90th Anniversary Exhibition of Qing Porcelain from Private Collections

Thursday 7th - Friday 22nd May

Including pieces from the following collections and dealers:

- Mrs A. Arts
- Paul and Helen Bernat
- Berwald Oriental Art
- Boston Museum of Fine Arts
- Ralph M. Chait Galleries
- Thomas English Cody
- J. Davids
- Antiquaire Duval
- Antiquaire Floquet
- Viscountess Frankfort
- Carl-Erik Gadelius
- The Gardener family
- Antiquaire Gaudy
- Karl Wilhelm Gerdhem
- Gallerie Giroux
- The Huet Collection
- Basil & Nellie Ionides
- J. M. Kater
- The Duke of Leinster
- Galérie Léopold
- Maurice Marchant de Vernouillet
- Marc Michot
- Iver Munthe Daae
- Charles & Margot Nesbitt
- Erik Nordström
- Frank Partridge and Sons Ltd
- Pierre Antiques
- Sir Arthur Sims
- John Sparks Ltd
- Professor and Mrs Robert de Strycker

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FOREWORD

Ninety years longevity and four generations, is an unusual achievement in the world of antiques. We celebrate the occasion with the two catalogues Qing Porcelain from Private Collections and Chinese Export Porcelain. One may ask why we have included in the Qing Porcelain title the words ‘from Private Collections’? The succinct answer would be one word: provenance. It is very satisfying and reassuring to know the history, reputation and achievements of previous owners, as well as the names of reputable dealers or auction houses where they were originally purchased. This knowledge adds to the pleasure and reassurance of ownership. Unfortunately, there is a growing number of imitations, or should I say forgeries, coming onto the international market. Apart from expertise and experience, provenance is an extra tool to support authenticity.

There are 50 pieces in this catalogue, of which 22 are ‘mark and period’. Of these, nos. 42 & 45 are not imperial, made at a local kiln and classified under the Chinese term minyao. They are included because of their rarity and interesting subject matter, no. 45 is inspired by a northern Song album. We believe the most important piece is no. 41, the fencai lantern-form vase and cover. This is the first time we have had the privilege to handle a piece of this type; it is in perfect condition and comes from an English private collection. My son Stuart and I smiled and then laughed when we discovered the provenance of no. 46, the pair of Daoguang imperial iron-red candlesticks. From the collection of Maurice Marchant de Vernouillet (1829-1898). Perhaps there were earlier generations of Marchant interested in Chinese porcelain? Both in perfect condition, we believe them to be a special order for the zhu tai (Imperial reading room) in the Palace, and not made as part of a garniture. They could be unique.

There are ten pieces from the de Strycker collection, formed in Belgium in the late 1930s-1950s. They were all very carefully selected by Professor Robert de Strycker and would be a worthwhile addition to the formation of any new collection. There is the possibility that pieces not marked, or with marks from an earlier reign, could also be imperial and meant for use in the palace. One such contender, no. 5, the pair of green five-claw dragon bowls with Chenghua marks, painted in veneration of the ‘Golden Age’ of the Ming period and we date them to the Kangxi period. Number 24, a wucai bowl, painted ducks in a lotus pond, is unmarked. Nevertheless, it is of imperial quality and has provenance to endorse this claim. In perfect condition, it would enhance the finest collection. Several of the pieces exhibited were originally purchased from Marchant. They have now returned and look for new owners who will enjoy and treasure their possession.

Each year when I write the foreword for our exhibition catalogue it is with the knowledge of the very hard work and long hours put in by the staff at Marchant. This year, for the first time, there are two catalogues, so there has been double time and effort. Firstly, I must mention Stuart Marchant, who after some years of study, now speaks Chinese. As I do not, I cannot comment on the standard he has reached, but I am very proud and impressed by his determination to succeed. He has worked tirelessly, together with Weishi Sun, on the research and descriptions. Natalie Marchant, the fourth generation of Marchant and our in-house photographer and graphic designer, has made creative suggestions and captured some excellent and novel images. Rachel Rotrand has also worked tirelessly with the editing of the manuscripts. While all of this work was happening, our gallery manager, Simon Abraham-Gregory, was overseeing all the workings at 120 Kensington Church Street. Thanks are also due to our new staff Bridget Davidson and Chloe Dall’Olio for assisting Natalie Marchant at 101 Kensington Church Street. Finally, I wish to thank Hamptons for their high standard in the printing of our catalogues.

Richard P. Marchant
April 2015
Chinese porcelain wucai vase of gu form, painted on the trumpet neck with two equestrian gentlemen and three attendants, two with a wrapped qin, one with a fan, leaving a large building with a lady leaning from a balcony while her attendant lowers the blind, all amongst rockwork, willow and cloud banks, with roofs in the distance, the scene divided by cloud banks and rockwork, all above a raised bulge with branches of flowering peony and camellia, the gently flared foot with fruiting branches of peach and pomegranate, all between underglaze-blue double lines and beneath a cracked ice or paving band at the rim.
The base unglazed.
15 ½ inches, 39.4 cm high.
Shunzhi, 1644-1661.

- From a European private collection.
- Formerly in an English private collection.
- Purchased from Marchant, 7th October 2005.
- Included by Marchant in their Recent Acquisitions Catalogue of Chinese Imperial and Export Porcelain, Cloisonné & Enamel Wares, 2005, no. 10, p. 22.
- A similar vase, painted with immortals, is illustrated by Michael Butler, Julia B. Curtis and Stephen Little in Treasures from an Unknown Reign, Shunzhi Porcelain 1644-1661, no. 77, pp. 226/7.
Pair of Chinese porcelain wucai baluster vases and covers, each painted with six boys wearing yellow aprons and green collars, bracelets and anklets, in various positions climbing amongst long branches of iron-red peony amongst green and underglaze-blue leaves, the high shoulder with a white band of cracked ice or paving beneath lotus flowers, amongst scrolling foliage on the neck, the covers similarly decorated with camellia.

The base unglazed with traces of writing both in Chinese and a western hand, possibly reading shi liu zhi, and inventory number 4836x.

Total height 13 ¾ inches, 35 cm.

Shunzhi, 1644-1661.

Wood stands.

- From a French private collection, by repute from a Château in northern France.
- A similar vase is illustrated by Shūichi Taji in Chinese Porcelain of the Ch’ing Dynasty, colour pl. 21.
- A vase of this form painted with vases of peony, lotus and camellia from the collection of Eileen Lesouëf is illustrated by Michael Butler, Julia B. Curtis and Stephen Little in Shunzhi Porcelain, Treasures from an Unknown Reign, 1644-1661, no. 34, pp. 144/5.
- The rebus is probably liansheng guizi, ‘may you continually give birth to distinguished sons’.

二
五彩
蓮生貴子
圖
將軍罐
一對
清順治
3. Chinese imperial porcelain large wucai saucer dish, painted in the centre with two pairs of five-clawed dragons in yellow enamel and iron-red, and open-winged phoenix birds, all amongst flowering peony branches, buds and leaves, encircled in the cavetto by two further pairs, the dragons in green and aubergine, all between underglaze-blue double lines, the underside with further pairs of dragons and phoenix between flowering morning glory and chrysanthemum, also between underglaze blue double lines.

12 ¼ inches, 32.1 cm diameter.

The base with a six-character mark of Kangxi within a double ring in underglaze blue and of the period, 1662-1722.

- From the collection of a private French family in Montmorency and recorded as being in the family for over three generations.
- An identical dish, from the Baron Mitsubishi Collection, is illustrated by Torataro Yoneyama in Qing Porcelains from the Seikado Bunko Art Museum, no. 28, p. 38; another is illustrated by John Ayers in Far Eastern Ceramics in the Victoria and Albert Museum, no. 192, C. 99-1967.
- A smaller dish of this pattern was included by Marchant in their catalogue of Recent Acquisitions, 2003, no. 5, pp. 10/11.
- Two similar large dishes, perhaps slightly later in the Kangxi reign, are illustrated by Yang Boda in The Tsui Museum of Art, Chinese Ceramics, IV, Qing Dynasty, no. 98 and by Yang Xin in Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 38, no. 133, p. 145, respectively.
- Dragon, long, and phoenix, feng, form the rebus longfeng chengxiang, 'the dragon and phoenix present happy omens.' The dragon and phoenix are considered the most auspicious of the mythical animals. This is a typical wedding motif and also represents good fortune and blessings for the Emperor and Empress.
Chinese imperial porcelain wucai dish, thinly potted with gently flared rim, painted in the centre with a ‘hundred flowers’ design, baihua, medallion, including camellia, chrysanthemum, lotus flower and leaf, peony, hibiscus, magnolia, pink, lingzhi fungus, plantain leaf, narcissus, osmanthus, pomegranate flower, prunus, cockcomb, hydrangea and aster within an underglaze blue double ring repeated beneath the rim, the underside with eight flowering branches of peony, lotus with arrow leaf, pomegranate flower, gardenia, chrysanthemum, rose, prunus and narcissus within underglaze blue double rings.

8 ¼ inches, 20.6 cm diameter.

The base with a six-character mark of Kangxi within a double ring in underglaze blue and of the period, 1662-1722.

- From the collection of Professor and Mrs Robert de Strycker, Belgium.
- Purchased from Antiquaire Gaudy, Brussels, 2nd August 1943.
- An identical dish is illustrated by Yang Boda in *The Tsui Museum of Art, Chinese Ceramics, IV, Qing Dynasty*, no. 95, (QPK061).
- The ‘hundred flowers’, baihua, also forms the rebus huakaifugui, ‘may blooming flowers bring you prosperity’.

From the collection of Professor and Mrs Robert de Strycker, Belgium.
Pair of Chinese porcelain sancai bowls, each with gently flared rim, carved on the exteriors in the Ming style with two five-clawed dragons amongst ruyi-head clouds above billowing and crested waves with sea spray, the well of the interior carved with a further ruyi-head cloud encircled by anhua dragons.

6 ⅛ inches, 15.5 cm diameter.

The base with a six-character mark of Chenghua within a double ring in underglaze blue.

Kangxi, circa 1700.

- From the collection of Professor and Mrs Robert de Strycker, Belgium.
- Purchased from Pierre Antiques, Brussels, 23rd November 1938.
- A related Kangxi imperial bowl is illustrated by Qian Zhenzong in *Qing Dai Ci Qi Shang Jian*, ‘Best Pieces of Qing Dynasty Porcelain’, no. 51, p. 56.
- No others appear to be published.
Chinese porcelain *famille verte*, *bitong*, painted with two scholars and their attendants carrying a wrapped qin and tied scroll on their backs, all in a continuous landscape with rockwork and winter branches, beneath iron-red clouds and a yellow moon.

5 inches, 12.8 cm high.
The base with wide unglazed band and recessed glazed centre.
Kangxi, 1662-1722.

- From an Italian private collection.
- Included by Marchant in their catalogue of Recent Acquisitions, 2004, no. 6, p. 23.
- A similar brushpot with scholar and children is illustrated by Wang Qingzheng in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, no. 111, pp. 166/7.
Chinese porcelain, famille verte, wucai, large deep basin, painted in the centre with a covered balcony scene of a maid serving a tray of rice and chopsticks in front of Liu Kuan holding a hu tablet beside his attendant holding a fan and a lady approaching from behind a large screen painted with a river landscape, the foreground with attendants holding lanterns beside rockwork and an iron-red marble fence, all beneath the moon and stars, encircled by a wide flat everted rim with six reserves of an open weiqi board, scrolls, books, sword, scroll bundle, a wrapped qin and a ruyi-sceptre, all tied with green ribbons reserved on different geometric diaper grounds.

