MARCHANT
EST 1925

CHINESE CERAMICS TANG TO QING
Exhibition of
Chinese Ceramics Tang to Qing
Tuesday 6th May–Friday 30th May 2014
Exhibiting at Art and Antiques, London
Kensington Palace Gardens, opposite the Albert Hall
Thursday 12th June–Wednesday 18th June 2014

Including pieces from the following collections and dealers:

Alfred Beit
Raymond A. Bidwell
Robert H. Blumenfield
P. D. Burne
Y. C. Chen
Dreesmann Family
Endoh Family
Luis Esteves Fernandes
Stephen Junkunc, III
Lady Jane Lane
Fujio Koyama
Sir George Lobouchère
Mechlin Moore
Nobehara family
O’Byrne collection
Poniatowski family
Professor Sir Albert Richardson, P. R. A.
Dr and Mrs Rudorff
Sachot Family
Shimojo
Springfield Museum
Helen and Peter Thompson
Major General Baron H. van Hemert Tot Dingshof
Miriam and Ira D. Wallach
Wing Commander Whitaker
James K. Wetherly

120 Kensington Church Street, London, W8 4BH
Tel: 020 7229 5319/3770
E-Mail: gallery@marchantasianart.com
Website: www.marchantasianart.com and www.marchantiques.com

ASIAN ART IN LONDON
Member of the British Antique Dealers’ Association
FOREWORD

Tang - Qing, fourteen centuries of Chinese art, an amazing time span. China has given the world some great art from the early bronze age: sculpture, furniture, paintings, jade carving and porcelain manufacture. It is a sobering thought that the West could not make porcelain until the eighteenth century. With the present catalogue we have selected what we believe to be excellent examples of several periods: Tang pottery, Ming and Qing imperial porcelain, Chinese domestic-market porcelain of the Kangxi period and examples of export porcelain. In all fifty-eight pieces that our firm is proud to present to our clientele. Whenever I write the foreword to one of our catalogues, I feel fortunate to have spent a lifetime handling these beautiful and creative pieces. They have enabled four generations of the Marchant family to travel the world searching for these treasures and meeting kind and knowledgeable people who share our love and passion.

It is customary for me to mention some of the pieces that have particular personal appeal:

No. 2 Tang blue-splashed pouring vessel - the simple globular form and rare blue colour have great appeal.

No. 6 Cream-glazed Dingyao bowl - from a rare kiln, it is a fine example of crisp moulding.

No. 10 Longquan-celadon wine pot and cover - a rare and outstanding example of Ming celadon. My heart missed a beat on my first touch.

No. 12 Imperial blue and white Zhengde brush rest - whenever I visit the Percival David collection, so beautifully displayed in its special room at the British Museum, I am happy that from time to time Marchant can duplicate one of the pieces from the collection.

No. 18 Imperial blue and white Wanli stem cup - it is with pride we offer this remarkable piece as only one other is known.

No. 25 Imperial blue and white copper red fish bowl - the contrast between the underglaze red and blue has great charm, with a typical wet-brush mark confirming an early Kangxi date.

No. 40 Massive famille rose vase and cover with a continuous scene of fishing families - the ultimate home should be a Chinese museum where it can stand alone and the public can enjoy the remarkable painting and the story it tells.

No. 43 Imperial Qianlong blue and white ewer and cover - standing with great dignity, it says I’m proud to be the Qianlong version of the early Ming forerunner.

No. 47 Imperial ge octagonal lobed brushwasher - my favourite piece as it has everything one could wish for in a classic Qing monochrome and would grace any collection.

No. 53 Large goose tureen - Marchant has never before had such a large and rare example.

It remains for me to thank all those at Marchant who have spent so many long hours in the production of this exhibition:

Stuart Marchant, the third generation, who ceaselessly searches the world for pieces of sufficient standard and without whose endeavour and knowledge this catalogue could not have been produced.

Natalie Marchant, the fourth generation, our in house photographer who spends many days perfecting her photography. Her standards improve all the time.

Simon Abraham-Gregory, who now celebrates his twenty-sixth year at Marchant; the gallery at 120 Kensington Church Street would not function without him.

Finally, Weishi Sun, who works tirelessly on the catalogue.

Richard P. Marchant
March 2014
Sancai pottery equestrian group, the seated figure covered in a green glaze with chestnut lapels and unglazed head, original black-pigment cap and hairwork, hands raised to hold the reins, seated on a three-colour splashed saddlecloth, the piebald horse with cream glazed body and green splashes on the neck and hind quarters, original black pigment outlines to the bridle and strappings, the hooves with chestnut splashes.

39.2cm high.

Tang dynasty, 618-906.

- Formerly in a Japanese private collection.
- The result of thermoluminescence test certificate no. C113j25 Oxford Authentication Ltd. is consistent with the above dating.
Blue-splashed straw glazed-ground round pouring vessel with lipped rim and cylindrical short spout, the interior cream and amber. 11.5cm wide.

Tang dynasty, 618-906.

Old Japanese wood fitted box.

- Formerly in a Japanese private collection.
- A similar multicoloured, blue splashed pouring vessel is illustrated by Tohru Toguri in *Chinese Ceramics in the Toguri Collection*, 1988, no. 23, p. 31, and three others of this form in blue, blue-splashed and green, amber and speckled straw glaze are illustrated by Margaret Medley in *An Exhibition of Tang Sancai Pottery, selected from the Collection of Alan and Simone Hartman*, 1989, nos. 27-29, pp. 54/5.
- The result of thermoluminescence test certificate no. C113j27 Oxford Authentication Ltd. is consistent with the above dating.
3. Blue-splashed straw-glazed jarlet with slender neck and upright flared rim, all on a short unglazed everted foot, the interior of the neck with a single chestnut-glazed splash. 11cm high.
Tang dynasty, 618-906.
Old wood box.

- From the collection of Fujio Koyama, Japan.
- A similar piece is illustrated by Regina Krahl in *Chinese Ceramics from the Meizintang Collection*, Volume 1, no. 256, p. 150, and was previously illustrated in Orientations magazine in their May, 1972, article *Virile Pottery of the Tang*, pp. 46-57; another similar in the Osaka City Museum is illustrated in *The Art of the Sui and Tang*, volume 3, 1978, no. 57, p. 10; a further example with three-coloured glaze in The Tokyo National Museum, Japan, is illustrated by Junkichi Mayuyama in *Mayuyama, Seventy Years*, Volume One, no. 299, p. 106.
- The result of thermoluminescence test certificate no. C113j26 Oxford Authentication Ltd. is consistent with the above dating.
Sancai-splashed globular jarlet and flat cover with pear-shaped finial, covered in a bright and even shining glaze with clear and pale green glazes extending to the interior.

8.3cm high.

Tang dynasty, 618-906.

- Formerly in a Japanese private collection.
- A similar example is illustrated in *The Illustrated Catalogue of the Tokyo National Museum*, 1965, no. 110, p. 226; another is illustrated by Eskenazi in *Chinese ceramics from the Cottle collection*, 1973, no. 7, pp. 20/1.
五 5. *Sancai* pottery dish on three short feet, decorated in the centre with a speckled amber and straw glaze, beneath a blue-glazed rim, the underside with straw glaze.

12.1cm diameter.

Tang dynasty, 618-906.

- Formerly in a European private collection.
- An amber marbled dish of similar size formerly in the Evason Museum of Art, Syracuse, USA, is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume 1, no. 250, pp. 146/7.
- A larger tripod dish with a central rosette medallion and a green glazed rim is illustrated by Eskenazi in their 25th Anniversary exhibition of *Ancient Chinese Bronzes, Gilt Bronzes, Inlaid Bronzes, Silver, Jade and Ceramics*, 1985, no.26, pp. 66/7.
- It is unusual to find dishes of this small size and design.
6. Cream-glazed moulded dingyao conical bowl with gilt metal rim and small circular foot rim, crisply moulded with four stylised flowerheads on a continuous scrolling branch with leaves and stems, encircling a flowerhead in the centre, all beneath a key-fret border, the exterior with characteristic tear marks.

15.5cm diameter.

Northern Song dynasty, 960-1234.

- Formerly in the collection of James K. Wetherly, Colorado, USA.
- Sold by Shimojo Art Co. Ltd., Tokyo, circa 1980.
- A similar dish with four blossoms is illustrated in Selection of Ding Ware, The Palace Museum’s Collection and Archaeological Excavation, Beijing, 2012, pl. 68; another with three blossoms, is illustrated in White Porcelain of Dingyao, Nezu Institute of Fine Arts, 1983, no. 137, p. 78; a further example was sold by Sotheby’s New York in their auction of Fine Chinese Ceramics and Works of Art, 19-20th March 2013, no. 32, pp. 32/3; another example, in the Qing Court Collection, is illustrated in Porcelain of the Song Dynasty (I), The Complete Collection of Treasures of the Palace Museum, Beijing, no. 54, p. 62.
7. Celadon *yaozhou* conical bowl with upright rim, moulded on the interior with two ducks swimming on waves between a phoenix bird in flight and a spray of three lotus branches with leaves and a central flower, covered overall in an even olive celadon glaze.

20.8cm diameter.

Northern Song dynasty, 960-1234.

- Formerly in a Japanese collection.
- Formerly in the collection of Raymond A. Bidwell (1876-1954)
- Published by The Museum of Fine Arts, Springfield, Massachusetts in *The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics*, 1965, p. 78.
- A bowl of this form carved with lotus, and another moulded with flowers, are illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume 1, no. 413, pp. 232/3, and no. 433, p. 241 respectively.
8. Longquan celadon two-handled pear-shaped bottle vase, each side moulded with a *ruyi*-head medallion, one with *fu* and one with *shou*-character between leafy branches of flowering camellia, one issuing from waves, the other from rockwork, all between key-fret bands on the neck and everted foot, the upright rim in the form of an open flowerhead, above two stylised elephant-head and ring handles.

