chinese Jades, London, 14 April-9 June 1948,
no. 160, p. IX.

Reference: The star-shaped silhouette is very unusual, and there appears to be only one other comparable example, another washer from the Qing Court collection, illustrated on p. 202 and 203, no.166 Jadeware (III), *The Complete Collection of Treasures of the Palace Museum*, Beijing, 1995.





China: Qianlong (1736-95)
Width: 6 1/4 in (15.8cm) wood stand

57

A white jade group of two catfish leaping from crested waves, one grasping a silk tassel suspending a musical stone, the other holding a chrysanthemum spray, the reverse with further swirling waves, the details finely rendered, the stone of an even tone.





China: Qianlong (1736-95)
Length: 9 1/8 in (23.2cm)

58

A small white jade ruyi sceptre, the curved shaft rising to a shaped head, carved in low relief with two bats surrounding a shou character below a swastika emblem, the handle plain, the stone of good even tone and polish, attached brocade silk cord with coral beads.



China: Qianlong (1736-95)
Length: 4 5/8 in (11.7cm)

59

A rare white jade brush of tapering form, surmounted by a Mandarin holding a ruyi sceptre in his right arm, dressed in a long sleeved coat and wearing a hat above a long queue stretching down his back, the shaft carved with flowering prunus branches between bands of rope-twist and vertical lines.



China: Qianlong (1736-95)
Length: 4 3/4 in (12.1cm)

60

A white and russet jade group depicting a Central Asian figure holding a goad, clambering on the back of a caparisoned elephant, the simulated silk cloth draped over the back of the elephant carved in low relief with bats amongst cloud scrolls above rocks issuing from waves, the details well defined.

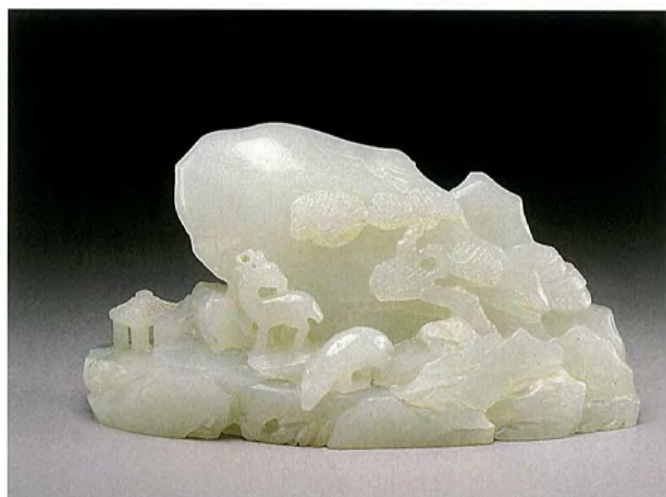




China: 18th Century
Width: 4 1/2 in (11.5cm)

61

A small white jade mountain, carved in relief with two deer and a crane beside a retreat in a pine strewn rocky landscape, the well polished stone with slight russet inclusions.