16 inches, 40.7 cm diameter.

Kangxi, circa 1680.

• From a European private collection.
• Purchased from Marc Michot, Bruges, Belgium, circa 1990.
• A similar basin painted with ladies watching goldfish is illustrated by Wang Qingzheng in Kangxi Porcelain Wares, nos. 73, 74, and 75, published in 1994.
• The subject is taken from an Eastern Han Dynasty story where the well-known official Liu Kuan, who was reputed to have an unflappable temper, was once dressed to go to court and his wife wanted to test his temper by asking her maid to spill his meal in front of him. This did not bother Liu Kuan, who actually asked his maid if her hands were burnt by the hot food. This scene is discussed by Ni Yibin in the book "Exploring the Stories on Chinese Porcelain," pp. 47-52, and illustrated in a wucai four-sided vase, also published in "Best Pieces of Qing Dynasty Porcelain," no. 20, p. 34.
Chinese porcelain famille verte, wucai, large saucer dish with gently flared rim, painted with two seated ladies weaving silk beside a large open window in a covered building with a child watching on, a lady holding a candlestick and a tearful child holding her robes walking on a fenced path beside the wall with rockwork, water and branches in the foreground, all in a night scene beneath a new moon, stars and ruyi clouds with overhanging wutong branches, and a forty-two-character seven-column poem with an iron-red and gilt two-character seal and leaf mark.

15 ¼ inches, 38.5 cm diameter.
The base with a zhi, ‘made’, character mark within a double square, within a double ring.
Kangxi, circa 1700.

From the collection of Paul and Helen Bernat.
Previously on loan at the Boston Museum of Fine Arts.
Sold by Marchant, 29th July 1994.
Formerly in a European private collection.
The poem is by Lou Shou (1090-1162) and titled Reeling Silk. ‘My husband checks the silk threads on the reeling machine, we are running against time to turn over the silk to the officials. He still bears the scars from the beating he recently took for failing to meet the deadline to pay rent. Being busy reeling the whole morning, the wrists feel dislocated. We have to keep working hard through the night without sleep, with the lamp flickering in our shabby house. Seal Jingzhu (studio or artist)
Sheila Keppel writes in China in 1700: Kangxi Porcelains at the Tait Museum, that Geng Zhi Tu, the first recorded paintings of the subject of ploughing and weaving in China, were painted during the Northern Song Dynasty (960-1125). Kangxi ordered the court painter, Jiao Bingzhen, to paint a series of pictures on the subject. In 1696, he had the series issued as a woodblock book, cut by Zhu Gui, titled Ye Zhi Geng Zhi Tu, or ‘By Imperial Command: Pictures of Ploughing and Sericulture’. Though publicly associating his reign with the theme, Kangxi was assuring the Chinese that he was conforming to the model of a just and conscientious ruler, thus asserting Manchu legitimacy to rule. Kangxi made his intentions clear in his personally inscribed introduction to the book: ‘I also ordered engraved (woodblock) plates to be made based on the pictures… in order to show them to later generations of the Imperial House, and to officials and commoners. The pictures will enable them to realise that every grain and every piece of cloth are the production of toiling.’ In other words, if those at the court appreciated the effort involved, they would honour and protect those who laboured. In addition, Kangxi personally wrote poems to accompany each page of the book.
A dish of this subject from the collection of the St. Louis Art Museum, no. 268:51 was included by Marchant and illustrated on the front cover in their catalogue of Recent Acquisitions, 2007, no. 33, pp. 62/3; another, from the same set of woodblock prints in the Victoria and Albert Museum, is illustrated by John Ayers and Masaaki Sato in Sekai Toji Zenshu, Ceramic Art of the World, Volume 15, Ch’ing Dynasty, no. 172, p. 170; a related dish, with a Kangxi mark, was sold by Christie’s New York in their auction of Fine Chinese Ceramics and Works of Art, 18th & 19th March 2009, lot no. 377, pp. 262/3.
A rouleau vase with two scenes of sericulture from the same woodblock prints is illustrated by Anthony du Boulay in The Tait Museum, its History and Collections, Vol. II, Fig. 1, p. 638; a rouleau vase with another two scenes of sericulture from the same woodblock prints is illustrated by Yang Xin in Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 38, no. 67, pp. 72/3.
A bowl with agricultural ploughing scenes taken from the same woodblock prints is illustrated by Wang Qingzheng in Kangxi Porcelain Wares from the Shanghai Museum Collection, no. 110, pp. 164/5.
9. Chinese porcelain famille verte, wucai, square tapered bowl, painted with the drunk poet, Li Taibai, sleeping on his wine jar in a fenced landscape beneath the moon, the reverse with Li Taibai beside a wrapped qin, censer and tree, all between two three-column poems with iron-red leaves and seals.

3 ¼ inches, 8.3 cm square.
The base glazed with traces of the original red inventory number.

Kangxi, 1662-1722.

- From the collection of Basil & Nellie Ionides, Buxted Park, East Sussex, and then by direct descent.
- Included by Marchant in their catalogue of Recent Acquisitions, 2004, no. 14, p. 22.
- From an Italian private collection.

The poems translate as: 'Get drunk, sleep on the qin as a pillow, when inebriated use the wine jar as a cup', signed 'Half Stream'. 'Get drunk and fall in front of the wine cup, the ground becomes one’s sleeping attire', signed 'Happy Studio'.

10. Chinese porcelain famille verte, wucai, square form bowl with chamfered foliate corners, painted on each side with different scenes from the Romance of The Western Chamber; Zhang Sheng climbing the wall to visit Cui Yingying while her maid Hong Niang interrupts; Zhang Sheng seated at a table giving a letter to Hong Niang to deliver; the lovers meeting under the new moon and stars on a date arranged by Hong Niang, who peeps through the window; and Zhang Sheng talking to Hong Niang with his male servant listening behind a screen decorated with a sun above waves, all between prunus and bamboo branches, the interior painted in the well with a scholar seated on a carpet between a stack of tied books and a wrapped qin, beneath a band of lotus flowerheads and butterflies reserved on a green diaper ground.

7 ⅜ inches, 18.8 cm diameter.
The base with a vessel mark within a double ring in underglaze blue.

Kangxi, 1662-1722.

Wood stand.

- From a European private collection.
- Purchased from Marc Michot, Bruges, Belgium, circa 2000.
- A famille verte square bowl in the Tokyo National Museum, also painted with figural panels with black corners and foot rim, is illustrated by John Ayers and Masahiko Sato in Sekai Tōji Zenshu, Ceramic Art of the World, Volume 15, Ch’ing Dynasty, no. 182, pp. 172.
- Bowls of this shape are rare and are more common in blue and white. One is illustrated by Chen Runmin in Qing Shunzhi Kangxi Chao Qinghua Ci, Qing Dynasty Shunzhi and Kangxi Period Blue and White in the Gugong Museum Collection, Beijing, no. 149, pp. 238/9; another with scenes from the Romance of The Western Chamber is illustrated by Stephen Little in the exhibition catalogue of Chinese Ceramics of the Transitional Period: 1620-1683, 1984, no. 55, pp. 120/1.
Chinese porcelain *famille verte*, *wucai* ovoid baluster vase with cylindrical flared neck, high shoulder and gently tapered body, painted with the equestrian figure of General Zhao Yun galloping with Liu Bei’s baby boy Liu Shan, dreaming of a dragon and tied to Zhao Yun while he tries to escape from Cao Cao’s army, who have him trapped on both sides, all amongst rockwork and sentencing, with halberds and spears in the foreground, beneath a castle wall in the distance amongst iron-red clouds with Cao Cao between a dignitary and soldier looking out, beside halberds and flags, the shoulder with *lotus-flowerhead* reserves in iron-red and yellow on a green flowerhead ground, the neck with *lingzhi* clouds amongst branches of pine and bamboo, between a crenulated and *ruyi*-head band at the rim. 17 ¼ inches, 43.5 cm high. Kangxi, circa 1700.

- From an important French private collection.
- A *famille verte*, *wucai* baluster vase and a *rouleau* vase of this subject are illustrated by Wang Qingzheng in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, nos. 124 & 126, pp. 190/1 & pp. 194/5.
- A large *famille verte*, *wucai* dish with the same subject, the baby hidden under Zhao Yun’s clothing, bearing a Kangxi mark and a Johanneum inventory mark N=104, acquired on 6th April 1724 from the Voivode of Masuren, Chomentowski, is illustrated by Eva Strober in *La Maladie de Porcelaine*, no. 27, pp. 68/9.
- A vase of this form and similar subject is illustrated by He Li in *Chinese Ceramics, A New Comprehensive Survey from the Asian Art Museum from San Francisco*, no. 641, p. 301.
- The subject is taken from a particular scene in the novel *Romance of The Three Kingdoms*, 220-280 CE, after the collapse of the Han Dynasty, when each King of The Three Kingdoms claims to be the legitimate successor to the Han Dynasty. In this scene, the trusted general of Liu Bei is trapped by Cao Cao’s army but manages to escape with his leader’s baby boy.
Two Chinese familie verte, wucai, pierced openwork hexagonal biscuit brushpots, bitong, each with a galleried rim on six bracket aubergine glazed faux bois feet, one with six rectangular panels, each of three chickens on an openwork cash and honeycomb ground between prunus flowerheads on a seed-green ground, beneath a flat rim and recessed top edge with iron-red triangular diaper; the other brushpot with fan-shaped panels of river landscape above square panels with chamfered corners, decorated with chickens and precious objects, all on a green openwork honeycomb ground between black enamelled asters on a seed green ground with faux bois edges.

5 ¼ inches, 13.3 cm high.

One with an impressed sealmark, the other with an aubergine indistinct sealmark, Kangxi, circa 1680.

- Sold by Frank Partridge and Sons Ltd.
- Included in the exhibition catalogue of A Collection of Old Chinese Porcelain, June-July 1933, no. 49, pl. 12, p. 17.
- From an American private collection.
- A similar brushpot, in the Percival David Foundation of Chinese Art, now at the British Museum, is illustrated by Lady David in the catalogue of Ch’ing Enamelled Wares, 1958, section 2, no. 819, plate III, and is also illustrated by The Earl of Lytton, Sir William Llewellyn and Laurence Binyon in the Catalogue of the International Exhibition of Chinese Art, 1935-6, Royal Academy of Arts, London, no. 1692, p. 142.
Chinese porcelain famille verte, rouleau form, painted with two ladies seated at a square table playing weiqi, while a young gentleman sits and watches, a further lady leaning on pierced rocks watching over children playing at acrobatics, fishing and blind man’s bluff; all in an outdoor terrace scene beside a balcony with rockwork, wutong and pine, all beneath butterflies in flight, ruyi-form clouds and the sun, the high shoulder with reserves of leaves, lozenge, music stone and wheel tied with ribbons on a geometric flowerhead ground, the cylindrical flared neck with five boys at play, the base with a double ring in underglaze blue.

28 ¼ inches, 71.5 cm high.

Kangxi, 1662-1722.