20.2cm high.

Yuan dynasty, 1280-1368.

Old Japanese wood box and silk holder.

- Formerly in a Japanese private collection.
- A similar vase, with a plain foliate rim, is illustrated by William Willetts, Christopher Hooi and S. R. Parker in *Chinese Celadons and Other Related Wares in South East Asia*, no. 248, pl. 204, pp.252/3; another, with openwork sides, is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume Four (I), no. 1605, pp. 4/5.
Longquan celadon large saucer dish with gently flared rim, carved in the centre with the sacred-seed symbol *hrih* in Siddham script, within a lotus-shaped medallion encircled by double rings, all on a short glazed foot rim, the base with a circular unglazed ring burnt red from the firing.

36.2 cm diameter.

Early Ming, 14/15th century.

Japanese wood box.

- Formerly in a Japanese private collection.
- The Siddham script sacred-seed symbol *hrih* is used by both the Amitabha Buddha and the Bodhisattva Avalokiteshvara and is a symbol of compassion.
Longquan celadon wine pot and cover, carved on the globular body with flowerheads on a continuous leafy scrolling branch above lappets at the foot, the gate-form handle decorated on each side with a continuous branch of *lingzhi* scrolls supported with ‘s’-shape struts, the rectangular short curved spout decorated with scrolls, the domed cover incised with bands of scrolls, triangular diaper and leaf-form lappets, all beneath a bud finial.

22.3cm high.

Early Ming dynasty, 14/15th century.

Old Japanese wood box.

- Formerly in the collection of the Nobehara family, Osaka, Japan.
- A slightly later example without a cover is illustrated by William Willetts, Christopher Hooi and S. R. Parker in *Chinese Celadons and Other Related Wares in South East Asia*, no. 250, pl. 206, pp. 254/5.
Blue and white saucer dish, *pan*, with gently flared rim painted in the centre with a lotus bouquet consisting of central flowerhead, leaves, a bud, a pod and arrow heads, all tied with a ribbon above stylised water, within a double ring encircled by a geometric cross-hatch design at the rim, the underside decorated with the eight Buddhist emblems, *ba bao*, each supported by a flowerhead on a continuous scrolling branch with leaves and between double rings. 22.3cm diameter.

Ming dynasty, Chenghua/Hongzhi, circa 1485.

- From the collection of Sir George Lobouchère of Dudmaston Hall, Shropshire, England (1905-1999). Sir George Lobouchère was a counsellor in Nanjing serving in the foreign office from 1946 to 1948 and was also British ambassador to Belgium from 1955 to 1960 and to Spain from 1960 to 1966.
- A dish of this group with central formal lotus flowerhead medallion and flowerheads on the underside, also on a singular scrolling branch, formerly in the collection of Mrs Alfred Clark, and included in *The Exhibition of Chinese Blue and White Porcelain: 14th to 19th Centuries*, Oriental Ceramic Society at the Arts Council Gallery, 1953, no. 113, is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume II, no. 680, pp. 66/7, where the author notes ‘this dish is unmarked but made of porcelain of exceptionally fine quality, as is known particularly from the Chenghua period.’
- A dish of this form and size, painted with the Three Friends of Winter encircled by a *lingzhi*, fungus continuous scrolling branch bearing a Chenghua mark, is illustrated by Du Zhengsheng in *The Catalogue of The Special Exhibition of Ch‘eng-hua Ware*, The National Palace Museum, Taiwan, 2003, no. 42, p. 68.
- A larger similarly unmarked dish dated to mid-Chenghua with a lotus flowerhead border, again on a continuous scrolling branch, similarly painted to the above dish is illustrated by Gong Nongmin in *The Legacy of Chenghua, Imperial Porcelain of The Chenghua Reign Excavated from Zhushan, Jingdezhen*, jointly presented and published by the Jingdezhen Institute of Ceramic Archaeology and The Tsui Museum of Art, 1993, no. B26, pp. 140/1.
12. Chinese Imperial blue and white porcelain brushrest in the form of five stylised mountain peaks on a ribbed rectangular integral base, painted on each side with an Arabic inscription in a round medallion on a scrolling ground repeated on the flat sides, the base in imitation of a wood stand with a continuous ruyi-head band, all on an unglazed biscuit foot rim. 19.8cm long, 13cm high.

The base with six-character mark of Zhengde within a double square and of the period, 1506-1521.

- From the collection of Robert H. Blumenfield, California.
- The inscription is an Arabic proverb, Al-qalam aqbalu min kul shay'in, “The pen is above all else” (or “The pen is superior to all”).
- Another from the collection of Mrs C. G. Seligman was included by Prof. Angelo Spanio, Alberto Giuganino and Jean-Pierre Dubosc in The Exhibition of Chinese Art, Venice, 1954, no. 671, p. 182; another, formally in the collection of Louise Hawley Stone (1904-1997), is illustrated by Patricia F. Ferguson in Cobalts Treasures, The Bell Collection of Chinese Blue and White Porcelain, Gardiner Museum of Ceramic Art, Toronto, Canada, no. 1, p. 13; another, in The Percival David Foundation of Chinese Art, is illustrated by Sir Harry Garner in Blue and White of The Middle Ming Period, The Oriental Ceramic Society, Volume 27, 1951-3, pl. 19b; a further example, in The British Museum, is illustrated by Jessica Harrison-Hall in Ming Ceramics in The British Museum, no. 8:4, pp. 193/4.
13. Imperial dish, *pan*, with upright rim carved in the centre with a green five-clawed dragon amongst *ruyi*-head clouds and flames within a single ring, with a further ring beneath the rim, the underside with two similar dragons on an *anhua* wave and mountain peak ground.

22.5cm diameter.

The base with six-character mark of Zhengde within a double ring in underglaze blue and of the period, 1506-1521.

- Formerly in an English private collection.
- Two similar dishes, in The British Museum, nos. 8:33 and 8:34, given by Sir A. W. Franks, collection no. OA F.389, and a third dish 8:35, bequeathed by Harry Oppenheim, OA 1947.7/12.243, are illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, pp. 208/9; two further dishes, in The Percival David Foundation of Chinese Art, now also at The British Museum, are described by Margaret Medley in *Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, where the author illustrates the underside of one, no. A725, pl. XI. A further dish is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume Two, no. 694, pp. 78/9.
- A smaller example is illustrated by Marchant in *Important Chinese Porcelain from Private Collections*, 2012, no. 4, pp. 16/7.
14. Imperial bowl, *wan*, covered overall in a rich even egg-yolk yellow glaze slightly thinning towards the gently flared rim. 18cm diameter.

The base with six-character mark of Jiajing within a double ring in underglaze blue and of the period, 1522-1566.

- Formerly in a European private collection.
- Purchased from Marchant circa 1980.
- A larger example, in the Qing Court Collection, is illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Beijing, no. 43, p. 48, and a further example from the H. R. N. Norton collection, is illustrated by John Ayers in *Chinese Ceramics, The Koger Collection*, no. 75, pp. 100/1.
Imperial blue and white square bowl with gently flared rim and slightly inverted foot, painted on the exterior with four lobed square medallions each with a camellia flower on a single branch amongst leaves and between a different pair of the eight treasures on a lingzhi cloud-scroll ground, the interior painted in the well with a large shou-character within a double square, beneath a band of eight lingzhi on a continuous scrolling branch at the rim.

12.3cm wide.

The base with six-character mark of Jiajing in underglaze blue and of the period, 1522-1566.

- Formerly in a Japanese private collection.
- Included by Christie's in their auction at the Hotel Okura, Tokyo, Volume II, 15th February 1981, no. 347, p. 43.
- An identical bowl is illustrated by Peter Y. K. Lam and Li Sukyee in Enlightening Elegance, Imperial Porcelain of the Mid to Late Ming, The Huaihaitang Collection, no. 71, pp. 260/1.
16. Imperial blue and white deep bowl with upright sides and slightly inverted foot, painted with four lobed medallions, two with dragons, two with swooping phoenix between lingzhi clouds, the interior painted in the well with a ruyi-head and floral medallion within a double ring beneath a band of interlocking branches at the rim. 
12.8cm diameter.
The base with six-character mark of Jiajing within a double ring in underglaze blue and of the period, 1522-1566. 
• From the collection of Helen and Peter Thompson, collection no. 141. 
• A similarly painted cup is illustrated by Peter Y. K. Lam and Li Suyee in *Enlightening Elegance, Imperial Porcelain of the Mid to Late Ming, The Huaihaitang Collection*, 2012, no. 26, pp. 150/1.
Imperial blue and white deep saucer, *pan*, with flat everted rim, painted in the centre with a crane on one leg with its head turned, on a rocky promontory, beside a large pine tree with *lingzhi* and bamboo, further rocks in the distance, all beneath stylised clouds, encircled within a double ring, the rim with a continuous band of scrolls on a blue-washed ground, the underside with grass sprays beneath flowerheads and branches.

12cm diameter.

The base with six-character mark of Jiajing within a double ring in underglaze blue and of the period, 1522-1566.

- Formerly in a British private collection.
18. Imperial blue and white small stem cup, gao zu bei, incised with nine white anhua mythical sea creatures, including a winged dragon, yilong, seahorse and turtle, on a swirling-wave ground above crested waves, the flared single-ribbed stem with rocks and waves, all beneath a ruyi-head band on the gently flared rim, the interior with nine Sanskrit lanca characters.

7.8cm high, 8cm diameter.
The base with six-character mark of Wanli within a double ring in underglaze blue and of the period, 1573-1619. Meiji/Taisho silk holder.