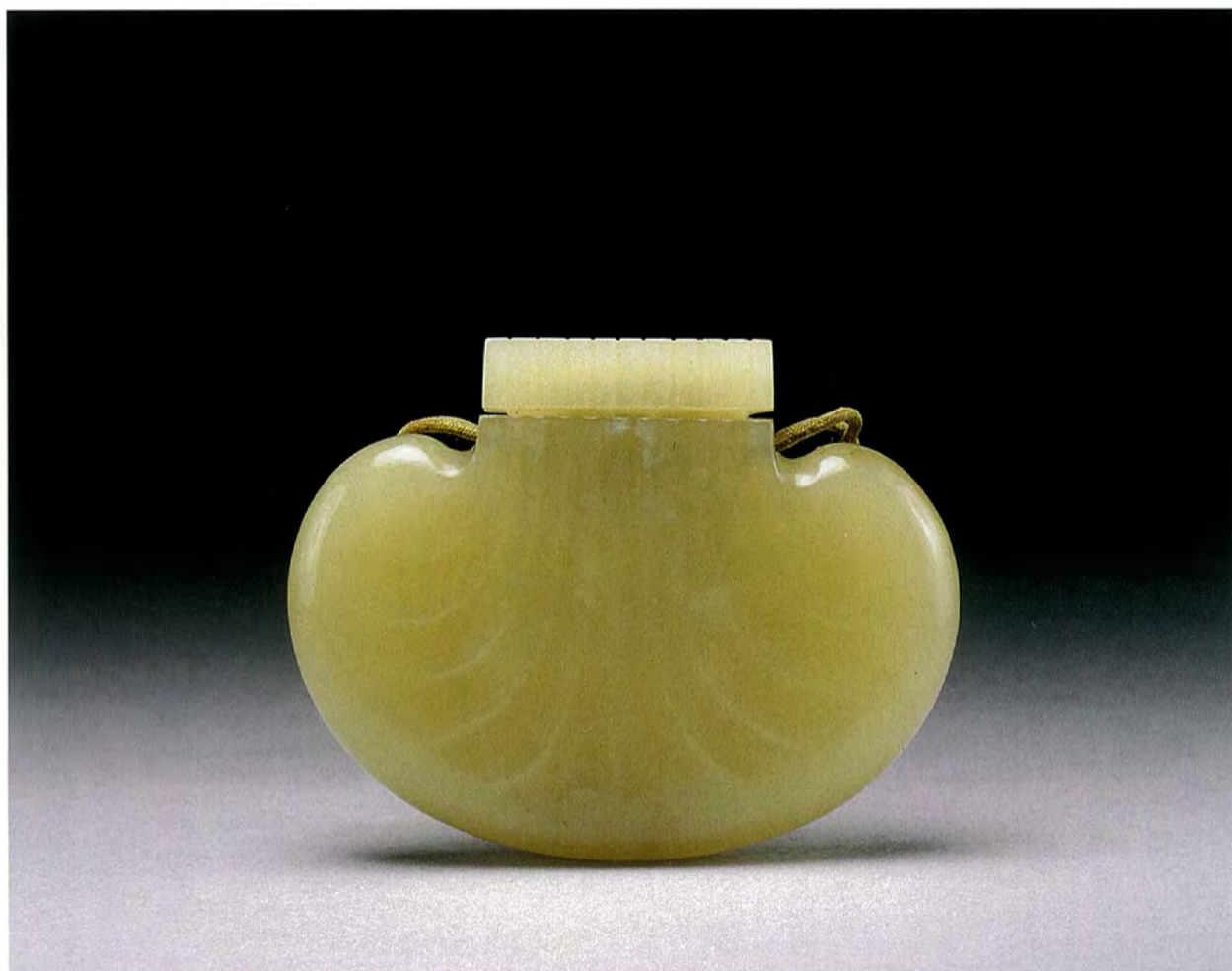


China: 18th Century
Width: 2 1/8 in (5.4cm)

62

A yellow jade pomander and cover in the form of a cloth pouch, the narrow flutes carved to simulate the gathered folds, the translucent stone of even tone, silk cords.

Reference: for similar reticulated examples see no.465. Oriental Ceramics Society, Victoria & Albert Museum, London, Chinese Jade Throughout the Ages, 1 May - 22 June 1975.



China: Qianlong (1736-95)
Length: 4 5/8 in (11.7cm)

63

A yellow jade archaistic pouring vessel and domed stopper modelled as a winged beast, its tail formed as an angular handle grasped by a stylised dragon head, the spout as the beast's head holding a cup in its mouth, a brown patch below the cup, the details well defined.

fitted zitan wood stand

Note: the form of the above vessel relates to bronze form animal vessels holding eared cups in their mouths in the style of Han or Six Dynasties examples.