• From an important French private collection in Lyon.
• A pair in the Dresden Museum from the collection of Augustus The Strong are illustrated by Eva Ströber in *La Maladie de Porcelaine*, no. 33, pp. 80/1, where the author notes, ‘these splendid and extremely rare vases are among the most superior porcelain of the Kangxi period. The composition is confident and generous and even the smallest details are executed with the finest brush strokes and fine colouring. The delicate faces and the ornamented high coiffures of the ladies and luxurious garments are particularly exquisite and elegant. As a result of the plentiful use of gold, the garden setting, the furniture, and plants exude a highly refined palace atmosphere.’
• A similar vase of the same subject from the collection of J. T. Tai & Co., New York was included by Marchant in their catalogue of Recent Acquisitions, *Important Chinese Porcelain from Private Collections*, 2012, no. 22, pp. 56/7.
• A series of these vases from a New York private collector were sold by Sotheby’s New York in their auction of *Informing the Eye of the Collector. Chinese Ceramics and Works of Art from J. T. Tai & Co.*, 22nd March 2011, lots 100-103, pp. 106/112; another was sold by Sotheby’s London in their auction of *Fine Chinese & Korean Ceramics and Works of Art*, 10th December 1991, lot 297, p. 129; a further vase, also from the collection of Augustus The Strong and housed in Dresden, is illustrated by Von Walter Bondy in *Kang-hsi*, pl. 207.
Set of three Chinese porcelain famille verte, wucai, dishes with gently flared rims, each painted with three standing heroic figures from Shui Hu Zhuan, ‘The Water Margin Stories’, seven identifiable by name tags suspended from their belts: Zhu Geliang holding his fan standing beside Li Kui whose two axes are tied on his back and Jun Yi holding a halberd; the second dish with Cai Jin, his hands clasped at his chest and wearing yellow robes between Li Ying and Lei Heng, each holding a long axe; the third saucer with another figure holding an open book between Dai Zong holding a spear and Liu Tang holding a drawn sword.

8 ⅛ inches, 22.7 cm diameter.


- From an English private collection, Poole, East Dorset.
- A dish from the same set with an identical mark from the Salting Bequest, in the Victoria and Albert Museum, C. 1197-1910, is illustrated by Rose Kee in Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911, no. 81, pp. 102/3, where the author notes that ‘the novel was issued in a famous edition illustrated by the artist Chen Hongshou in 1657. In the 1640s Chen had also designed a set of forty playing-cards depicting heroes from this saga, and the painted figures on these dishes are copied from his prints. As in the book illustrations and the cards, the figures are set against a plain ground with no accompanying landscape or borders, so that the strength of the drawing itself and the juxtaposition of the figures serve to suggest three-dimensional space.’
- A similar dish with Zhu Geliang in the centre holding his fan is illustrated by Wang Qingzheng in Kangxi Porcelain Wares from the Shanghai Museum Collection, no. 152, p. 205.
- A pair of smaller related dishes bearing Kangxi marks, previously in the Blake, Aykroyd and Morrill collections, was included by Marchant in their exhibition of Imperial Chinese Porcelain, Ceramics and Works of Art, 2013, no. 20, pp. 44/5, and a further dish from this set in The Metropolitan Museum of Art is illustrated by Suzanne G. Valenstein in The World’s Great Collections, Oriental Ceramics, Vol. 11, no. 129, collection number 21.175.39.
Chinese porcelain *famille verte*, *wucai*, vase of *rouleau* form with high shoulder, cylindrical neck and galleried rim, painted on the body with a continuous mountain river landscape scene with a scholar and attendant crossing a path towards a viewing pavilion on a rocky promontory; with another figure at a window above fishermen in boats, all amongst pine, *wutong*, and rockwork painted in ‘Master of the Rocks’ style, all beneath the sun and iron-red cloud bands on a gilt ground, beneath a band of *ruyi*-heads and a landscape band on the ribbed neck beneath *key-fret* and *ruyi*-heads, the shoulder with reserves of precious objects including, a folded *weiqi* board and counter holders, a wrapped *qin*, books and tied scrolls on an iron-red scroll ground with flowerheads.

17 ¼ inches, 43.8cm high.

Kangxi, circa 1700.

- From the collection of Professor and Mrs Robert de Strycker, Belgium.
- Purchased at Gallerie Giroux, Brussels, 15th December 1945.
- No other *rouleau* vase with a landscape on a gilt ground appears to be published.
- A similarly painted *rouleau* vase is illustrated by Gorer in *Catalogue of the Collection of Old Chinese Porcelain formed by Richard Bennett, Esq.*, Thornby Hall, Northampton, 1911, no. 316 (wrongly illustrated as plate number 343); another similar *rouleau* vase with panels of rockwork also in ‘Master of the Rocks’ style is illustrated by Gorer in *Collection of Old Chinese Porcelains*, formed by George R. Davies, Esq., 1913, pl. XIV, p. 189.
Chinese porcelain famille verte, *rouleau* form, painted in a continuous scene with the celebrated general and minister Guo Ziyi seated with his wife while visited by his family on his seventieth birthday in a terrace scene, in front of a wave screen, with fence, rockwork, plantain, *wutong* and cloud scrolls beneath a band of *ruyi*-heads, the neck with bamboo sprays and rockwork above reserves of precious objects at the shoulder. 17 ½ inches, 44.5cm high.

The base incised with a three-character collector’s mark, *Fenba zhi*, ‘purchased by Fenba’.

Kangxi, circa 1700.

- From a French private collection.
- Another famille verte *rouleau* of this subject was included by Marchant in their catalogue of Recent Acquisitions, 2009, no. 10, pp. 201.
- A blue and white *rouleau* vase of similar subject in the Palace Museum, Beijing is illustrated by Chen Runmin in Qing Dynasty, *Shunzhi and Kangxi Underglaze Blue in the Gugong Museum*, no. 293, pp. 455/7.
- Guo Ziyi (697-781), was a famous general who lived during the Tang Dynasty, his most famous victory was quelling the An Shi Rebellion and he was later given the title of Prince of Fenyang.
Pair of Chinese porcelain famille verte, wucai octagonal vases, painted on each facet with blue enamel, iron-red, aubergine and yellow lotus flowerheads amongst scrolling foliage on a white ground, framed with an aubergine glazed border, the shoulders with precious objects on different diaper grounds beneath further lotus flowerheads and foliage on the faceted neck, the base unglazed.

One 16 ⅛ inches, 41 cm; one 15 ⅞ inches, 40.5 cm high.

Kangxi, circa 1690.

• From an important Italian private collection.
• A pair of famille verte, wucai octagonal vases of identical size decorated with flowers, birds and insects, the Property of Monsieur and Madame Sylvain L. Goldmuntz, previously from the Pinna Collection, was sold by Sotheby’s Monaco in their auction of Belle Collection de Porcelaines de Chine, 4th March 1990, lot 355; another is illustrated by R. L. Hobson in Chinese Porcelain and Wedgwood Pottery, with other Works of Ceramic Art, A Record of the Collection in the Lady Lever Art Gallery, Port Sunlight formed by The First Viscount Leverhulme, no. 421, pl. 52, p. 68.
Large Chinese porcelain famille verte, wucai, baluster vase and cover, painted with leaf, fan, ruyi, rectangular and pomegranate-shaped panels on a green speckled prunus flowerhead ground, variously depicting the Emperor Yao and his attendants meeting the ox herder Yu You, trying to persuade him to take the reins of government, from the Zhou Dynasty story; a scholar sleeping and dreaming meeting a monk and his attendant, a General standing in front of his tiger skin covered chair putting his foot on a casket being presented to him, a scholar and his attendant meeting a fisherman, a tiger beneath the moon, qilin and young, bixie and bird, four with precious objects, three with flowers and four with landscapes, beneath a scroll, bud and ruyi-head band at the neck, the cover with three leaf-shaped panels of flowers, rockwork and insects on a similar ground, beneath a bud form finial, the base unglazed.

23 ⅞ inches, 60.1 cm total height with cover.

Kangxi, 1662-1722.

• From the collection of the Duke of Leinster.
• A similar baluster vase and cover with figure and landscape panels, acquired in May 1722 from the dealer Madame Bassetouche, is illustrated by Eva Ströber in *La Maladie de Porcelaine*, no. 26, pp. 66/7; two others, from the collection of Dr. Leonard Gow, are illustrated by The Earl of Lytton, Sir William Llewellyn and Laurence Binyon in *Catalogue of the International Exhibition of Chinese Art*, 1935-6, Royal Academy of Arts, London, no. 1817 & 1829, pl. 172, p. 152/3; one of a pair is illustrated by R. L. Hobson C. B. in *The Leonard Gow Collection of Chinese Porcelain*, no. 146, colour pl. XXXI, p. 42/3.
• A slender vase with figurative panels on a similar ground in the Rijksmuseum, Amsterdam, formerly in the collection of R. May, is illustrated by Christiana J. A. Jörg in *Famille Verte Chinese Porcelain in Green Enamels*, no. 78, p. 78.
A pair of Chinese porcelain famille rose and powder-blue ground, gourd-shaped wine ewers and domed covers, each decorated on the body with quatrefoil lobed panels enclosing birds perched amongst branches of flowering prunus and camellia, the necks with leaf-shaped reserves of camellia and leaves, all on a powder-blue and gilt ground, heightened with prunus blossom and other flowering plants, with bands of triangular diaper and ruyi-heads, the covers with stylised chrysanthemum flowerheads beneath the knop.

8 ¼ inches, 21 cm high.

Kangxi, 1662-1722.


• Previously sold by Ralph M. Chait Galleries, New York.

• A similar ewer and cover from the Collection of Mr. W. H. Ferrand is illustrated by R. L. Hobson in The Later Ceramic Wares of China, Fig. 1, Plate LIII; another, with metalwork stand and cover from the W. J. Holt collection, is illustrated by R. L. Hobson, Bernard Raddum & William King in Chinese Ceramics in Private Collections, fig. 262, p. 149, where the authors note: ‘in the pieces with famille rose designs applied to white panels reserved on a powder blue ground some of the most radiantly beautiful, in their splendour of colour of all Chinese porcelains. The pair of gourd-shaped bottles in Mr. Holt’s collection, combined in fig. 262 with a graceful wine-pot of the same class, exhibited this manner of decoration in its most exquisite quality.’
Pair of Chinese porcelain blue and white celadon-ground slip-decorated vases of rouleau form, each with ribbed neck and galleried rim, decorated in relief with magpies, *xique*, and flowering winter prunus, *meihua*, on gnarled branches amongst rockwork and grass, the interior glazed celadon, the rim and base white. 17 inches, 43.2cm high.

Each base with a leaf mark in underglaze blue. Kangxi, circa 1700.