- Formerly in an important Japanese private collection.
- Only one other appears to be recorded and is illustrated in The Catalogue of Famous Ming Porcelain from Japan and Taiwan, Ming Ci Ming Pin Tu Lu Jiajing, Longqing, Wanli, no. 82, and is also illustrated by Liu Liang-yu in Ming Official Wares, p. 281.
- Another of the Wanli period bearing six-character mark of Xuande is included by Margaret Medley in The illustrated Catalogue of Underglazed Blue and Copper-Red, 1976, Section 3, no. 601.
- This design is inspired by the Xuande mark and period prototype, an example is illustrated by Chin Hsiao-yi in Catalogue of The Special Exhibition of Selected Hsüan-te Imperial Porcelains of The Ming Dynasty, National Palace Museum, Taiwan, 1998, no. 73, pp. 200/1.
- The theme of mythical sea creatures and their origins is discussed by Liu Xiang in the Han dynasty book, Shan Hai Jing ‘Classic of the Seas and Mountains’, and is discussed by Jessica Harrison Hall in Ming Ceramics in The British Museum, 2001, no. 4:13, p. 128, where the author illustrates a larger Xuande mark and period stem cup of similar design.
19. Large Swatow deep circular dish painted in turquoise, black and iron-red enamels with a large central scene of the 'split pagoda', mountains in the distance, figures crossing a bridge and boats, all above three pagodas on rockwork, surrounded by four *ruyi*-head wave medallions inclosing fisherman, two with figures crossing a bridge, one with a fishing boat and fisherman holding a net, the other with a boat in a river scene, between four four-character iron-red seals within a double square, the underside plain, the base and foot rim with sand grit.

39.5cm diameter.

Pinghe County, Zhangzhou prefecture, Fujian province.

Ming dynasty, circa 1600.

• Formerly in a Japanese private collection.

• A similar dish, from the Franks collection, no. OA F. 486, is included by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, 2001, no. 11:164, p. 338; two others of this design are illustrated by Yoneyama Torataro in The Seikado Bunko Art Museum catalogue of *Swatow Wares of the Seikado Collection*, nos. 54 and 55, p. 57. A further example is included by Tohru Toguri in *Chinese Ceramics in the Toguri Collection*, 1988, no. 136, p. 112.

• Jessica Harrison-Hall notes “the ‘split pagoda’ design has provoked much discussion. It shows a three-storied pagoda parting to reveal a root which connects forested mountains to an island with three tall buildings. It has been suggested that the design is copied from a Ming map, possibly of Jingdezhen. While this is possible, it is unlikely, as Jingdezhen is not where the dish was made. Shards from this type of dish have been excavated in Pinghe County in Fujian province.”

• This design is described as Xian shan Lou ge Tu, 'The picture of the divine mountains and pavilions' and discussed by Ni Yibin in *Kan Tu Shuo Ci, Explaining the Stories on Chinese Porcelain*, pp. 154/158.

• On the finest Swatow wares the glaze is transparent and is a light colour rather than grey.
20. Large Swatow deep circular dish with gently everted rim, painted in turquoise, black, iron-red and green enamel in the centre with a barefoot artist wandering in a landscape holding a branch supporting a long-tailed bird, his other hand a staff, with a rucksack of scrolls and gourd, a further rolled scroll sits on an easel extending from his rucksack, all beside a deer, rockwork, bamboo and beneath a large chrysanthemum, encircled by a lappet band of flowers and branches, the cavetto painted with four large lobed reserves, two with birds perched amongst aster and camellias and two with lotus flowering branches, all between chilong dragon roundels on an iron-red diaper ground of cash and cross-hatch, the underside plain, the base and foot rim with sand grit.

36.5cm diameter.

Pinghe County, Zhangzhou prefecture, Fujian province.

Ming dynasty, circa 1600.

Old Japanese wood box.

- Formerly in an Japanese collection.
- A similar dish is included by Jorge Welsh in Zhangzhou Export Ceramics, The So-called Swatow Wares, 2006, no. 26, pp. 124-7, where he notes the figure depicted may represent the Daoist immortal Lan Cai-he or Han Xiang-zi; another dish of this design, the four roundels in the cavetto with the Chinese characters yu tang jia qi ‘the hall full of beautiful treasures’, is illustrated by Yoneyama Torataro in The Seikado Bunko Art Museum catalogue of Swatow Wares of the Seikado Collection, no. 34, p. 41.
Large Swatow deep circular dish with gently everted rim, painted in turquoise, black and iron-red enamel, the centre with eight trigrams surrounding a yin yang symbol within a night scene of fishing boats above waves, beside mountains and pavilions, all beneath the stars and the moon within iron-red rings, the cavetto painted with crabs, shrimp, fish, lotus leaves, flowers and aquatic plants, beneath a further narrow border enclosing branches of bamboo and stylised flowers, the underside plain, the foot rim with sand grit.

39.3 cm diameter.

Pinghe County, Zhangzhou prefecture, Fujian province.

Ming dynasty, circa 1600.

- Formerly in a Japanese collection.
- No other dishes with this combined design appear to be recorded.
- A large dish with crabs and fish on the border encircling phoenix birds and flowers with a central double crane is illustrated by Yoneyama Torataro in The Seikado Bunko Art Museum catalogue of Swatow Wares of the Seikado Collection, no. 47, p. 51; another with a fish and crab border encircling phoenix birds and flowers with a central landscape medallion is illustrated by Ryoichi Fujioka and Hasuji Hasebe in Sekei Toji Zenshu, Ceramic Art of The World, Volume 14, Ming Dynasty, no. 247, p. 240.
Blue and white *ko-sometsuke* incense burner and holder, modelled as a seated Buddhist lion with open mouth and curled upright tail, wearing a large bell attached to its collar and holding the ribbon of an openwork imitation brocade ball in its mouth, a ball under his front left paw, the body speckled all over, with flames and hairwork, all on an integral rectangular plinth decorated on each side with a *ruyi*-head panel, the sectional incense holder stand with an underglaze-blue band on the foliate edge, the glazed interior plain.

22.7cm high.

Wanli/Tianqi, circa 1620.

Old Japanese wood box.

- Formerly in a Japanese private collection.
- A similar piece is illustrated by Sir Michael Butler in *Late Ming, Chinese Porcelain from the Butler Collections*, Musée National d’Histoire et d’Art, Luxembourg, 2008, no. 13, p. 40; another, in the Tokyo National Museum collection, without speckling on the body, is illustrated by Masahiko Kawahara in *Ko-sometsuke, Monochrome Section*, no. 121, p. 33; a further example, gift of Roy C. Leventritt, is in the Asian Art Museum of San Francisco.
- A similar incense burner and stand modelled as a cat is included by Marchant in their exhibition of *Ming Porcelain for the Japanese Market, ko-sometsuke & ko-akai*, 2008, no. 21, pp. 46–7 and front cover.
Blue and white brushpot, *bitong*, painted in a continuous scene between *anhua* lines with a speckled deer looking up at a monkey leaning on a long pine branch and teasing the deer with a sprig, amongst rockwork, peony, bamboo, birds in flight pursuing an insect above a fenced marbled wall and classic V-shaped grass, the rim and base unglazed.

21.8cm high.

Chongzhen, 1628-1644.

• Formerly in a private English collection.

• Brushpots and other Chongzhen vessels solely painted with animals as the central subject, with the absence of figures, are rare. A large example painted with three quails, formerly in the collection of Mr and Mrs Anthony du Boulay, is included by Michael Butler, Julia B. Curtis and Stephen Little in *Shunzhi Porcelain 1644-1661*, Treasures form an Unknown Reign, no. 5, p. 95. The authors also illustrate a slender vase from The Walters Art Museum, Baltimore, Maryland, painted with a tiger, phoenix bird, dragon and *qilin*.

• An ovoid jar and cover, painted with a tiger and dragon, the cover with a *qilin*, was included by Marchant in their exhibition of *Chinese Blue and White - Wan Li to Kangxi*, 1980, no. 56, and a slender brushpot painted with a *qilin* in front of a similar marbled fence, in The Gugong, is included by Chen Run Min in *Qing Dynasty Shunzhi and Kangxi Period, Underglaze Blue Porcelain in The Gugong Museum Collection*, Beijing, no. 30, pp. 62/3.
Imperial blue and white saucer dish, *pan*, painted with Ying Ying, dancing in front of *taihu* rockwork, her arms raised beneath her robes and wearing a long scarf, the flat-top rock with a tripod censer, pear-shaped bottle and books, with a four-character mark *Ying Ying Chun Tu*, all within a single underglaze-blue line, the underside plain. 19.5cm diameter.

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

- Formerly in an Italian private collection.
- Included by Marchant in their catalogue of *Recent Acquisitions*, 2011, no. 14, pp. 30/1.
- A similar dish in The Gugong, Beijing, of the Kangxi period bearing a Ming Jiajing mark, is illustrated by Chen Run Min in *Qing Dynasty Shunzhi and Kangxi Period, Underglaze Blue Porcelain in The Gugong Museum Collection*, Beijing, no. 60, p. 122, and a similar pair, formerly in the collection of Edward T. Chow, are included by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume Two, nos. 741 and 742, pp. 114/5; a further dish painted with the lady Du Mei Liang is illustrated on the front cover and discussed by Ni Yibin in *Kan Tu Shuo Ci, Explaining the Stories on Chinese Porcelain*, pp. 2/8.
- A large saucer dish similarly painted with a standing figure of Chang Er, bearing a Kangxi six-character reign mark, was included by Marchant in their exhibition of *Seventeenth-Century Blue and White and Copper-red and their Predecessors*, 1997, no. 48, pp. 50/1.
- The bold writing and wet brush indicate an early date in the Kangxi period, circa 1670.
Imperial blue and white and underglaze copper-red deep bowl, *wan*, with upright sides, painted in the well of the interior with a carp leaping from crested waves beneath the sun, amongst three lotus flowerheads and a prunus flowerhead, encircled by a wide band of two carp, crab, prawn, shells, arrow heads and aquatic plants on a stylised wave ground, beneath a further blue-ground crested wave band with copper-red prunus flowerheads at the rim, the exterior with three further carp and a mandarin fish on a wave ground amongst lotus and prunus flowerheads. 19.8cm diameter.