Reference: for a russet and white jade vessel in the form of an animal called "an evil averting beast" see I-21, p.47, *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, National Palace Museum, Taipei, 2003.



see introduction



China: Qianlong (1736-95)
Width: 6 1/2 in (16.5cm)

64

A spinach green jade quatrefoil stand on four short curved feet modelled from the bodies of four bats with outstretched wings, surrounding a quatrefoil medallion with fruiting gourd sprays and four cloud scroll insets.



China: Circa 1800
Size: the incense burner height: 6 $\frac{1}{2}$ in (16.5cm)
the incense vase height: 4 $\frac{5}{8}$ in (11.7cm)
the box width: 2 $\frac{3}{8}$ in (6.1cm)

65

A spinach green jade three-piece archaistic scholar's desk set, comprising a shaped rectangular incense burner, domed cover and pierced upright handles, the cover with a coiled dragon finial and four further pierced dragon medallions, the censer with stylised dragons among waves above taotie masks carved to the high cylindrical feet; a tapering quatrefoil incense vase carved with a similar design below rope-twist borders and hanging pendants; a quatrefoil box and cover carved in low relief with confronting guei dragons within a rope-twist border.

Provenance: Property of an American Collector.



China: 18th Century
Height: 5 in (12.7cm) wood stand

66

A spinach green jade cylindrical brushpot of plain form, on four ruyi-head style feet, the straight sides rising to a flattened everted rim, the stone of even colour.

Provenance: Property of an American Collector



China: late 18th Century
Height: 4 1/8 in (10.5cm)
Diameter: 3 1/8 in (7.9cm)

67

A spinach green jade cylindrical brushpot with raised rims, carved in deep relief with a continuous band of birds amongst prunus and magnolia issuing from pierced rockwork.

Incised Qianlong sealmark, probably added in the 19th Century.

Provenance: Property of an American Collector deaccessioned from The Louisville Museum, Kentucky, USA, number 49.30.157.



China: 18th Century
Diameter: 4 in (10.2cm)