• From the collection of Professor and Mrs Robert de Strycker, Belgium.
• Purchased from Antiquaire Floquet, Brussels, 1st February 1944.
• A similarly decorated baluster vase, from the collection of H. M. Knight, was included by Marchant in their exhibition of *Recent Acquisitions, Important Chinese Porcelain from Private Collections*, 2012, no. 15, p. 38/9, and is also illustrated by Michael Beurdeley and Guy Raindre in *Qing Porcelain*, no. 64, colour page 61; another, from The Alexander Collection, is illustrated by Soame Jenyns in *Later Chinese Porcelains*, no. 2, pl. XXI, and again by R. L. Hobson, Bernard Rackham and William King in *Chinese Ceramics in Private Collections*, fig. 48, p. 25; a further example, from the Allen J. Mercher Collection, New York, purchased from Bharti’s between 1938 and 1941, is illustrated by Roy Davids & Dominic Jellinek in *Provenance, Collectors, Dealers & Scholars: Chinese Ceramics in Britain & America*, plate 113, p. 322.
• A yanyan vase with similar decoration is illustrated by Wang Qingzheng in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, no. 62, pp. 94/5.
• Magpies amongst blossoming winter prunus form the rebus *xishang meishao*, ‘may your joy reach up to the top of your eyebrows’, and the rebus *xibao chunxian*, ‘joyfully announcing the arrival of spring’.
• A pair of bottle vases with blue and white and underglaze copper-red deer and crane on a celadon ground was included by Marchant in their exhibition of *Imperial Chinese Porcelain, Ceramics and Works of Art*, 2013, no. 30, pp. 30/1.
21. Chinese porcelain blue and white bombé censer, *xiānglu*, with galleried rim and everted foot, painted on the exterior with the Three Star gods, *Fuxing*, the god of happiness, seated beside a Buddhist lion wearing a cap and long flowing robes, beside *Luxing*, the god of prosperity, seated beside a Buddhist lion, wearing an official hat and a *ruyi*-cloud waist band over his portly stomach, and *Shoulao*, the god of longevity, seated beside his deer, all between large characters, *fu lù shòu*, above a *ruyi*-head band and beneath a triangular diaper on the galleried rim.

8 ½ inches, 21.8 cm diameter.

The base with a six-character mark of Xuande within a double ring in underglaze blue.

Kangxi, circa 1690.

- From a Portuguese private collection.
- A censer of similar form, painted with the eighteen Luohans, with a Kangxi reign mark and dated dedication corresponding to 1695 in the Shanghai Museum Collection, is illustrated by Wang Qingzheng in *Underglaze Blue & Red*, no. 114, p. 118.
- A blue and white censer with four seated Luohans and the four characters, *a mi tuo fo*, was included by Marchant in *Imperial Chinese Porcelain, Ceramics & Works of Art*, 2013, no. 11, pp. 26/7.
- The three figures and the three characters form the rebus *fu lù shòu san xìng*, ‘may you have long life, prosperity and happiness.’

22. Chinese porcelain blue and white jardinière, *gang*, painted with a large leaf-shaped reserve containing a bird standing on a rock amongst flowering chrysanthemum, peony, grass and other plants beneath a butterfly and insect in flight, the reverse with a panel of a dragon in pursuit of a flaming pearl beside a vase holding a peacock feather and a large *ruyi*, amongst ribbon-tied precious objects, dispersed between butterflies in flight and beneath a band of stylised clouds, the base unglazed.

9 ¼ inches, 23.5 cm diameter.

Kangxi, circa 1700.

- From the collection of Karl Wilhelm Gerdhem (1868-1932). Karl Wilhelm Gerdhem was a famous Swedish engineer and one of the pioneers of world-wide telephone network expansion and communication. His position from 1892 with a Swedish telephone company, S A T, merged with L. M. Ericsson in 1918, took him all over the world. In 1905, he was sent to Peking to negotiate a contract for the major city of Guangzhou (Canton). It was at this time that he acquired a collection of Chinese porcelain which he brought back to Sweden.
- A similar jardinière, in the Palace Museum, Beijing, is illustrated by Chen Runmin in *Qing Dynasty, Shunzhi and Kangxi Underglaze Blue in the Gugong Museum*, no. 246, pp. 384/5; another of this form, exhibited in the Art Treasures Exhibition, Grafton Galleries, London, 1928 was included by Marchant in their catalogue of *Recent Acquisitions, Qing Porcelain*, 2011, no. 16, pp. 34/5.
Chinese porcelain blue and white baluster vase with single-ribbed neck and galleried rim, painted on the body with three qilins standing on rocks amongst billowing and crested waves and sea spray, with stylised flames being emitted from their mouths, the ribbed neck with bands of lappets, scrolls and ruyi-heads, all between crenulated bands above the foot and on the rim, the base glazed white.

17 ¼ inches, 43.8 cm high.

Kangxi, circa 1700.

- From the collection of Karl Wilhelm Gerdhem (1868-1932). Karl Wilhelm Gerdhem was a famous Swedish engineer and one of the pioneers of world-wide telephone network expansion and communication. His position from 1892 with a Swedish telephone company, S A T, merged with L. M. Ericsson in 1918, took him all over the world. In 1905, he was sent to Peking to negotiate a contract for the major city of Guangzhou (Canton). It was at this time that he acquired a collection of Chinese porcelain which he brought back to Sweden.
- Given to a family member as a wedding present in 1957.
- A similar vase of this form and design is illustrated by W. G. Gulland in Chinese Porcelain, Vol. II., no. 556, pp. 320/1.
- A similarly decorated yanyan, also known as a phoenix tail vase, in the Palace Museum, Beijing, is illustrated by Chen Runmin in Qing Dynasty, Shunzhi and Kangxi Underglaze Blue in the Gugong Museum, no. 306, p. 475; another was sold by Spink in their exhibition of Chinese Blue & White Porcelain from the Pullan Collection, 1998, no. 50, p. 39.
Chinese porcelain *famille verte*, squat, thinly potted bowl, painted on the exterior with a continuous scene of a pair of mandarin ducks swimming amongst large lotus leaves with detailed veins and edges, rockwork and water, and three other pairs of different birds perched amongst phragmites and bamboo, a further wagtail, perched on a large pierced brown-enamelled rock, all between underglaze-blue double rings and above an iron-red band of scrolls.

6 ¾ inches, 17.2 cm diameter.

Kangxi, circa 1713.

- From the Collection of Iver Munthe Daæe (1845–1924). The Norwegian businessman and eminent sinologist Iver Munthe Daæe served for over 20 years in the Chinese Maritime Customs Service, 1867–1888, during this period he built up a fine collection of Chinese ceramics and works of art, of which a large part is now in the Kunstindustrimuseum in Oslo. He was well known for his high reputation in China and his friendship with the distinguished statesman, Li Hung Chang. Of the honorary titles he received from his work in China, the most important was his appointment to Mandarin of the third degree. He received this title in the third year of the reign of the Emperor Guangxu, 1878, a title rarely given to foreigners. After he retired to Norway in 1907, he became a successful industrialist and continued his career as a Chinese scholar and was the author of various books, among them *The Land Tax in China*, which was considered a leading work on the subject.

- Sold by Sotheby’s Hong Kong in their auction of *Important Chinese Ceramics and Works of Art*, 1st November 1994, lot no. 68.

- Sold by Marchant, 24th March 1997.

- From an American private collection.

- An identical bowl, from the H. B. Harris Bequest, C. 120–1929, is illustrated by John Ayers in *Far Eastern Ceramics in the Victoria and Albert Museum*, no. 205, and is also illustrated by Soame Jenyns in *Later Chinese Porcelains*, pl. LVI, no. 2; a further identical bowl, gift of Mr. Hirata Matsuhiko, is illustrated in the *Catalogue of Tokyo National Museum, Chinese Ceramics II*, no. 622.

- A shallow bowl of similar design bearing a Chenghua six-character mark is illustrated by Wang Qingzheng in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, no. 102, pp. 150/1.

- An imperial birthday dish of this design, according to tradition made for the 60th birthday of the Kangxi emperor corresponding to 1713, from the Grandduke Collection, G.822, in the Musée Guimet, Paris, is illustrated by Daisy Lion-Goldschmidt and Albert Le Bonheur in *The World’s Great Collections, Oriental Ceramics*, Vol. 7, colour plate YS.

- A Kangxi mark and period wine cup, from the collection of Iver Munthe Daæe, was included by Marchant in their *catalogue of Recent Acquisitions*, 2003, no. 4, pp. 8/9. The catalogue includes five other pieces from his collection.
Chinese porcelain *famille verte*, *wucai*, saucer dish, thinly potted with upright gilt rim, painted with a standing elegant lady holding a basket of flowers looking back at a child holding a fan partially covering his face and a branch over his shoulder, all on a patch of grass and beneath a gilt sun outlined in iron-red.

7 ⅞ inches, 19.3 cm diameter.

The base with a six-character mark of Chenghua within a double ring in underglaze blue.

Kangxi, circa 1715.

- From the collection of Professor and Mrs Robert de Strycker, Belgium.
- Formerly in the Huet Collection.
- Purchased from Thémis Auction, Brussels, 15th February 1952.
- A similar dish with a gentleman, bearing a similarly written Chenghua mark, is illustrated by Yang Xin in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, Beijing, Vol. 38, no. 154, p. 168; another, from the Eumorfopoulos collection, now in the Percival David Collection at the British Museum, is illustrated by Lady David in the catalogue of *Ch’ing Enamelled Wares*, 1958, section 2, no. 803, plate I.
- Another related early Yongzheng saucer dish with a lady and child was included by Marchant in their catalogue of *Recent Acquisitions, Qing Porcelains*, 2011, no. 22, pp. 46/7.
Chinese imperial porcelain, *doucai* conical bowl and cover, painted on each section with a pair of birds, one perched amongst blossoming peony and prunus amongst insects in flight, the reverse with an open-winged swooping bird, all within underglaze blue double lines.

The bowl 7 ⅛ inches, 19.3 cm diameter, the cover 8 inches, 20.5 cm diameter.

The base with a six-character mark of Yongzheng within a double ring in underglaze blue and of the period, 1723-1735.

• From the collection of Charles & Margot Nesbitt, Oklahoma City.
• An identical bowl and cover, in the Qing Court Collection, is illustrated by Yang Xin in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, Beijing, Vol. 38, no. 223, p. 243; another is illustrated by Ho Kam-chuen and Laurence C. S. Tam in *Splendour of the Qing Dynasty*, Urban Council Hong Kong and the Minchiu Society, Hong Kong Museum of Art, 1992, no. 178, p. 311; a further example is illustrated by Titus M. Eliëns in *Imperial Porcelain from the Shanghai Museum*, no. 38, p. 66.
Chinese imperial porcelain doucai saucer dish with gently flared rim, painted in the centre with five iron-red Indian lotus flowerheads amongst green and yellow leaves and scrolling foliage with underglaze-blue branches forming pomegranates on the four outer flowers, all within two double underglaze-blue rings, the underside with eight further iron-red Indian lotus flowerheads, each in a pomegranate-shaped double branch with leaves beneath a ‘c’ scroll band at the rim.

8 ⅛ inches, 20.7 cm diameter.

The base with a six-character mark of Yongzheng within a double ring in underglaze blue and of the period, 1723-1735.

- From the collection of Professor and Mrs Robert de Strycker, Belgium.
- Purchased from Antiquaire Duval, Brussels, 23rd October 1942.
- A large dish of identical design, from the collection of William Cleverley Alexander, was included by Marchant in their catalogue of Recent Acquisitions, 2008, no. 56, pp. 82/3; another, is illustrated by Junkichi Mayuyama in Mayuyama, Seventy Years, vol. 1, no. 1067, p. 355; another, from the W. G. Gulian Collection in the Victoria and Albert Museum, is illustrated by John Ayers in Far Eastern Ceramics in the Victoria and Albert Museum, no. 210; a further example in the Chang Foundation, Taiwan, is illustrated by James Spencer in Selected Chinese Ceramics from Han to Qing Dynasties, no. 135, pp. 308/9.
Chinese imperial porcelain lime-green enamel saucer dish with shallow rounded sides, carved in the centre with a shou character surrounded by lingzhi-form clouds on billowing crested waves, all within an incised wave band, the underside with a wide band of billowing and crested waves encircling the foot.