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

- Formerly in the O'Byrne collection.
- Exhibited at The Oriental Ceramic Society exhibition of *The Animals in Chinese Art*, 1968, no. 507.
- Sold by Sotheby's London in their auction of *Fine Ch'ing and Transitional Porcelain*, 20th April 1971, no. 62.
- Formerly in the Sachot collection, France.
- A dish of this rare design in The Victoria and Albert Museum, W. G. Gulland bequest, C.355-1931, is illustrated by Rose Kerr in *Chinese Ceramics, Porcelain of the Qing Dynasty*, 1644-1911, no. 55, p. 79, where the author notes, “It is painted with the leaping carp, a pattern with wide appeal owing to the association of the Chinese homophones for ‘abundance’ and ‘fish’. The reproductive powers of the fish may also explain its popularity as a peasant motif, while the jumping element is indicative of academic success. This is due to the story about the fish which swam up the Yellow river every year, and which on their way must leap up the dragon gate falls. Those that succeed in passing above the rapids are transformed into dragons.” Another dish of this design was included by Marchant in their exhibition of *Seventeenth-Century Blue and White and Copper-Red and their Predecessors*, 1997, no. 47, p. 49.
- A bowl of this form bearing a similarly written Kangxi mark is illustrated in *Blue and White Porcelain with Underglazed Red (III)*, *The Complete Collection of Treasures of The Palace Museum*, Beijing, Volume 36, no. 68, p. 78, and is also illustrated by Chen Run Min in *Qing Dynasty Shunzhi and Kangxi Period, Underglaze Blue Porcelain in The Gugong Museum Collection*, Beijing, 2005, no. 125, p. 204.
26. Pair of Imperial *doucai* deep bowls with straight upright sides each thinly potted and decorated with five circular medallions of tree peony on green leafy branches, the blooms in iron-red, yellow, aubergine and pale green enamels, all between underglaze blue-lines, the interior with a further single-bloom medallion within a double ring. 14.3 cm diameter.

The bases with six-character marks of Kangxi within double rings in underglaze blue and of the period, 1662-1722.

- Formerly in an important New York private collection.
- An identical bowl in the Qing Court collection is illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of The Palace Museum*, Beijing, Volume 38, no. 203, p. 222.
- The inspiration for this design is taken from Chenghua imperial wares, several related designs are illustrated by the National Palace Museum, Taiwan, in their 2003 catalogue of the Special Exhibition of Ch‘eng-Hua Porcelain Ware, 1465-1487, no. 151, p. 157 & nos. 161/167, pp. 162-165.
27. Blue and white bottle vase with tall cylindrical neck and slightly flared rim, brightly painted with stylised lotus flowerheads on scrolling branches with leaves and foliage divided at the shoulder by a triangular diaper band repeated beneath the rim and above a petal band on the raised foot. 43cm high. Kangxi, 1662-1722.

- Formerly in an English collection.
- An identical pair is illustrated in colour by R. L. Hobson, C. B. in *Catalogue of The Leonard Gow Collection of Chinese Porcelain*, pl. X; a further example 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 Leverhume, no. 115, pl. 18; and a further example, in The Victoria and Albert Museum, is illustrated by W. B. Honey in *Guide to the Later Chinese Porcelain*, Periods of K'ang Hsi, Yung Cheng and Ch'ien Lung, pl. 33.
Blue and white, underglaze copper-red and celadon-ground vase of phoenix-tail form, *fengweizhun, yanyan*, painted with Shoulao seated on his deer holding a *lingzhi* sceptre, his attendant walking beside carrying a scroll tied on a rootwood staff, approaching another attendant holding a basket of *lingzhi* and prunus pointing at the distance, all beside a large pine tree amongst *wuti, lingzhi* and rockwork, with a crane in flight, another perched on a pine branch, amongst white *lingzhi* clouds beneath the sun, all on a rich and even celadon ground, the underside with a double ring in underglaze blue.

45cm high.  
Kangxi, 1662-1722.

- Formerly in an important American collection.
- Sold by Sotheby's Hong Kong in their auction of *Fine Chinese Ceramics and Works of Art*, 27th April 2003, no. 155.
- A rouleau vase of this subject matter and technique was included by Marchant in their *Recent Acquisitions* catalogue, 2003, no. 43, pp. 64/5.
- A bell-form baluster vase of similar subject with this technique is illustrated by Christina Chu and Lawrence C.S. Tam in *The Wonders of the Potters' Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art*, C79.207, no. 27, pp. 62/3.
- A pair of vases of this form decorated in the same technique, each with the eight horses of Muwang, was included by Marchant in their *Recent Acquisitions* catalogue, 2011, no. 13, pp. 28/9, and a pair of bottle vases of this technique decorated with deer, crane and pine was included by Marchant in their exhibition of *Imperial Chinese Porcelain, Ceramics and Works of Art*, 2013, no. 13, pp. 30/1.
Brushpot, *bitong*, covered in an even pale celadon glaze, incised on the exterior with scrolling branches of flowering peony on a dense leafy ground, between double lines, the rim and interior glazed white, the partially unglazed base with an indented glazed centre.

18.2cm diameter.

Kangxi, 1662-1722.

- From the collection of Miriam and Ira D. Wallach, USA.
- A similar brushpot is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection (III)*, no. 1803, p. 352; another is illustrated by Regina Krahl in *Anthony de Rothschild Collection of Chinese Ceramics*, pl. 143.
- A brushpot of this type incised with panels of fish and dragons is illustrated by Wang Qingzheng in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, no. 221, p. 335.
30. Blue and white thinly potted bowl with gently flared rim, painted on the exterior in a continuous scene with 30 magpies perched on a large tree entwined with vine branches, beside further magpies in flight, above bamboo and rockwork beneath clouds, the moon and constellations, further magpies perched on branches of pine issuing from rockwork, the well of the interior painted with a single magpie perched on a flowering prunus branch issuing from rockwork above bamboo and beneath clouds and a crescent moon, within a double ring.  

16.1 cm diameter.  
The base with six-character mark of Chenghua within a double ring in underglaze blue, Kangxi, 1662-1722.  
Wood stand.

- Formerly in the collection of Dr and Mrs Rudorff.  
- Formerly in an American private collection.  
- Included by Marchant in their exhibition of *Chinese Blue and White – Wan Li to K’ang Hsi*, 1980, no. 75.  
Imperial blue and white dragon-medallion bowl, *wan*, painted on the exterior with four roundels of dragons in pursuit of flaming pearls amongst stylised flames, above rockwork and crested waves, the well of the interior with a similar dragon medallion, within a double ring in underglaze blue, beneath a wide band of crested waves on a blue-wave ground with aquatic plants.

19.3cm diameter.

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

- Formerly in the collection of Mechlin Moore, USA.
- Formerly in the P. D. Burne collection, UK.
- A related *doucai* dragon medallion bowl bearing a Kangxi mark is illustrated by Wang Qingzeng in *Kangxi Porcelain Wares from The Shanghai Museum Collection*, no. 159, pp. 246/7.
32. *Famille verte* bottle vase with globular body and tall slender cylindrical neck and lipped rim, painted with four large *ruyi*-head panels enclosing open-winged butterflies amongst prunus, peony, lotus, pinks, chrysanthemum and aster and four smaller *ruyi*-head panels of chrysanthemum flowerheads, all on a seed-green ground, suspending panels of magpie and lotus, horse and rockwork, magpie, prunus and sage in a mountainous landscape, all on a geometric iron-red cross-hatch ground, between further hanging ornaments of double fish, cash and music stone, the shoulder with bands of *ruyi*-head, keyfret and lotus petals, the neck with branches of lotus in blue and iron-red, beneath further precious objects, pendant from a keyfret band at the rim.

41.8cm high.
Kangxi, 1662-1722.
Wood stand.

- Formerly in an English private collection.
- Two similar related bottle vases are illustrated by Gorer in their catalogue of *The Collection of Old Chinese Porcelains formed by Richard Bennett, Esq., Thornby Hall, Northampton*, no. 214 and 216; a further related example is illustrated by R. L. Hobson, C. B., in *Catalogue of the Leonard Gow Collection of Chinese Porcelain*, 1931, pl. XXVI.
Famille verte brushpot, bitong, painted with a seated scholar playing a qin at an open window, the wall with winter branches above crackled stonework, the fenced garden with two standing smiling ladies, each holding a fan, one pointing towards the musician, beneath clouds and the sun, all within a large rectangular panel with indented corners heightened in black enamel, the reverse with a single banana plant amongst pierced rockwork.

12.6cm high.
Kangxi, 1662-1722.

13. Formerly in the collection of the Major General Baron H. van Hemert Tot Dingshof, (1879-1972), no. 928. Baron H. van Hemert enlisted in the Dutch navy as a cadet at the age of twelve and was commissioned as a 2nd Lieutenant in the Marine Corps on 21st September 1900. After first serving in Bali, he became commander of The Netherlands Legation Guard in Peking from 1913-1923. He was a passionate collector of Chinese porcelain and was able to buy his best pieces during his stay in China. General Chang Hsun, the pro-monarchist warlord from the Anhui Province, was able to temporarily restore Pu-yi, the last Chinese Emperor, who again was forced to abdicate after only one week on 8th July 1917. In the aftermath of this brief restoration period, General Chang Hsun was granted asylum at The Netherlands Legation with the former Chinese Minister of Foreign Affairs Liang Tun-Yen. It was against this background, during a most difficult period in Chinese history, that Baron van Hemert was recognised for his diplomatic skills. In 1921 he married Kichy Urata who came from a distinguished Japanese family.