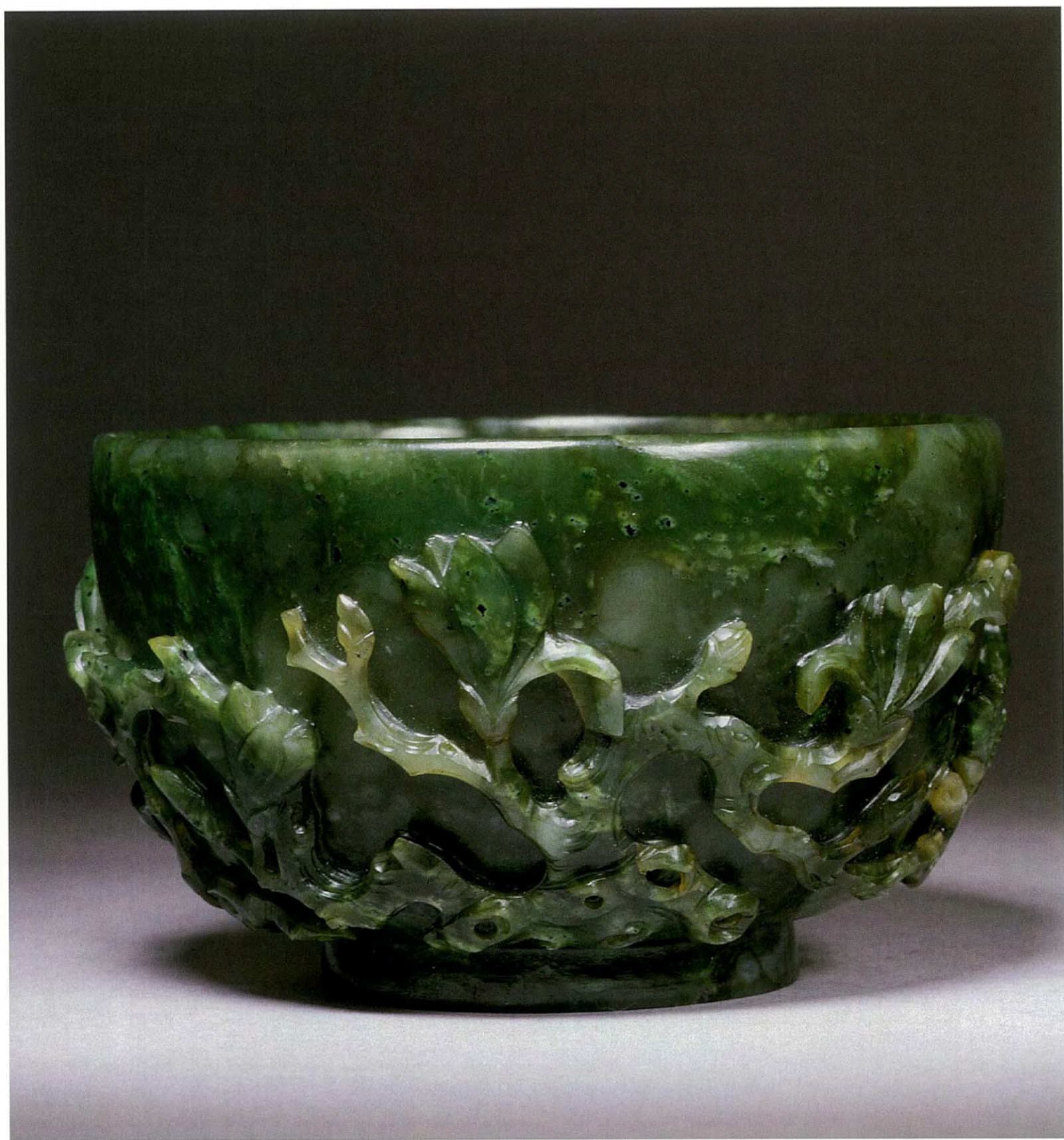
68

A spinach green jade bowl carved in deep relief with flowering magnolia branches issuing from pierced rock-work, the straight sides rising from a short foot, the interior plain, incised with a poem in archaic script.

Provenance: Property of an American Collector deaccessioned from The Louisville Museum, Kentucky, USA, number 49.35.195

The inscription may be read as:
The vessel has been carved with jade orchids
Taking [its] spring radiance I arrive at the wine shop
when the Lord of the East [the sun] is setting, I greet
my guests,
I pour tea and the chrysanthemum brew is yet more
fragrant afar.
The Hermit of the Bridge.





China: Qianlong yuzhi four character mark and of the period, two seals [1736-95]

Diameter: 1 1/8 in (2.9cm)

69

An Imperial yellow and brown jade archer's ring, carved to the darker areas with a scholar and attendant standing below a pine tree issuing from rockwork, beside an incised poem, the details well defined and stone well polished.

The poem may be read as: Verses on Su Shi's refrain on his jade belt in the yiyou year (1765)

This jade belt has been passed down more than seven hundred years

I mock the famous story and question why [is it so highly regarded]?

When Elder Yin spoke, his words were as from a master's pen

When Dongpo girded himself [in jade] he broke the rules

The difference between victory and defeat is knowing right from wrong

I must despise [Dongpo's] behavior even if he did not

The mountain Monk's casket boasted emptily of ancient treasure

May I ask this ancient whether that was proper or not?

Imperial Composition of Qianlong

Su Shi (1037-1101) was a famous statesman and poet of the eleventh century. He was leader of the traditional party which opposed the reforms of Wang Anshi. Su Shi's alternate name was 'Dongpo'. The reference to Elder Yin in line 3, is to one of Su Shi's contemporaries, Yin Yinglei [d. 1075], an eminent official who was granted the title of 'gongshi', a Song dynasty honorific for eminent senior statesmen. It seems likely that, for an official of Su Shi's status to wear a jade belt was in breach of sumptuary laws. Presumably Yin Yinglei was either the author of those laws, or upbraided Su Shi for breaking them at the time. The 'Mountain Monk' is probably a jibe at Su Shi, who was famous for his admiration for the Buddhist holy mountain Mount Lu on the Yangzi near Jiujiang.