6 ¾ inches, 16.2 cm diameter.

The base with a six-character mark of Yongzheng in underglaze blue within a double ring reserved in white on a lime-green ground and of the period, 1723-1735.

- From the collection of Thomas English Cody (1889-1948), who followed in the footsteps of his great uncle Buffalo Bill Cody (1846-1917).
- A celadon-glazed saucer of identical pattern formerly in the collection of Professor E. T. Hall was included by Marchant in their exhibition of Imperial Porcelain of Kangxi, Yongzheng & Qianlong, 1996, no. 16, p. 31; another is included by Ho Kam-chuen, Anita Wong Yin Fong and John Ayers in The 3 C. Ke Tianminlou Collection, Part I, no. 156.
- The lime-green enamel colour is amongst the rarest of the Qing dynasty monochrome palettes. A pair of Yongzheng imperial cups are illustrated by Regina Krahl in Chinese Ceramics from the Meiyintang Collection, Volume Two, no. 906, p. 238, where the author notes that the colours ‘lime-green, lemon yellow, pale turquoise and ruby red, are unusual enamel colours that were achieved by a mixture of an opaque white enamel derived from lead arsenic into other enamels, to make them opaque, brighter and lighter in tone. Used as monochrome colours, however, they are rare and mainly found on small pieces of the Yongzheng period.’
- A lime-green chrysanthemum dish, again covered all over in lime-green enamel, with an identical reserved underglaze blue Yongzheng mark on white, was exhibited at the Kurita Museum, Japan, in their exhibition of Well Known Chinese Ceramics, 1992, no. 126, p. 115.
Chinese imperial porcelain blue and white saucer dish with gently flared rim, the thinly potted body painted on the interior with a double vajra tied with a ribbon, encircling a stylised bud with three petals, within a double ring repeated beneath the rim, the underside with three tiers of 146 Tibetan Sanskrit lanca characters. 6⅞ inches, 17.8 cm diameter.

The base with a six-character mark of Yongzheng within a double ring in underglaze blue and of the period, 1723-1735.

• Formerly in an American private collection.
• Sold by Sotheby’s Hong Kong in their auction of Fine Chinese Ceramics, 29th October 1991, lot 137.
• An identical saucer dish, gift of Arthur Leeper, is illustrated by Hu Li in Chinese Ceramics, A New Comprehensive Survey from the Asian Art Museum from San Francisco, no. 591, colour p. 290, where the author notes, this piece conveyed the stylised writing system, which was a feature of decoration on Ming blue and white wares. Featuring Tibetan Buddhist elements, this dish was intended either for religious rituals at the Qing court or as a gift to a Mongolian emir or Tibetan Lama. The interior is decorated with sacred emblem-crossed thunderbolts, while the outside is completely covered with Tibetan script in three lines.
• For the Ming origins of this design compare the Chenghua dish with crossed-vajras on the interior, given by Sir John Addis, OA1975.10-28.20, illustrated by Jessica Harrison-Hall in Ming Ceramics in the British Museum, 6:10, pp. 1667; and the dish excavated from a tomb dated to 1453 near Jingdezhen, illustrated by Regina Krahl and John Ayers in Chinese Ceramics in the Topkapi Saray Museum, Istanbul, volume II, Yuan and Ming Dynasty Porcelains, p. 531; a further Chenghua mark and period dish with Tibetan lanca characters on the underside is illustrated by Du Zhengsheng in Catalogue of The Special Exhibition of Cheng-hua Porcelain Ware, 1465-1487, National Palace Museum, Taiwan, no. 74, p. 95; and three Chenghua mark and period wine cups with Tibetan lanca characters on the exteriors are illustrated by Gong Nongmin and T. T. Tsui in A Legacy of Chenghua, Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen, 1993, nos. C62-C64, pp. 212/217.
• It has also been suggested that when a Chinese prince or princess married a person of Tibetan nobility, these pieces were used at the ceremony.
• For a pair of stem cups of similar style see no. 39.
Chinese porcelain famille rose, fencai, baluster vase of ovoid form with galleried rim and splayed foot, painted with a standing lady holding an empty basket over her shoulder, beside a fisherman carrying a basket and long pole over his shoulder and a seated fisherman drinking wine with his wife and child, in a fishing boat moored at a lakeside, with a large pink jacket drying in the wind, all amongst bamboo, rockwork and grass, the reverse with plantain, rockwork and leaves, beneath a censer and wrapped qin on the slender neck, the base and foot rim unglazed.

15 ¼ inches, 38.5 cm high.

Yongzheng, 1723-1735.

• From the collection of Professor and Mrs Robert de Strycker, Belgium.
• Purchased from Salle des Ventes des Beaux-Arts, Brussels, 29th February 1956.
• A similar vase is illustrated by Li Yihua in Kangxi, Yongzheng, Qianlong, Qing Porcelain from the Palace Museum Collection, Beijing, no. 42, p. 213, and again by Yang Xin in, Porcelains with Cloisonné Enamal Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 39, no. 51, p. 61.
Chinese porcelain, famille rose, fencai, large dish painted in the centre with He Xiangu travelling on a giant peach leaf raft with her attendant steering, amongst billowing and crested waves beside a pink open-winged bat in flight and beneath overhanging rockwork with fruiting peach branches, encircled by the Eight Immortals above waves in ruyi-head reserves. Han Zhongli holding a flywhisk leaning on a giant peach, Zhang Guolao holding drum sticks and riding on a donkey, Lü Dongbin carrying his sword and riding a dragon fish, He Xiangu holding a lotus branch and riding on a peach leaf, Li Tieguai with a gourd on his back riding a dragon raft, Han Xiangzi playing a flute riding a crab, Lan Caihe holding a basket and riding a giant shrimp and Cao Guojiu catching his music stones and riding a yellow horse, all on pink and turquoise diaper grounds.

15 ⅝ inches, 39.8 cm diameter.

Yongzheng, 1723-1735.

• From the collection of Professor and Mrs Robert de Strycker, Belgium.
• A similar dish is illustrated by William Motley in the Cohen & Cohen exhibition catalogue, Think Pink, 2013, no. 27, p. 40, where two related ruby-back soup plates with ladies on waves are illustrated, nos. 21 & 22, pp. 54/5.
• A related large charger from the Daelmans Collection with Lady Magu, is included by Marchant in their catalogue of Recent Acquisitions, 2007, no. 64, pp. 120/1.
• A similarly decorated vase is illustrated by Michel and Cécile Beurdeley in Chinese Ceramics, no. 131, p. 254 with a colour enlargement, pl. 89, p. 233.
Pair of Chinese porcelain *famille rose*, *fencai*, square tapered vases and stands, painted on the facets with eight different scenes, comprised of a General in conversation with two dignitaries at a city wall, three ladies beside a table, a young couple with a child, and a lady and gentleman walking beside a fence, the other vase with two smiling men dancing, holding fans meeting a young figure with a sword tied to his back, a monk seated on a mat beside a lady and attendant, a scholar in landscape with attendant and boy and a couple on either side of a long table, all beneath the sloping shoulders, with pink flowerheads and leaves on a lemon yellow ground, beneath butterflies on the neck and a crenulated band on the flat square rim, the stands decorated with a turquoise and yellow enamelled ground with stylised flowers and a triangular iron-red diaper on the flat rim.

12 ⅞ inches, 32.8 cm total height.

Yongzheng, 1723-1735.

- From the Mrs A. Arts collection.
- A similar pair with stands, decorated with figural panels was included by Sotheby's Monaco in their auction of Belle Collection de Porcelaines de Chine d’Émaux Cloisonnés et de Sculptures en ivoire, 4th March 1984, lot 215, p. 132;
- another pair with identical stands and shoulder decoration, painted with precious objects and flowers, by repute from the collection of Basil & Nellie Ionides, Buxted Park, East Sussex, were sold by Christie's London in their auction of Chinese Ceramics and Chinese Export Ceramics and Works of Art, 12th November 2002, lot 118, p. 123;
- another pair without stands was sold by Sotheby's London in their auction of Chinese Decorative Arts and Export Porcelain, 1st November 1988, lot 699.
33. Pair of Chinese porcelain semi-eggshell famille rose, fencai, beaker cups and saucers, each painted with a garden scene of two standing ladies holding fans, beside a child and a white enamelled rabbit, all amongst rockwork beneath willow; the cups similarly painted. The saucers 6 ⅛ inches, 15.7 cm diameter, the cups 3 ¼ inches, 8.3 cm diameter. Yongzheng, 1723-1735.

- From the collection of J. Davids, Rotterdam, 6th December 1938.
- From the J. M. Kater collection (1907-1986), Amsterdam, The Netherlands.

34. Chinese porcelain eggshell famille rose, fencai, deep plate, painted in the centre with a circular medallion of two quails amongst millet and flowers surrounded by four ruyi-head gilt reserves of flowering branches including peony, orchid, magnolia and finger citron, beneath three pink ground diaper bands. 8 ⅛ inches, 20.7 cm diameter. Yongzheng, 1723-1735.

- From the collection of Professor and Mrs Robert de Strycker, Belgium.
- Purchased from Galerie Léopold, Brussels, 7th December 1948.
- Ruby-back eggshell deep plates with three quails are well known. An example from the Martin-Hurst Collection is illustrated by George C. Williamson in The Book of Famille Rose, colour plate XXXI, and a pair is illustrated by Anthony du Boulay in The Taff Museum, Its History and Collections, Vol. II, nos. 1953:95, 99, pp. 670/7, where the author notes, 'both the motif of the quail and the naturalistic, detailed rendering of flowers on these plates derived directly from Northern Song Dynasty (960-1127) court painting, such as the work of Li Anzhong (active 1119-1131). During the reign of the Yongzheng emperor, renewed interest in modelling with light and shade was made possible by the opaque quality of the exclusive famille rose enamels.'
- Quail, can, and grain, sui, form the rebus sui sui ping'an, ‘may you have peace year after year’.
Chinese imperial porcelain *famille rose, fencai* bowl with steep rounded side and cylindrical footrim, painted on the exterior with three pink peony flowerheads on green branches, with leaves on an opaque lemon-yellow ground surrounded by further branches with leaves, between nine blue flowerheads on a brilliant coral-red ground extending to the foot, the interior glazed white.

4 ⅜ inches, 11 cm diameter.