15. Another figural brushpot is illustrated in Shuncho Kogei No Bi, Special Exhibition, Osaka City Museum, 1994, no. 41, p. 19; another with a black outlined panel is illustrated by Wang Qingzheng in Kangxi Porcelain Wares from the Shanghai Museum Collection, no. 111, pp. 166/7, and a further example, with a scholar dreaming while leaning on a table, is illustrated by Christiaan J. A Jorg in Famille Verte, Chinese Porcelain in Green Enamels, Groninger Museum, 2011, no. 89, p. 88.
Famille verte bottle vase painted with yellow-ground arrow vases on ruyi-head pedestals between pendant brocade balls tied with ribbons, the neck with flowering branches of prunus, all on a clear pale green ground, divided by an iron-red lotus flowerhead band and beneath lotus leaves and scrolls at the rim.

28.5cm high.

Kangxi, 1662-1722.

- A similar famille verte bottle is illustrated by Walter Bondy in Kang-Hsi, no. 123.
35. *Famille verte* 'hundred bird' bowl, *wan*, thinly potted with flared rim, painted on the exterior in a continuous scene with phoenix birds, peacock and peahen, egret, kingfisher and numerous other birds in flight, one perched on a *wuji* trunk with rockwork and grasses, the interior with a white egret standing amongst rockwork beneath clouds and the sun, beneath a wide band at the rim with four river-landscape reserves on a diaper ground.

20cm diameter.

The base with a lozenge and ribbon mark within a double ring in underglaze blue, Kangxi, 1662-1722.

- Formerly in a European private collection.
- Previously sold by Marchant, circa 1965.
- Another bowl with birds in The Victoria and Albert Museum is illustrated by W. B. Honey in *Guide to the Later Chinese Porcelain, Periods of K'ang Hsi, Yung Cheng and Ch'ien Lung*, pl. 83, c.
36. *Famille verte* bottle vase with globular body and cylindrical straight neck, painted on the body with butterflies and insects amongst chrysanthemum, pinks, poppy and aster issuing from pierced rockwork, the shoulder with an iron-red flowerhead and seed-green band, the neck with prunus flowerheads, and further iron-red flowerheads on a seed-green ground at the rim.

21.3cm high.

The base with an Arabic mark, translated as the letter ‘M’.

Kangxi, 1662-1722.

- Formerly in an English private collection.
- This shape is inspired by a thirteenth century middle eastern metalwork vase. It has been suggested that the ‘G’ mark is in fact an Arabic character for the letter ‘M’ and may have been the initial of the person who ordered the vase.
Imperial bowl, wan, of thinly potted conical form, covered on the exterior with a bright even clair-de-lune, lavender glaze, the exterior and base glazed white. 12cm diameter.
The base with six-character mark of Yongzheng within a double ring in underglaze blue and of the period, 1723-1735.

- Formerly in the collection of Stephen Junkunc, III.
- Purchased at Parke-Bernet galleries, New York, 27th November 1941, no. 561.
- Included by Marchant in their exhibition of Imperial Porcelain of Kangxi, Yongzheng and Qianlong, 1996, no. 12, p. 26.
- Formerly in a European private collection.
- A similar pair is illustrated by Christina Chu in Chinese Porcelain, S. C. Ko Tianminlou, Part I, pl. 148; another pair, from the Sir Joseph E. Hotung family trust, was included by Marchant in their Recent Acquisitions catalogue, 2002, no. 17, pp. 32/3; another pair is illustrated in The Osaka City Museum Exhibition of Qing and Works of Art, 1994, no. 111; a further similar bowl, formerly in the collection of H. R. N. Norton, was included by Marchant in their exhibition of Imperial Chinese Porcelain, Ceramics & Works of Art, 2013, no. 26, pp. 56/7.
38. Pair of Imperial *wucai* dishes, *pan*, with slightly everted flat lipped rims, each painted with a full facing leaping five-clawed green dragon with white horns about to grasp an iron-red flaming pearl, all amongst further iron-red flames and *doucai* *ruyi*-head clouds, within a double ring, encircled by a border of five underglaze blue dragons in pursuit of flaming pearls beneath the gilt lipped rim, the underside with four phoenix birds in flight amongst *ruyi*-head clouds. 20cm diameter.

The bases with six-character marks of Yongzheng within double rings in underglaze blue and of the period, 1723-1735.

- Formerly in an English private collection.
- An identical pair, from the collection of Captain C. Oswald Liddell, previously sold by Bluett and Son in their exhibition of *The Liddell Collection*, 30th May 1929, no. 166, was included by Marchant in their exhibition of *Important Chinese Porcelain from Private Collections*, 2012, no. 29, pp. 70/1.
39. *Famille rose* and grisaille eggshell soup plate, painted in the centre with a mountainous river-landscape scene with a tall pagoda in the distance and a gated village in the foreground with a figure and his attendant between two horses, another figure crossing a bridge with a fisherman sitting in his boat beside his raised fishing rod, all amongst delicately painted rockwork, trees and houses, beneath a wide gilt floral leafy continuous branch in the *cavetto*, the flat everted rim with three peony sprays in leaf-shape reserves, besides white and pink chrysanthemum on a pink diaper ground and a gilt diaper band at the rim.

21cm diameter.

Yongzheng, 1723-1735.

- From the collection of Alfred Beit (1903-1994).

Sir Alfred Lane Beit, 2nd Baronet, was a British Conservative Party politician, art collector and philanthropist and honorary Irish citizen. His uncle was Alfred Beit, a South African mining millionaire, after whom he was named when he was born in London on 19 January 1903. His father Otto Beit (1865-1930) was awarded the KCMG in 1920 and was created a baronet in February 1924. His mother was Lilian, daughter of Thomas Lane Carter of New Orleans, USA. On Sir Otto’s death in 1930, Alfred inherited a large fortune as well as numerous works of art, including works by Goya, Vermeer, Rubens and Gainsborough. Having lived at 49 Belgrave Square, he bought a mansion on Kensington Palace Gardens where these paintings were put on display. By the 1930’s the Beit family had philanthropically supported the Imperial College of Science and Technology, the Rhodes Trust and had established the Beit Memorial Fellowship for Medical Research, besides making many smaller donations to other groups. Beit was made an honorary Irish citizen in 1993, in recognition of his philanthropy, including a 1987 donation of seventeen masterpieces to the National Gallery of Ireland. The paintings donated had an estimated value of between IR£50 million and IR£100 million. The gallery described the donation as “among the greatest single gift to any Gallery in the world in that generation”. The Beit Wing of the National Gallery on Merrion Square is named in honour of the Beits, who also served on the Board of Directors of the gallery.

- A related enamelled Yongzheng ruby-back eggshell dish from the Martin Hurst collection is illustrated by Dr. George C. Williamson in *The Book of Famille Rose*, pl. XXX, no. 3 and another larger landscape dish is illustrated on pl. XLVIII, no. 1.
Massive famille rose, fencai, baluster vase and cover, painted in a continuous scene with the lives of fishing families, with boats of ladies and children watching fishermen using nets from both land and a fishing boat, beside further boats with a lady breastfeeding and an elderly gentleman fanning a stove, looking on at five fishermen on a rocky promontory, eating, drinking and playing 'rock paper scissors', above further fishermen wading in water and reaching into large baskets; four further boats contain ladies and children cooking, resting and rowing, while a couple drink under a canopy; further vignette scenes of children playing with insects, elderly gentlemen supervising children at play, a lady holding an open fish basket and three fishermen carrying rope, basket and fishing rod, all above a band of lotus flowerheads on leafy scrolling branches and lotus flowers, leaves, peony, prunus and chrysanthemum, on a pink flowerhead cash band at the shoulder repeated on the cover rim, the neck with chrysanthemum and peony sprays, all beneath a gilt-topped finial, the base unglazed. 81cm total height. Yongzheng, 1723-1735.

European wood stand

Formerly in the collection of Lady Jane Lane. The family estate in Staffordshire was sold in 1927 and Jane Lane's parents moved to Mawnan Smith, outside Falmouth, Cornwall, where she was born.

A dish of similar subject in The Metropolitan Museum of Art is illustrated by Yu Chunming in Zhong Guo Ming Pian, Ming Qing Wai Xiao Ci Tan Yuan Yu Shon Cang, in 'The Chinese name card, Ming and Qing Export Ware, Researched and Collected', 2011, Beijing, pl. 293, p. 195; and a related dish is illustrated by David S. Howard in The Choice of the Private Trader, 1994, no.41, pp. 64/5; a further dish is illustrated by William Motley in Cohen & Cohen's catalogue Tiptoe Through The Tulipières, pl. 24, pp. 36/7.
41. *Famille rose* eggshell ruby-backed saucer dish painted with *Lui Hai* standing on the back of his three-legged toad holding a long string of cash beside his attendant carrying a tied bundle of scrolls, the underside covered in a deep ruby enamel. 20.4cm diameter.
Yongzheng, 1723-1735.