古人宜不宜	否匪伊卽我底須垂山僧匣衍誇珍古問彼	口遂成偈坡老圍腰竟失儀勝在負邊亦知	七百餘年玉帶遺笑他佳話竟何爲印公出	詠蘇軾玉帶疊乙酉詩韻
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China: Qianlong (1736-95)
Length: 5 3/4 in [14.5cm]
Width: 4 1/2 in [11.5cm]
Height: 5 1/4 in [13.3cm]

70

A large white jade ram group, the recumbent adult with its legs tucked under its body and head turned on its back, holding a large lingzhi spray in its mouth with leafy tendrils stretching around the animal's neck, the kid also recumbent, lying in reverse, on the side of the adult, holding a smaller lingzhi spray in its mouth, the horns simulating ruyi sprays, both figures with pale russet patches to the bodies, the details of the heads and ribs well defined, the white areas of the stone of even tone.

original zitan wood stand carved with pine, bamboo and lingzhi issuing from pierced rockwork.





China: Qianlong (1736-95)
Height: 6 1/2 in (16.5cm)
Diameter: 7 1/8 in (18.2cm)

71

A large spinach green jade cylindrical brushpot, on five ruyi-head style feet, carved in deep relief with eight cranes, six standing, two alighting on branches, amongst a rocky landscape strewn with entwined pine trees, the gnarled roots emerging from the crevices of the rocks, and the tops of the trees disappearing into the clouds below the rim, one trunk is envelopped with a flowering hanging vine, the stone is an even deep green tone with black inclusions, with four of the cranes' heads in a lighter greyish colour, the construction of the brushpot is in two sections, with the base and feet as a separate piece to the main design.

Note: The crane, along with the pine tree, is the most common symbol of longevity, and when combined together, take on the meaning, *song he tong chun*, which wishes the bride and groom a long and healthy life together. Consequently, this decoration was, and is, often the decorative subject matter of marriage gifts.

Reference: For other examples of spinach green jade brushpots of the same period see plate LX1, p.136, *Chinese Jades in the Avery Brundage Collection*, Asian Art Museum of San Francisco, 1977; no.49, *Jade as Sculpture*, Minnesota Museum of Art, 1975; no.29:18, p.407, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995.



see introduction



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Chronology

Xia dynasty	B.C. 2100-1600
Shang dynasty	1600 - 1100
Western Zhou	1100 - 771
Eastern Zhou	770 - 256
Warring States	475 - 221
Qin dynasty	221 - 206
Han dynasty	206 - A.D. 220
Six dynasties	A.D. 220 - 581
Sui dynasty	581 - 618
Tang dynasty	618 - 906
Five dynasties	907 - 960
Liao dynasty	907 - 1125
Northern Song	960 - 1127
Southern Song	1128 - 1279
Jin dynasty	1115 - 1234
Yuan dynasty	1279 - 1368
Ming dynasty	1368 - 1644
Hongwu	1368 - 1398
Jianwen	1399 - 1402
Yongle	1403 - 1424
Hongxi	1425
Xuande	1426 - 1435
Zhengtong	1436 - 1449
Jingtai	1450 - 1456
Tianshun	1457 - 1464
Chenghua	1465 - 1487
Hongzhi	1488 - 1505
Zhengde	1506 - 1521
Jiajing	1522 - 1566
Longqing	1567 - 1572
Wanli	1573 - 1619
Taichang	1620 - 1620
Tianqi	1621 - 1627
Chongzhen	1628 - 1643
Qing dynasty	1644 - 1912
Shunzhi	1644 - 1662
Kangxi	1662 - 1722
Yongzheng	1723 - 1735
Qianlong	1736 - 1795
Jiaqing	1796 - 1820
Daoguang	1821 - 1850
Xianfeng	1851 - 1861
Tongzhi	1862 - 1874
Guangxu	1875 - 1908
Xuantong	1909 - 1911