The base with a six-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

- From the collection of Sir Arthur Sims (1877-1969). Arthur Sims was born in Spridlington, Lincolnshire. He played first-class cricket in New Zealand and for Canterbury and on occasions in Australia where he captained an Australian XI in 1913, putting on 435 runs for the 8th wicket with Victor Trumper. It was, and still is, the world record for that wicket in first class cricket. He was knighted in the 1950 New Year Honours List for services to medicine and education in the British Commonwealth. He founded the Sir Arthur Sims Scholarship for graduates of Australian and Canadian Universities to study in the United Kingdom.
- Purchased from John Sparks Ltd., 128 Mount Street, London, circa 1950.
- An identical bowl is illustrated by Julian Thompson in *Imperial Perfection, the Palace Porcelain of Three Chinese Emperors, Kangxi, Yongzheng and Qianlong. A Selection from the Wang Xing Lou Collection*, no. 58, pp. 162/3, where the author notes, ‘the decoration of this bowl, using two contrasting colour grounds, is inspired by the Kangxi wares decorated in the Imperial Palace workshop, though the treatment of the scroll patterns is here more detailed and complex. Unlike the Kangxi bowls, the palette includes the combination of coral-red and translucent green enamel, colours taken from the wucai, or ‘famille verte’ palette, with the opaque enamels of the ‘famille rose’ palette.
- An identical bowl, The Property of a Lady, was sold by Christie’s Hong Kong in *The Imperial Sale*, 30th May 2012, lot no. 3994, pp. 108/9; another was sold by Sotheby’s Hong Kong in their auction of *Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund*, 16th May 1989, lot 81, and is also illustrated by Ho Kam-chuen in *Splendour of the Qing Dynasty, Jointly Presented by the Urban Council Hong Kong and the Miu Chiu Society, organised by the Hong Kong Museum of Art*, 1992, no. 159, p. 292.
- The only recorded pair of bowls of this pattern which bear Yongzheng yuzhi marks in underglaze blue was sold by Christie’s Hong Kong in their auction of *Fine Chinese Ceramics, Works of Art, Jade and Jadeite Carvings and Snuff Bottles*, 30th April-2nd May 1995, lot 668, pp. 133/4.
- Bowls of this pattern continued to be made in at least four of the later Qing reigns. A pair of Daoguang mark and period examples were included by Marchant in their catalogue of *Recent Acquistions*, 2008, no. 44, pp. 98/9.
Large Chinese imperial porcelain famille rose, fencai, millefleur, baihua, tripod censer raised on three cabriole legs and set with curved upright handles, painted all over with a classic millefleur design, including peony, chrysanthemum, lily, lotus, camellia, daisy, morning glory, hydrangea and other flowers in bright enamels, beneath a gilt band at the shoulder and gilt outlines to the handles and rim, the interior with turquoise enamel.

13 ½ inches, 34.3 cm handle to handle; 14 ⅜ inches, 36.5 cm high to top of handle; 8 inches, 20.3 cm rim diameter.

The rim with a six-character sealmark of Qianlong in iron-red within a gilt rectangle and of the period, 1736-1795.

Wood cover and stand.

• From the collection of Viscountess Frankfort, Deslish House, Dorset, England.
• A complete millefleur garniture with similar centrepiece, from the collection of Richard Bennett, Esq, Thornby Hall, Northamptonshire, is illustrated by Edgar Gorer & J. F. Blacker in Chinese Porcelain and Hardstones, London, 1911, vol. II, plate 200 and was sold by Sotheby's New York in their auction of The Property of a Palm Beach Collector, 29th March 2011, lot 61, pp. 50/53, where it notes, 'The complex and colourful decoration is extremely striking in combination with the simple, bold metalwork-derived forms of these devotional pieces and it is likely that the luxuriant flower decoration was intended to symbolise prosperity. Millefleur patterns first appear on wares made during the reign of the Yongzheng emperor, but seem to have reached a pinnacle of quality during the Qianlong period.'
• A large Qianlong imperial baluster vase of this pattern, from the Granddier Collection, G. 3444, formerly in the Camondo collection (sold in 1893), now in the Musée Guimet, Paris, is illustrated by Daisy Lion-Goldschmidt and Albert Le Bonheur in The World's Great Collections, Oriental Ceramics, Vol. 7, colour plate 52, p. 165.
• A Qianlong imperial bottle vase of this pattern is illustrated by He Li in Chinese Ceramics, A New Comprehensive Survey from the Asian Art Museum of San Francisco, no. 665, p. 307.
• A gu-form imperial vase of this pattern, also bearing a Qianlong mark in iron-red written in a line within a gilt rectangle and probably also from a garniture in the Liaoning Provincial Museum, is illustrated by Liu Liang-yu in A Survey of Chinese Ceramics, vol. 5, p. 190.
• Two Qianlong imperial guanl vase of this pattern were sold by Christie's London in their auction of Chinese Ceramics and Works of Art, Including Export Art, 11th November 2003, lots 94 & 95, pp. 68/9, where it notes, 'Certainly the vases are a tour de force of the decorator’s art and would have been extremely time consuming to produce as well as requiring a painter of exceptional skill. Even with the resources available to the Qianlong Emperor, it is not surprising very few such pieces were made.'
Chinese imperial porcelain famille rose, fencai, tripod censer raised on three cabriole legs and set with curved upright handles, richly enamelled with the bajixiang, eight Buddhist emblems, amongst stylised lotus flowerheads and branches on a luminous pink-enamelled ground beneath a yellow-ground band of ruyi-heads at the shoulder, the two upright handles with open-winged bats beneath flowerheads between blue-enamelled keyfret borders repeated on the galleried rim, the interior with a turquoise-enamelled lining.

10 ¾ inches, 27.3 cm handle to handle; 11 ¼ inches, 28.6 cm handle to foot.

The rim with a six-character sealmark of Qianlong written in a line in iron-red within a gilt rectangle and of the period, 1736-1795.

• From the collection of the Gardener family, Hertfordshire, by direct descent.

• A complete doucai garniture of this pattern on a white ground, from the collection of Sir Thomas Beaumont Hobler (1871-1940), whom was given the garniture by Lord Herbert Kitchener (1850-1916), was sold by Sotheby's London in their auction of Fine Chinese Ceramics and Works of Art, 11th May 2011, lot 230, where Hajni Elias notes, the furnishing of the Buddhist temples and ancestral halls became an important undertaking by the Palace Workshop and the Imperial Kilns, located at Jingdezhen, Jiangxi Province, where porcelain wares commissioned by the Qing Court were produced. Altar garnitures were made to be placed in official sites such as the Temple of Ancestors and the Hall of Ancestors in the Forbidden City, and in non-official halls including the Shouhuangdian located in Jinshang, the park that lay immediately north of the Shennu Gate within the grounds of the imperial palace. Where Elias also illustrates a doucai censer of this shape and pattern in the Qing Court Collection, still in Beijing, illustrated in Gugong Bowuyuan Chang Gu Zao Ci Liao Xuancai, 'Selection of Ancient Ceramic Material from the Palace Museum', vol. II, Beijing, pl. 214 (fig. 2).

• A similar green-ground censer of this pattern, The Property of a Lady, bearing a Jiaqing mark, was sold by Christie's London in their auction of Fine Chinese Ceramics and Works of Art, on the 8th November 2011, lot 412, p. 355; a further Jiaqing famille rose example of this pattern on a white ground from the Weishaupt Collection is illustrated by Gunhild Avitabile in From The Dragon’s Treasure, no. 5, p. 21.

• The eight auspicious symbols of Buddhism, bajixiang, consist of wheel of law, lun, conch shell, gai, lotus, hehua, vase, guan, twin fish, yu, endless knot, panchang and are explained by Terese Tse Bartholomew in Hidden Meanings in Chinese Art, no. 7, 18, p. 185.
Chinese imperial porcelain white-glazed brushwasher, modelled as a flattened open peach, the peach-branch handle with naturalistic gnarled effect and lingzhi fungus terminal, a single large fruit and leaves, covered all over in a soft crackled creamy-white glaze.

7 ¾ inches, 19.7 cm long, 1 inch, 2.6 cm high.
The underside with an incised six-character sealmark of Qianlong and of the period, 1736-1795.

- Sold by Marchant, 29th January 1989.
- From an American private collection.
- Included by Marchant in their 80th Anniversary Catalogue of Recent Acquisitions, Chinese Imperial and Export Porcelain, Cloisonné & Enamel Wares, 2005, no. 43, pp. 72/3.
- Three peach-form brushwashers are illustrated by Yang Xin in Monochrome Porcelain, The Complete Collection of Treasures of The Palace Museum, Beijing, no. 207, p. 229, covered in a guan glaze, no. 217, p. 239, in a ru glaze, and covered in a ge glaze, no. 232, p. 254; two further examples with ru and guan glazes, each bearing a Qianlong six-character sealmark in underglaze blue, were sold by Sotheby’s New York in their auction of Important Chinese Ceramics, The J. M. Hu Family Collection, 4th June 1985, lots. 58 & 59, the ru example was included by Eskenazi in their exhibition of Qing porcelain from a private collection, 2012, no. 12, pp. 60/63; a further ru glazed imperial example is illustrated by John Ayers in Chinese Ceramics in The Baur Collection, volume 2, no. 277 (A359), p. 173.
Pair of Chinese imperial porcelain blue and white stem cups, gao zu beì, of Tibetan butter-lamp form with thinly potted steep upright sides flared towards the rims, each painted with eight different Sanskrit lanca characters above lotus flowerheads growing from scroll stems with curved leaves between double-line borders above a band of lappets, the ribbed foot decorated with flowerheads and tassels pendant from ruyi-heads between bands of keyfret and ruyi-heads above the foot, the interior with a large stylised lotus flowerhead medallion within a double ring repeated beneath the rim. 3 ½ inches, 8.8 cm high.

The interior of the foot with a six-character sealmark of Qianlong written in a line and of the period, 1736-1795.

• One purchased from Sotheby’s Hong Kong, 20th May 1981, lot 747.
• The other purchased from Sotheby’s Hong Kong, 19th May 1982, lot 247.
• An identical stem cup of this pattern and unusual small size is illustrated in the National Palace Museum, Taiwan, catalogue of Blue and White Ware of the Ch’ing Dynasty, Book II, with six colour plates 30/30E, pp. 80/81; and again by Ch’ien Hsu-yi and Ts’ai Ho-pi in Catalogue of the Special Exhibition of Kang-hsi, Yong-Cheng and Ch’ien-Lung Porcelain Ware from the Ch’ing Dynasty in the National Palace Museum, Taipei, 1986, no. 69, p. 100.
• A slightly larger example was included by Marchant in their exhibition of Qing Mark and Period Blue and White, 1984, no. 29, and another was included by Marchant in their exhibition of Chinese Ceramics Tang to Qing, 2014, no. 44, pp. 88/9.
• The largest known examples include a pair formerly in the Keralakis family collection and the collection of Mr & Mrs Albert Nipon, which were included by Marchant in their exhibition of Imperial Porcelains of Kangxi, Yongzheng and Qianlong, 1996, no. 47, p. 70, and were again illustrated by Marchant in their catalogue of Recent Acquisitions, 2005, no. 53, pp. 90/1.
• A further large example is illustrated by He Li in Chinese Ceramics, A New Comprehensive Survey from the Asian Art Museum from San Francisco, no. 595, colour p. 291, where the author notes, ‘pieces in this non-Chinese shape, in the form of the butter lamp began to appear in ceramic wares during the Yuan Dynasty, when China came under Mongol control. Both the shape of this example and the Buddhist decorated motifs indicate its special use in religious ritual or as a gift for a Mongolian or Tibetan aristocrat.’
• It has also been suggested that when a Chinese prince or princess married a person of Tibetan nobility, these pieces were used at the ceremony.
• For a related imperial saucer dish of the Yongzheng period see no. 29.
Chinese imperial porcelain blue and white jue stand on four bracket feet, modelled with a central ‘mountain’ decorated on the sides with rocks and billowing waves with a peach and leaves on the flat top, encircled by four cranes in flight amongst ruyi-head clouds, beneath a flat everted rim painted with triangular diaper, the underside with stylised lotus flowerheads and scrolling branches. 6 ¾ inches, 16.2 cm diameter.