- From the collection of an important Rotterdam family, The Netherlands.
- Purchased from Sotheby’s Amsterdam, 30th October 1980, no. 317.
- A dish, probably from the same set painted with *Li Tai gui* riding a *chilong* beside an attendant carrying a tied bundle of scrolls, from the bequest of Philips-Van der Willigen, 1942, is illustrated by C. A. J. Jörg in *Oriental Porcelain, A Choice from the Boymans-van Beuningen Museum Collection*, 1995, no. 26, p. 63/4; another, with a lady immortal riding a deer beside a standing attendant, from the collection of B. Curie, Farnborough, Hants, is illustrated by William Llewellyn Litton and Laurence Binyon in *Catalogue of The International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-6, no. 2208, pl. 204, p. 188.
42. Massive famille rose, fencai, octagonal facetted baluster vase and cover, painted with eight recessed panels, one painted with a lady reclining on a barrel stool leaning on a wall in a covered terrace dreaming of meeting a gentleman but being thwarted by a dancing performer holding cymbals, other panels with a gentleman presenting a gift to a seated lady beside a landscape screen, an evening meeting of a lady and gentleman between pierced rockwork beneath a crescent moon and constellations with an attendant holding a fan beside a fenced arbour, and a scene of a lady sleeping in a chair holding a fly whisk while a gentleman approaches, all between four floral panels of peony, chrysanthemum, prunus and rockwork, all on an iron-red scroll ground, with peony and bamboo, the neck with further recessed reserves alternating with pairs of geese and deer, the cover with eight further panels, two with a gentleman and two with ladies between flowerheads on a similar ground, the biscuit finial in the form of a Buddhist lion.

89cm total height.

Yongzheng/ early Qianlong, circa 1735.

- Formerly in a European private collection, Lucerne, Switzerland.
- A similar pair from the collection of A. E. Cumberbatch is illustrated by Dr. George C. Williamson in *The Book of Famille Rose*, pl. IV.
Imperial blue and white ewer and cover with pear-shaped body painted in the Ming style with two octofoil panels enclosing fruiting peach and fruiting loquat berries respectively, on a ground of chrysanthemum, camellia, pomegranate and peony branches, beneath a wide band of lotus flowerheads on a continuous scrolling foliate branch, beneath a further band of stiff leaves at the neck, the lower section with a band of lappets above stylised scrolls on the foot, the strap handle with four lingzhi branches above three raised bosses, the spout with scrolls and leaves above lingzhi and ruyi-heads with blue-ground strut adjoining the body, the cover with three chrysanthemum flowerheads on a continuous scrolling leafy branch, beneath moulded lappets and ring finial.

29.5cm total height.
The base with six-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

- Formerly in a French private collection.
- A similar example, from the Grandidier collection, no. 2687, in the Musée Guimet, Paris, is illustrated by Daisy Lion-Goldschmidt in Oriental Ceramics, The World’s Great Collections, Vol. 7, no. 178; another, in the National Place Museum, Taiwan, is included in The Illustrated Catalogue of Ch’ing Dynasty Porcelain, pl. 7; another is illustrated by Regina Krahl and John Ayers in Chinese Ceramics in the Topkapi Sarayi Museum, Istanbul, Vol. III, no. 2565, p. 1106, and in colour p. 920; a further example is illustrated by Marchant in their Recent Acquisitions catalogue, 2009, no. 38, pp. 68/9; two further covered examples, one donated by Dr. K. S. Lo, is included in Ceramics from the Collection of The Hong Kong Museum of Art, 1984, no. 64, pp. 108/9, and an example in the British Museum is illustrated by John Ayers and Masahiko Sato in Seki Toji Zenshu, Ceramic Art of the World, Volume 15, Qing Dynasty, no. 161, p. 152.
- This piece is inspired by the early Ming Yongle original, 1403-1424; an example from the Qing Court Collection is illustrated in Blue and White Porcelain with Underglazed Red (III), The Complete Collection of Treasures of the Palace Museum, Beijing, vol. 36, no. 41, p. 43.
44. Imperial blue and white stem cup, *gao zu bei*, with flared rim, the exterior painted with eight *lanca* characters, each above a stylised lotus flowerhead and separated by foliage, the sloping underside with a band of lappets, the splayed foot with tassels pendant from *ruyi*-heads, beneath a raised rib with stylised branches of flowers and leaves, the well of the interior with a circular stylised flowerhead medallion within double lines repeated beneath the rim. 9.8cm high.

The inside of the foot with six-character seamark of Qianlong in underglaze blue and of the period, 1736-1795.

Fitted box.

- Sold by Sotheby's Hong Kong in their auction of *Fine Chinese Ceramics and Works of Art*, 20th May 1981, no. 746, pp. 96/7.
- An identical stem cup was included by Marchant in their exhibition of *Qing Mark and Period Blue and White*, 1984, no. 29; another in The Gardiner Museum of Ceramic Art, Toronto, Canada, is illustrated by Patricia F. Ferguson in *Cobalt Treasures, The Bell Collection of Chinese Blue and White Porcelain*, no. 30, p. 34; a further slightly smaller example is illustrated in *Catalogue of the National Palace Museum, Taiwan, Blue and White Wares of the Ch'ing Dynasty*, Book II, pl. 30.
45. Imperial blue and white moonflask, bian hu, with two upright ruyi-head terminal handles, flared rim and everted foot, decorated on each side with a raised peach-shaped medallion enclosing a fruiting peach branch with five ripe fruit amongst leaves between bats in flight encircled by a continuous scrolling branch of stylised flowering lotus, the flat sides with scrolling branches of fruiting lingzhi, all within double lines, the neck painted with bands of lotus, ruyi, and lingzhi fungus, all above a foliate continuous band on the foot.

24.2cm high.

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

- Formerly in a French private collection formed in Burgundy before 1890 and then by descent.
- An identical moonflask is illustrated by Toratarō Yoneyama in Qing Dynasty Porcelain from the Seikado Bunko Art Museum, no. 49, p. 58; another, is illustrated by Yutaka Mino and James Robinson in Beauty and Tranquillity: The Eli Lilly Collection of Chinese Art, Indianapolis, 1983, pl. 116.
- A Jiaqing example in The Qing Court Collection is illustrated in Blue and White Porcelain with Underglazed Red (III), The Complete Collection of Treasures of the Palace Museum, Beijing, Volume 36, no. 148, p. 162.
46. Imperial-yellow bowl, *wan*, thinly potted with upright sides on a straight foot rim, incised on the exterior with two five-claw dragons in pursuit of flaming pearls amongst flames above crested waves and rocks, all between incised double lines. 12.5cm diameter.
The underside with six-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

- Formerly in an American private collection.
- Purchased in Hong Kong, circa 1975, by repute.
- A similar pair of bowls is illustrated by Peter Y. K. Lam, Richard W. C. Kan and Yao Hok Wa in *Shimmering Colours, Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, no. 135, p. 211.
47. Imperial ge-type octagonal lobed brushwasher with lipped rim on three short feet, covered in an even grey-crackled glaze extending over the interior and base, the feet dressed in brown.

21.3cm diameter.

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

Fitted double Japanese wood box.

• Formerly in the Endoh collection, Tokyo, Japan (by repute).
• A similar example was sold by Sotheby’s New York in their auction of Important Chinese Ceramics from the J.M. Hu Family Collection, 4th June 1985, no. 65; and was later illustrated by Rosemary E. Scott in the exhibition of Important Chinese Ceramics from the Robert Chang Collection, Christie’s London, 2nd-14th June 1993, no. 62, pp. 136/7, and sold again by Christie’s Hong Kong in their auction of Kangxi, Yongzheng, Qianlong, Imperial Wares from the Robert Chang Collection, 2nd November 1999, no. 517.
• A guan-type example is illustrated by Regina Krahl in Chinese Ceramics from the Meiýintang Collection, Volume II, no. 1801, pp. 350/1.
• A ru-type example from the collection of Nelson Elliot Bunker was included by Marchant in their exhibition of Imperial Porcelain of Kangxi, Yongzheng and Qianlong, 1996, no. 32, pp. 50/1.
• The brown dressed feet are in veneration of the Song dynasty prototype.
Imperial copper-red glazed stem cup, *gao zu bei*, on tall slightly everted foot with gently flared rim covered overall in a rich deep crushed-strawberry glaze thinning and pooling at the top of the foot and on the interior rim, the lip and the interior of the foot with white glaze.

15.2cm diameter.

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

- From the collection of Mr Y. C. Chen. Yu Chieh Chen was born in Yangzhou in 1922 and at the age of 15 became an apprentice to a well established antique dealer, Zhu Heding. Another of Master Zhu’s pupils was Qiu Yanzhi, better known as Edward T. Chow. Although their apprenticeships never overlapped they became close friends later in Hong Kong, where Y. C. Chen settled in the early 1950s and became great friends with the famous collectors of the day, J. M. Hu, T. Y. Chao and S. K. Ko. Mr Chen set up a gallery on Hankow Road, which finally closed in the late 1980s. Mr Chen was well known and highly respected. He took great care in viewing items before making a purchase to ensure the pieces he dealt in and collected personally were in perfect condition.

- A similar stem cup was sold by Sotheby’s Hong Kong in their auction of *Fine Chinese Ceramics & Works of Art*, 8th April 2007, no. 730.

- A Yongzheng example with a white interior is illustrated by Peter Y. K. Lam, Richard W. C. Kan and Yao Hok Wa in *Shimmering Colours, Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, no. 42, p. 104.

- A Yongle prototype with an *anhua* dragon in the well of the interior is illustrated by Laurence C. S. Tam in *Monochrome Ceramics of Ming and Ch’ing Dynasties*, 1976, no. 1, and a Xuande mark and period prototype is illustrated by Chin Hsiao-yi in *Catalogue of The Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taiwan, no. 96, pp. 246/7.
49. Imperial white jue on three splayed fluted feet with single handle and upright finials covered overall in a even white glaze continuing on the interior.
12cm high.
The underside with a four-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

- Formerly in a European private collection.
- A jue of identical form covered in a pale celadon glaze heightened in gilt in the Musée Guimet, Paris is illustrated by Michel Beurdeley and Guy Raindre in *Qing Porcelain, Famille Verte and Famille Rose*, p. 124, pl. 170; another similar white example with a moulded band is illustrated by Peter Y. K. Lam, Richard W. C. Kan and Yao Hok Wa in *Shimmering Colours, Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, no. 26, p. 84; another, covered in an aubergine glaze, is illustrated is by John Ayers in *Chinese Ceramics in The Baur Collection, Volume 2*, no. 322 (A473), p. 218.
- This form is modelled after archaic bronzes.
Large standing figure of an official wearing long iron-red robes with different flowerhead medallions in gilt including lotus, chrysanthemum, prunus, hibiscus, peony and others, with white-enamel collar and shoes, heightened in black enamel, the face delicately modelled, the official hat with relief iron-red and gilt ruyi-head, modelled at the back with scrolls, long plaits and detailed hairwork, the base unglazed.

43.5cm high.

Qianlong, 1736-1795.

- Formerly in a European private collection.
- A related figure, with a nodding head, from the collection of Mr Basil and the Hon. Mrs Ionides, Buxted Park, Sussex, is illustrated by Margaret Jordain and R. Soame Jenyns in *Chinese Export Art in The Eighteenth Century*, no. 72, p. 110.
51. Pair of *famille rose* mandarin-palette hexagonal baluster vases and covers, each painted on the facets with three pairs of matching winter scenes with standing bearded gentlemen in a yellow coat with fur collar and cuffs holding a bird, beside two boys and a gentleman wearing a fur coat in a mountainous river landscape fenced terrace scene with buildings in the distance, supporting masts and flags, the other panel with a lady and gentleman standing beside a table drinking tea, a further panel with a seated gentleman holding a bird, a standing lady also holding a bird beside her attendant with a lady and child in a window, in a river landscape scene, all within an underglaze blue stylised *chilong* dragon frame on an iron-red and gilt diaper ground; the neck with iron-red and sepia panels of birds and landscapes on a similar ground, the covers with gilt Buddhist lion finials. 44.5cm total height.

Qianlong, 1736-1795.

- From the collection of Professor Sir Albert Richardson, P. R. A.
  Sir Albert Edward Richardson K. C. V. O., F. R. I. B. A, F. S. A., was a leading English architect, teacher and writer about architecture during the first half of the 20th century. He was Professor of Architecture at University College London, a President of the Royal Academy, editor of *Architects' Journal* and founder of the Georgian Group. He was awarded the Royal Gold Medal for Architecture in 1947 and elected President of the Royal Academy in 1954; he was knighted in 1956.
- A similar pair is illustrated by Michel Beurdeley and Guy Raindre in *Qing Porcelain, Famille Verte and Famille Rose*, p. 124, pl. 169; another related hexagonal pair, on an iron-red ground, was included by Marchant in their *Recent Acquisitions* catalogue, 2001, no. 20, p. 19.
Large famille rose enamelled punch bowl painted in a continuous scene with a gentleman seated on rockwork holding a pipe with another bearded gentleman standing beside a saddled horse, in a river landscape with ladies playing weiqi on a rockwork table with their attendants in front of two deer and children playing, a further scene with a lady seated on a marble stool playing a three-stringed guitar, san xian, beside a gentleman playing clappers, a drum in his other hand and a lady standing at the back playing a flute, being watched in a covered terrace by a standing lady holding a fan, an attendant holding a vase and two boys playing, with a pheasant perched on rockwork and another looking up, all amongst wuti, bamboo and peony, buildings in the distance, above a gilt floral band on the foot, painted in the well of the interior with a spray of peony, chrysanthemum and orchid, beneath gilt branches of grape and vine on the inner rim.

39cm diameter, 16cm high.

Qianlong, 1736-1795.

From the collection of Alfred Beit (1903-1994). Sir Alfred Lane Beit, 2nd Baronet was a British Conservative Party politician, art collector and philanthropist and honorary Irish citizen. His uncle was Alfred Beit, a South African mining millionaire, after whom he was named when he was born in London on 19 January 1903. His father Otto Beit (1865-1930) was awarded the KCMG in 1920 and was created a baronet in February 1924. His mother was Lilian, daughter of Thomas Lane Carter of New Orleans, US. On Sir Otto’s death in 1930, Alfred inherited a large fortune as well as numerous works of art, including works by Goya, Vermeer, Rubens and Gainsborough.

Having lived at 49 Belgrave Square, he bought a mansion on Kensington Palace Gardens where these paintings were put on display. Beyond personal wealth, by 1930 the Beit family had philanthropically supported primarily the Imperial College of Science and Technology, the Rhodes Trust and had established the Beit Memorial Fellowship for Medical Research, besides many smaller donations to other groups. Beit was made an honorary Irish citizen in 1993, in recognition of his philanthropy, including a 1987 donation of seventeen masterpieces to the National Gallery of Ireland. The paintings donated had an estimated value of between IR£50 million and IR£100 million. The gallery described the donation as “among the greatest single gift to any Gallery in the world in that generation”. The Beit Wing of the National Gallery on Merrion Square is named in honour of the Beits, who also served on the Board of Directors of the gallery.
53. *Rouge-de-fer*, grisaille and yellow-enamelled large goose tureen with detailed feather work in different tones of iron-red, speckled on the lower body and neck and moulded on the folded back wings and upright tail, the long beak, legs and feet in yellow enamel, the eyes and claws heightened in black, the interior white, the base unglazed. 35cm high, 35.5cm long, 23cm deep.

Qianlong, 1736-1795.

• Formerly in a European private collection.

• A similar goose tureen, from the collection of Mr and Mrs Rafi Y. Mottahedeh, is illustrated by David Howard and John Ayers in *China for the West*, Volume Two, no. 615, pp. 590/1, dated circa 1760-1780, where the authors note “Sizeable geese modelled at the Meissen factory by J. J. Kandler about the middle of the century show similar naturalistic modelling of the feathers and a general inspiration of this source is unmistakable. A more probable source for the invention of the tureens, however, is the Höchst Faience factory, patronised by the Elector of Mainz: various tureens were modelled here, possibly by G. S. Hess; but surviving examples are rare. In 1749 the factories’ Director Adam von Löwenfinck, left and joined the Strasbourg factory, where goose, turkey and woodcock tureens among others, were certainly modelled in Faience in 1750-1754, and in all probability under his guidance. These acquired wide renown, and they remain perhaps the most likely originals for the Chinese models. Chinese production of the tureens probably continued over two decades or more.”

• Another related example in The British Museum, given by Miss E. V. S. Carter, 1931, is illustrated by Douglas Barratt, Laurence Smith, Jessica Rawson and Roderick Whitfield in *The World’s Great Collections, Oriental Ceramics, Vol. 5*, no. 47, col. pl. no. 47; and a further example in The Victoria and Albert Museum, collection nos. 72 & A-1884, is illustrated by Rose Kerr and Louisa E. Mengoni in *Chinese Export Ceramics*, no. 110, p. 79.
54. Pair of iron-red seated open-mouthed hounds with pronounced spines, ribs and upright curled tails, with white glaze on the inside of the legs, paws and chests, turquoise-enamelled tied collars, tassels and bells heightened in gilt and black enamel eyes.
25.8cm high
Qianlong, 1736-1795.

• Formerly in a European private collection.
• It is unusual to find an exact pair.
55. Imperial green-enamelled dragon jar of ovoid form, decorated with two five-clawed dragons in pursuit of flaming pearls amongst *ruyi*-head clouds and flames beneath a wide band of the *ba xian* on the shoulder and above a band of lappets at the foot.

20.3cm high.

The base with six-character sealmark of Jiaqing in underglaze blue and of the period, 1796-1820.

Wood cover.

- From the Poniatowski family collection and by direct descent since the 19th century.
- Another Jiaqing jar and cover is illustrated by Marchant in their exhibition of *Nineteenth Century Mark and Period Porcelain*, 1991, no. 8, p. 19; another was sold by Sotheby Parke Bernet (Hong Kong) Ltd. in their auction of *The Edward T. Chow Collection, Part Three, Ming and Qing Porcelain and Works of Art*, 19th May 1981, no. 538
- A Qianlong example from the Hele family collection, Norway, was included by Marchant in their *Recent Acquisition* catalogue, 2011, no. 36, pp. 74/5; another, is illustrated by Ho Kan Chuen, Anita Wong Ying Fong and Tang Hoi Chiu in *Chinese Porcelain, The S. C. Ko Tianminlou Collection*, pl. 114.
Imperial green-enamelled dragon jar of ovoid form decorated with two five-clawed dragons in pursuit of flaming pearls amongst *ruyi*-head clouds and flames beneath a wide band of the *ba xian* on the shoulder and above a band of lappets at the foot.
20.6cm high.
The base with six-character sealmark of Daoguang in underglaze blue and of the period, 1821-1850.
Wood cover.

- A similar example is illustrated by Peter Lam, Mayching Kao and Philip Mak in *Imperial Porcelain of Late Qing, From the Kwan Collection*, no. 58, p. 76.
- A *doucai* Daoguang pair of this design was included by Marchant in their exhibition of *Nineteenth Century Mark and Period Porcelain*, 1991, no. 35, p. 39.
57. **Imperial pair of ruby-ground *graviata* bowls each painted with a different hanging lantern in four roundels of antiques and precious objects including moonflask, censers, *ruyi*-sceptre, music stone, tray of finger citron and other objects, on a bright ruby feather-carved ground with stylised lotus flowerheads, leaves and branches, the interior with four lanterns encircling a central medallion of an octagonal stylised flowerhead, stems of wheat and butterflies. 14.8cm diameter.

The bases with six-character sealmarks of Daoguang in underglaze blue and of the period, 1821-1850.