The base with a four-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

• From an old Swedish private collection, given as a gift to the owner by his grandparents when he was a young man. This started his interest in Chinese porcelain.

• A similar stand with its matching jue, in the Victoria and Albert Museum, is illustrated by Rose Kerr in Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911, colour page 68, no. 44, C.99A-KC-1913, where the author notes, ‘plate 44 is in the form of a bronze vessel called in Chinese a jue, which was a container for heating wine with three legs and two posts on the lip for lifting it away from the flame, it has a stand with a raised centre which helped to anchor the legs of the jue, and it is decorated with the design of stylised rocks amongst waves like the pattern on the hem of Qing dragon and court robes. It is painted with cranes flying amongst clouds. The crane was believed to live for a very long time and was thus emblematic of longevity.’

• A further jue and stand in the Shanghai Museum is illustrated by Wang Qingzheng in A Dictionary in Chinese Ceramics, Chapter 1, p. 26, where the author notes, ‘according to the document of the Department of Imperial Manufacture, in 1743 (eighth year of the Qianlong reign), the Imperial Commission included sets of jue and their stands. Two varieties are specified: one with a rouge ground.’ A fencai example with identical mark in the Qing Court Collection is illustrated by Yang Xin in Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 39, no. 105, p. 121.

• This jue stand is based on a Yongle porcelain prototype with dragons encircling the mountain form central holder. An example was exhibited at The Arts Council Gallery Exhibition of Chinese Blue and White Porcelain, The Oriental Ceramic Society, 1953-1954, no. 39, pl. 8a, and was sold by Christie’s London in their auction of the Frederick M. Mayer Collection of Chinese Art, 24th June 1974, lot 87, pp. 162/3, and published by Regina Krahl in Chinese Ceramics from the Meiyintang Collection, Volume Two, no. 672, pp. 601/3, sold again by Sotheby’s Hong Kong in their auction of The Meiyintang Collection, Part II, 5th October 2011, lot 87, pp. 188/197, where Regina Krahl illustrates two other jue and stands in the National Palace Museum, Taiwan and an excavated example from the Ming imperial kiln site, Jingdezhen, now in the Capital Museum, Beijing.
41. Chinese imperial porcelain, famille rose, fencai, cylindrical lantern-form vase and cover, zhuang guan, painted on a turquoise enamel ground with elaborate flowerheads supporting pendant endless knots, panchang, beneath gilt shou characters, all amongst scrolling branches, dispersed between iron-red open-winged bats and pendant music stone, qing, above a stylised lotus flowerhead supporting a rayi in the branches, all beneath a yellow-ground ruby and pink-outlined band of rayi at the shoulder and a lappet band above the foot decorated with blue enamel aster flowerheads on a pink scroll ground, the straight neck with a lappet and flowerhead band; the cover with flowerheads and branches above blue enamel auster on a pink scroll ground on the everted rim and beneath a shaped iron-red gilt decorated floral bud-form finial supported by a blue enamel yellow jewel band, the interior of the body and cover with turquoise enamel lining, all with gilt edges. 11 ¾ inches, 28.8 cm total height with cover.

The base with a six-character sealmark of Jiaqing in iron-red on a turquoise enamel ground and of the period, 1796-1820.

- From an English private collection of a lady in West Wittering, Sussex, given to her mother as a gift from her grandmother in 1935, when they lived in Hinchley Wood, Esher, Surrey.

- A related yellow-ground lantern vase and cover, Jiaqing mark and period, with flowerheads, similar rayi band and pink-ground band on the foot and cover rim was sold by Sotheby’s Hong Kong in their auction of Fine Chinese Ceramics and Works of Art, 8th October 2013, lot 3257; another green ground Jiaqing example with flowerheads, rayi shoulder band, and similar lappets above the foot and on the neck, in the Qing Court Collection is illustrated by Yang Xin in Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 39, no. 173, p. 196.

- A similar smaller vase and cover in the Qing Court Collection, painted with boys, Qianlong mark and period, is illustrated by Yang Xin in Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 39, no. 128, p. 146.

- This vase combines two classic rebus: the bat, fu, supporting the music stone, qing, joined together form fuqing, ‘happiness and good fortune’, and the rebus with the endless knot, panchang, and the shou character, joined together form changshou, ‘May you have a very long life’. 
Chinese minyao porcelain blue and white tray, the interior painted in the foreground with a seated fisherman, two figures meeting and a man carrying an umbrella, all on a rocky promontory in a mountain river landscape scene with three fishing boats between houses, all amongst pine trees and wutong; the upright raised border with branches of fruiting pomegranate, finger citron, peach and lingzhi, the exterior rim with river landscape scenes. 13 3/8 x 11 3/16 inches, 35.3 x 18.6 cm.
The base with a six-character sealmark of Jiaqing in underglaze blue and of the period, 1796-1820.

• From the collection of Carl-Erik Gadelius (1866-1928), who was head of the Gadelius Company in Japan, from 1904-1913.
• Two similar Jiaqing-marked trays, one with chamfered corners and a poem, were included by Marchant in their exhibition of Nineteenth Century Mark and Period Porcelain, 1991, no. 3, p. 15, & no. 6, p. 18, where it notes, ‘these items all derive from the Tianqi ko-sometsuke tea ceremony wares. The relatively heavy potting and free decoration were much appreciated by the Japanese and in spite of their bearing imperial reign marks, these pieces may reasonably be assumed also to have been made for the tea ceremony. This would be following the precedent of the Tianqi period, when a small number of Japanese-market tea-ceremony wares bore the imperial reign mark. A discussion of this may be found in the Marchant exhibition catalogue of Transitional Wares for the Japanese and Domestic Markets, p. 3, and an example of the Tianqi-mark ko-sometsuke dish is item no. 18. Two unmarked ko-sometsuke trays of differing shapes, but, with the shallow upright rim, are illustrated by Masahiko Kawahara in Ko-sometsuke, colour section, nos. 70 & 73/4.’
• Another similar tray, from the collection of Richard de la Mare Esq., was sold by Sotheby Parke Bernet & Co. in their auction of The Contents of Much Hadham Hall, 30th December 1980, lot 275.
Chinese imperial porcelain *famille rose*, *fencai*, pale-blue-ground, guarnata medallion bowl, delicately painted with circular medallions, enclosing sprays of chrysanthemum, daisy and orchid, on a feather-arabesque-incised ground, heightened with stylised flowerheads and foliage, the interior in underglaze blue with a circular peony and chrysanthemum medallion in the well encircled by chrysanthemum and daisy flowering branches.

5 ⅞ inches, 14.8 cm diameter.

The base with a six-character sealmark of Daoguang in underglaze blue and of the period, 1821-1850.

- From an English private collection in Surrey.
- Purchased from Marchant, 1969.
- An identical bowl was included by Marchant in their catalogue of Recent Acquisitions, 2007, no. 20, p. 42; another is illustrated by Ho Kam-chuen in *Splendour of the Qing Dynasty*, jointly presented by the Urban Council Hong Kong and the Min Chiu Society, organised by the Hong Kong Museum of Art, 1992, no. 192, p. 235; another, from the Weishaupt Collection is illustrated by Gunhild Avitabile in *From The Dragon's Treasure*, no. 36, pp. 42/3; yet another, in the British Museum, is illustrated by Soame Jenyns in *Later Chinese Porcelains*, no. 1B, pl. CXIII.
- The Qianlong prototype for this bowl, formerly in the collection of Lord Loch of Drylaw and the collections of Alfred Morrison and Lord Margadale of Islay, Fonthill House, Inventory number 441, was included by Marchant in their 80th Anniversary catalogue of Recent Acquisitions, 2005, no. 49, pp. 84/5 and the back cover.
44. Chinese imperial porcelain saucer dish with gently flared rim, painted in the centre in bright green enamels with a five-clawed dragon in pursuit of a flaming pearl, amongst flames with a green band outlined in underglaze blue repeated beneath the rim, the underside similarly decorated with two dragons. 6 ⅞ inches, 17.5 cm diameter. 

The base with a six-character sealmark of Daoguang in underglaze blue and of the period, 1821-1850.

• Formerly in an undisclosed private collection.
• Another pair is illustrated by Laurence C. S. Tam & Christina Chu in The Wonders of the Potter's Palette, Qing Ceramics from the Collection of The Hong Kong Museum of Art, no. 106, pp. 160/1; another identical dish is included by Peter Lam in Imperial Porcelain of Late Qing, from the Kwan Collection, Art Gallery, The Chinese University of Hong Kong, 1993, no. 50, p. 71; two further identical dishes were included by Marchant in their exhibition of Qing Mark and Period Monochromes and Enamelled Wares, 1981, no. 68, and again by Marchant in their exhibition of Nineteenth Century Mark and Period Porcelain, 1991, no. 31, p. 35.
• A further pair, from the collection of the German diplomat, Dr. Hans Bidder, was illustrated by Marchant in their catalogue of Imperial Chinese Porcelain, Ceramics & Works of Art, 2013, no. 43, pp. 90/1.

45. Chinese mingyan, famille rose, fencai bowl of moulded flower-form with foliate gilt rim, painted with the Song Dynasty Prime Minister, Wen Chengxiang, also known as the Duke of Xingao, the Song Dynasty kneeling figure of Taisuexu Chen Dong writing a letter to the emperor; the Three-Kingdoms period, Lord of the North, Liu chen; and the Northern Wei Dynasty figure, Mulan, holding her bow, all between written tributes.

7 ⅛ inches, 18.1 cm diameter.

The base with a six-character sealmark of Daoguang in iron-red within a double square and of the period, 1821-1850.

• From the collection of Professor and Mrs Robert de Strycker, Belgium.
• Purchased from Thémis auction, Brussels, 27th April 1939.
• The subject of this bowl is taken from the Qing Dynasty book, Wu Shuang Pu, a later version of a Northern Song album with pictures and tributes relating to forty famous people from Chinese history.
• A Daoguang mark and period bowl and cover of similar design in the Dresden Museum is illustrated by Friedrich Reichel in Die Porzellanansammlung Augusts des Starken, no. 119, p. 112, where the author also illustrates a cupstand, no. 120, p. 312.
• A related ogee bowl, also with four figures, Jiaqing mark and period, is published by Qian Zhenzong in Qing Dai Ci Qi Shang Jian, ‘Best Pieces of Qing Dynasty Porcelain’, no. 263, p. 205.
Pair of Chinese imperial porcelain iron-red-decorated pricket candlesticks, *zhu tai*, of two sections modelled in three tiers, the lower section with three Indian-lotus flowerheads on scrolling branches with foliage interlocked with *ruyi*-heads, above a keyfret band on the foot and a further floral ribbed band, the *gu*-form support with flowerheads scrolls and spearhead bands, the middle section with three further Indian-lotus flowerheads amongst scrolling branches, between three gilt *shou* characters with lotus and other flowers amongst scrolls on the curved edge, beneath a baluster-form support decorated with open-winged bats, flowers and scrolling branches, the top drip-pan with a central flowerhead encircled by ‘c’ scrolls above flowerheads, scrolling branches and buds.

5 ¼ inches, 13.8 cm high.

The base with a six-character sealmark of Daoguang in iron-red on a pale turquoise enamel ground and of the period, 1821-1850.

- From the collection of Maurice Marchant de Vernouillet (1829-1898). Maurice Marchant de Vernouillet was the son of Augustin Marchant de Vernouillet, who built the famous Château de la Cailloite in Anjou, France. He became the second secretary to the French Ambassador in Peking from 1861-1862 and was awarded the Legion of Honour.
- A related Qianlong imperial blue and white candlestick, dated to the ninth year of Qianlong, corresponding to 1744 in the National Palace Museum, Taiwan, is illustrated in *Blue and White Ware of the Ch’ing Dynasty*, Book II, no. 23, colour pl. 23/23B, pp. 66/7, and is also included by Ch’ian Hsiao-yi and T’ao Ho-pi in *Catalogue of the Special Exhibition of Kang-hsi, Yung-Cheng and Ch’ien-Lung Porcelain Wear from the Ch’ing Dynasty in the National Palace Museum*, Taipei, 1986, no. 141, p. 168, where the authors also illustrates a famille rose, fencai ruby-ground *gwareita* example of similar date, which is illustrated together with its pair by Kung-shin Chou and Liao Pao Show in *Stunning Decorative Porcelains from the Chien-Lung Reign*, National Palace Museum, Taiwan, 2008, no. 24, pp. 96/98, where the authors note, this type of candlestick was especially made for the *shu zhai* (imperial reading room) in the palace and was not part of a garniture.
- An unmarked pair dated to the Jiaqing period are illustrated by Rosemary Scott in *An Exhibition of Important Chinese Porcelains from the Robert Chang Collections*, 1993, no. 102, pp. 214/5.
- No other Daoguang imperial candlesticks of this type appear recorded.
47. Chinese imperial porcelain yellow-glazed deep bowl with gently flared rim, covered overall in a rich and even egg yolk glaze pooling above the foot rim.
7 ¾ inches, 18.8 cm diameter.
The base with a six-character sealmark of Daoguang in underglaze blue and of the period, 1821-1850.
Wood stand.

- From a French private collection, acquired in 1980.
- A pair of similar bowls were included by Marchant in their exhibition of Qing Mark and Period and Monochrome and Two-Coloured Wares, 1992, no. 53, p. 65.

48. Pair of Chinese imperial porcelain wine cups, each painted on the exterior in iron-red with two five-clawed dragons, amongst stylised flames in pursuit of flaming pearls above a band of crested waves with sea spray, all between iron-red double lines.
2 ¼ inches, 6 cm diameter.
The base with a six-character mark of Tongzhi in underglaze blue and of the period, 1862-1874.

- From the collection of Erik Nordström, Sweden (1884-1971). Erik Nordström was commissioned after a recommendation by the Swedish minister, Gustav Oscar Wallenberg, the Envoy of Japan and China, as Postmaster General in Shanghai at the Royal Chinese General Post Office in 1910. The aim was to help facilitate its work throughout China. Gustav Oscar Wallenberg, who became a close friend of Erik Nordström, was also a keen collector of Chinese ceramics and introduced him to Chinese art, they regularly visited the antique shops in Beijing. In 1945, he retired in China and spent his last years there in Qingdao before his return to Sweden in 1948. By the time he left China, he and his family had experienced the fall of the Qing Dynasty, World War I, the Japanese invasion and World War II.
- An identical wine cup in the Victoria & Albert Museum, collection no. 803-1883, is illustrated by Rose Kerr in Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911, no. 110, pp. 124/5; another was included by Marchant in their exhibition of Nineteenth Century Mark and Period Porcelain, 1991, no. 58, p. 56; another in the Percival David Foundation, now in the British Museum, was included by Rosemary E. Scott in Elegant Form and Harmonious Decoration, Four Dynasties of Jingdezhen Porcelain, A Joint Exhibition from the Collection of the Percival David Foundation and C. P. Liu, 1992, no. 196, PDF B711, p. 169; three further identical cups are illustrated by Qian Weipeng & Liu Zhizhe in Tian Wu Guan Cang Ci, volume one, Ming and Qing, pp. 282/3.
- A pair of Xianfeng cups are illustrated by Peter Lam in Imperial Porcelain of Late Qing, from the Kwan Collection, Art Gallery, The Chinese University of Hong Kong, 1985, no. 87, p. 97, where Simon Kwan records the Tongzhi examples as number 15 in the 1864 production list of the imperial kiln.
Chinese imperial porcelain white-glazed moulded stem bowl and cover, *deng*, the bowl-form vessel raised on a tall splayed ribbed foot and fitted with a domed cover and a bud-form finial, the moulding after an archaic bronze with the recessed band of *ruyi*-head clouds above stud and ‘c’ scrolls with waves and archaistic motif on the foot, the rib with studs and *ruyi*-heads, the cover with a central high relief stylised flowerhead with *ruyi*-head tips above a keyfret relief band at the rim.

10 ¼ inches, 26 cm high.

The base carved with a six-character mark of Guangxu written in a line and of the period, 1875-1908.

- A similar blue-glazed *deng* of this form and design is included by Peter Lam in *Imperial Porcelain of Late Qing*, from the Kwan Collection, Art Gallery, The Chinese University of Hong Kong, 1983, no. 147, p. 139, where the author illustrates a plate taken from the *Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty*, fig. 2, p. 17, which was also reproduced as a 5th edition in the 25th year of the Guangxu reign corresponding to 1899 showing the eight ceramic wares used by the Emperor and other members of the royal family for the various ceremonies, glazed in a colour appropriate to the temple where they were used. The author also notes the only difference between a *deng* and a *dou* was the *deng* has a solid finial while a *dou* has an openwork finial.
- Five of the ceremonial objects including a *deng* and a *dou* in a *qingbai* glaze are included by Chiang Fu-tsung, Teresa Ti’ao and Ti’ao Peng-hsiung in *Monochrome Porcelains of the Ch’ing Dynasty*, 1981, nos. 69-72, p. 121.
- A similar pair covered in a turquoise glaze were included by Sotheby’s New York in their auction of *Fine Chinese Ceramics, Works of Art and Paintings*, 8th May 1981, lot 320.
A pair of Chinese imperial porcelain famille rose, fencai, wine cups, each painted with the eight Buddhist emblems, bajixiang, in pairs, tied with different coloured ribbons between iron-red bands of keyfret and ruyi-heads above a blue-enamelled yellow ground jewel band at the foot, all beneath a gilt rim, the interior glazed white.

2 ¾ inches, 6 cm diameter.

The base with a six-character mark of Guangxu in underglaze blue and of the period, 1875-1908.

- From the collection of Erik Nordström, Sweden (1884-1971). Erik Nordström was commissioned after a recommendation by the Swedish minister, Gustav Oscar Wallenberg, the Envoyé of Japan and China, as Postmaster General in Shanghai at the Royal Chinese General Post Office in 1910. The aim was to help facilitate its work throughout China. Gustav Oscar Wallenberg, who became a close friend of Erik Nordström, was also a keen collector of Chinese ceramics and introduced him to Chinese art, they regularly visited the antique shops in Beijing. In 1945, he retired to China and spent his last years there in Qingdao before his return to Sweden in 1948. By the time he left China, he and his family had experienced the fall of the Qing Dynasty, World War I, the Japanese invasion and World War II.

- A similarly decorated imperial Tongzhi bowl is included by Peter Lam in *Imperial Porcelain of Late Qing*, from the Kwan Collection, Art Gallery, The Chinese University of Hong Kong, 1983, no. 97, p. 105, where Simon Kwan notes that the bowl was number 46 on the Jiangxi Tongzhi, The List of Imperial Kiln Porcelain Products.

- A shallow bowl of this pattern, bearing a Daoguang mark with gilt ruyi-head borders in the Qing Court Collection, is illustrated by Yang Xin in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures of the Palace Museum, Beijing, Vol. 39, no. 207, p. 232; another bowl with iron-red border bearing a Xianfeng mark, also from the Qing Court Collection, in the same book, no. 224, p. 253.

- A pair of similarly decorated imperial Jiaqing bowls is illustrated by Yang Boda in *The Tsui Museum of Art*, Chinese Ceramics IV, Qing Dynasty, no. 181.

- The eight auspicious symbols of Buddhism, bajixiang, consist of the wheel of law, lun, conch shell, luol, canopy of victory, san, parasol, gai, lotus, lobua, vase, guan, twin fish, yu, & endless knot, panchang, are explained by Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, no. 7. 18, p. 185.
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Christie’s New York

Christie’s New York

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Regina Krahnl

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Marchant
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Marchant
Qing Mark and Period Blue and White, 1984.

Marchant

Marchant

Marchant
Qing Mark and Period Monochromes and Two-Coloured Wares, 1992.

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Imperial Porcelain of Kangxi, Yongzheng and Qianlong, 1996.

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PREVIOUS CATALOGUES

1980 – Chinese Blue and White, Wan Li to K’ang Hsi
1981 – Qing Mark and Period Monochromes and Enamelled Wares
1984 – Qing Mark and Period Blue and White
1985 – Blanc de Chine (60th Anniversary Exhibition)
1989 – Transitional Wares for the Japanese and Domestic Markets
1991 – Nineteenth Century Mark and Period Porcelain
1992 – Qing Mark and Period Monochrome and Two-coloured Wares
1994 – Blanc de Chine
1995 – Post-Archaic Chinese Jades (70th Anniversary Exhibition)
1996 – Imperial Porcelain of Kangxi, Yongzheng and Qianlong
1997 – Seventeenth Century Blue and White and Copper-Red and their Predecessors
1998 – Two Hundred Years of Chinese Porcelain (1522-1722)
1999 – The Hope Dantby Collection of Chinese Glass
2000 – The Rolf Heiniger Collection of Qing Imperial Wares
2001 – Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection
2002 – Recent Acquisitions
2003 – Recent Acquisitions
2004 – Recent Acquisitions
2005 – Recent Acquisitions
2005 – Chinese Jades from Han to Qing (80th Anniversary Exhibition)
2006 – Recent Acquisitions
2006 – Blanc de Chine
2007 – Recent Acquisitions
2007 – Chongzhen – Shunzhi. Transitional Porcelain from a Private American Collection
2008 – Recent Acquisitions
2008 – Ming Porcelain for the Japanese Market – ko-sometsuke & ko-akai
2009 – Recent Acquisitions
2009 – Ming Porcelain
2010 – Recent Acquisitions
2010 – Selected Chinese Porcelain from the Collection of Professor D. R. Laurence
2010 – Chinese Jades from Tang to Qing (85th Anniversary Exhibition)
2011 – Recent Acquisitions
2011 – The Bernd J. Hörnlein Collection, Kangxi Blue and White Porcelain (1662-1722)
2012 – Recent Acquisitions. Important Chinese Porcelain from Private Collections
2012 – The Dr. Lowell Young Collection, Ming & Qing Blue and White Porcelain
2013 – Imperial Chinese Porcelain, Ceramics & Works of Art
2013 – Chinese Jades from the Mr O. J. R. Allen collection
2014 – Chinese Ceramics Tang to Qing
2014 – Blanc de Chine
Objects acquired from Marchant are now in the following museum collections

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