- Formerly in an English private collection.
- Purchased from Marchant, 4th September 1969.
- An identical pair is illustrated by Toratarō Yoneyama in *Qing Dynasty Porcelain from the Seikado Bunko Art Museum*, Japan, 2006, no. 74, p. 82; another is illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures of The Palace Museum, Beijing, 1999, no. 216; another, from the collection of S. Y. Kwan, is illustrated by Louise Alison Cort and Jan Stuart in *Joined Colours, Decoration and Meaning in Chinese Porcelain*, Ceramics from collectors in the Min Chiu Society, Hong Kong, 1993, no. 58, p. 131; another, in The Metropolitan Museum of Art, is illustrated by Suzanne G. Velenstein in *A Handbook of Chinese Ceramics*, 1975, pl. 173. A further example was included by Marchant in their exhibition of *Qing Mark and Period Monochromes and Enamelled Wares*, 1981, no. 58.
imperial fencai ruby-ground medallion bowl of shallow form with gently flared rim, painted on the exterior with four roundels of agricultural pursuits, geng zhi tu, including planting and ploughing a field, fishing, carrying produce and farming, with gilt borders on a bright ruby ground, stylised flowerheads, leaves and branches, the interior with a central flowerhead medallion encircled by peaches, flowerheads and interlocked ruyi, the rim with a band of iron-red flowerheads on a continuous leafy branch.

12cm diameter.

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

• From the collection of Wing Commander Whitaker.
• Sold by Bluett & Son, 20th August 1959.
• The inspiration for this shape of bowl is the famous Kangxi shallow imperial bowls with four-character blue and pink enamel marks. Four bowls of this type in The National Place Museum, Taiwan, are illustrated by Michel Beurdeley and Guy Raindre in Qing Porcelain, Famille Verte and Famille Rose, 1987, p. 132, pl. 189.
### LIST OF DYNASTIES

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Rulers</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shang</td>
<td></td>
<td>1766-1122 BC</td>
</tr>
<tr>
<td>Zhou</td>
<td></td>
<td>1122-256 BC</td>
</tr>
<tr>
<td>Warring States</td>
<td></td>
<td>480-221 BC</td>
</tr>
<tr>
<td>Qin</td>
<td></td>
<td>221-206 BC</td>
</tr>
<tr>
<td>Han</td>
<td></td>
<td>206 BC-AD 220</td>
</tr>
<tr>
<td>Six Dynasties</td>
<td></td>
<td>222-589</td>
</tr>
<tr>
<td>Sui</td>
<td></td>
<td>589-618</td>
</tr>
<tr>
<td>Tang</td>
<td></td>
<td>618-906</td>
</tr>
<tr>
<td>Five Dynasties</td>
<td></td>
<td>907-960</td>
</tr>
<tr>
<td>Song</td>
<td></td>
<td>960-1279</td>
</tr>
<tr>
<td>Jin</td>
<td></td>
<td>1115-1234</td>
</tr>
<tr>
<td>Yuan</td>
<td></td>
<td>1280-1368</td>
</tr>
</tbody>
</table>

### MING DYNASTY

<table>
<thead>
<tr>
<th>Emperor</th>
<th>Rulers</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hongwu</td>
<td></td>
<td>1368-1398</td>
</tr>
<tr>
<td>Jianwen</td>
<td></td>
<td>1399-1402</td>
</tr>
<tr>
<td>Yongle</td>
<td></td>
<td>1403-1424</td>
</tr>
<tr>
<td>Xuande</td>
<td></td>
<td>1426-1435</td>
</tr>
<tr>
<td>Chenghua</td>
<td></td>
<td>1465-1487</td>
</tr>
<tr>
<td>Hongzhi</td>
<td></td>
<td>1488-1505</td>
</tr>
<tr>
<td>Zhengde</td>
<td></td>
<td>1506-1521</td>
</tr>
<tr>
<td>Jiajing</td>
<td></td>
<td>1522-1566</td>
</tr>
<tr>
<td>Longqing</td>
<td></td>
<td>1567-1572</td>
</tr>
<tr>
<td>Wanli</td>
<td></td>
<td>1573-1619</td>
</tr>
<tr>
<td>Tianqi</td>
<td></td>
<td>1621-1627</td>
</tr>
<tr>
<td>Chongzhen</td>
<td></td>
<td>1628-1644</td>
</tr>
</tbody>
</table>

### QING DYNASTY

<table>
<thead>
<tr>
<th>Emperor</th>
<th>Rulers</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shunzhi</td>
<td></td>
<td>1644-1661</td>
</tr>
<tr>
<td>Kangxi</td>
<td></td>
<td>1662-1722</td>
</tr>
<tr>
<td>Yongzheng</td>
<td></td>
<td>1723-1735</td>
</tr>
<tr>
<td>Qianlong</td>
<td></td>
<td>1736-1795</td>
</tr>
<tr>
<td>Jiaqing</td>
<td></td>
<td>1796-1820</td>
</tr>
<tr>
<td>Daoguang</td>
<td></td>
<td>1821-1850</td>
</tr>
<tr>
<td>Xianfeng</td>
<td></td>
<td>1851-1861</td>
</tr>
<tr>
<td>Tongzhi</td>
<td></td>
<td>1862-1874</td>
</tr>
<tr>
<td>Guangxu</td>
<td></td>
<td>1875-1908</td>
</tr>
<tr>
<td>Xuantong</td>
<td></td>
<td>1909-1911</td>
</tr>
</tbody>
</table>
## BIBLIOGRAPHY

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Place, Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Ayers and</td>
<td>Ceramic Art of the World, Volume 15, Ch'ing Dynasty</td>
<td>Tokyo, 1983.</td>
</tr>
<tr>
<td>Masahiko Sato</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laurence Smith,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jessica Rawson, and Roderick Whitfield</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bluett and Son</td>
<td>The Liddell Collection</td>
<td>London, 30th May 1929.</td>
</tr>
<tr>
<td>Stephen Little</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sir Michael Butler</td>
<td>Chinese Porcelain from the Butler Collections, Late Ming</td>
<td>Luxembourg, 2008.</td>
</tr>
<tr>
<td>Chin Hsiao-yi</td>
<td>Catalogue of The Special Exhibition of Selected Hsüan-te Imperial Porcelains of The Ming Dynasty</td>
<td>National Palace Museum, Taiwan, 1998.</td>
</tr>
<tr>
<td>Christie's Hong Kong</td>
<td>Kangxi, Yongzheng, Qianlong, Imperial Wares from the Robert Chang Collection</td>
<td>2nd November 1999.</td>
</tr>
<tr>
<td>Christie's Tokyo</td>
<td>Hotel Okura, Tokyo, Volume II, 15th February 1981</td>
<td></td>
</tr>
<tr>
<td>Yu Chunming</td>
<td>Zhong Guo Ming Pian, Ming Qing Wai Xiao Ci Tan Yuan Yu Shon Cang, 'The Chinese name card, Ming and Qing Export Ware, Researched and Collected'</td>
<td>Beijing, 2011.</td>
</tr>
<tr>
<td>Christina Chu and Lawrence C. S. Tam</td>
<td>The Wonders of the Potters' Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art</td>
<td>The Urban Council, Hong Kong, 1984.</td>
</tr>
</tbody>
</table>

121
<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Location/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ho Kan Chuen</td>
<td><em>Chinese Porcelain, The S. C. Ko Tianminlou Collection, Hong Kong.</em></td>
<td></td>
</tr>
<tr>
<td>Anita Wong Ying Fong and Tang Hoi Chiu</td>
<td><em>Hong Kong Museum of Art, 1987.</em></td>
<td></td>
</tr>
<tr>
<td>Michael Cohen and William Motley</td>
<td><em>Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures, Volume I,</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The James E. Sowell Collection, Hong Kong, 2008.</em></td>
<td></td>
</tr>
<tr>
<td>Mary Ann Dailey and Massachusetts</td>
<td><em>The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics, Springfield,</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Merlin C. Dailey 1965.</em></td>
<td></td>
</tr>
<tr>
<td>Patricia F. Ferguson</td>
<td><em>Cobalt Treasures, The Bell Collection of Chinese Blue and White Porcelain,</em></td>
<td></td>
</tr>
<tr>
<td>Ryoichi Fujioka and Hasuji Hasebe</td>
<td><em>Sekki Toji Zenshu, Ceramic Art of The World, Volume 14, Ming Dynasty, Hong Kong, 1976.</em></td>
<td></td>
</tr>
<tr>
<td>R. L. Hobson, C. B.</td>
<td><em>Chinese Porcelain and Wedgewood Pottery with Other Works of Ceramic Art,</em> A record of the collection in the Lady Lever Art Gallery, Port Sunlight,</td>
<td></td>
</tr>
<tr>
<td>David Howard and John Ayers</td>
<td><em>China for the West, Volume Two, London, 1978.</em></td>
<td></td>
</tr>
<tr>
<td>Masahiko Kawahara</td>
<td><em>Ko-sometsuke, Monochrome Section, Kyoto, 1977.</em></td>
<td></td>
</tr>
<tr>
<td>Rose Kerr</td>
<td><em>Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911,</em></td>
<td></td>
</tr>
<tr>
<td>Author/Editor</td>
<td>Title</td>
<td>Publisher/Location</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Peter Lam, Marching Kao, and Philip Mak</td>
<td><em>Imperial Porcelain of Late Qing, From the Kwan Collection</em>, Art Gallery, The Chinese University of Hong Kong, 1983.</td>
<td></td>
</tr>
<tr>
<td>Marchant</td>
<td><em>Qing Mark and Period Blue and White</em>, 1984.</td>
<td></td>
</tr>
<tr>
<td>Marchant</td>
<td><em>Imperial Porcelain of Kangxi, Yongzheng and Qianlong</em>, 1996.</td>
<td></td>
</tr>
<tr>
<td>Marchant</td>
<td><em>Recent Acquisitions</em>, 2011.</td>
<td></td>
</tr>
<tr>
<td>Marchant</td>
<td><em>Imperial Chinese Porcelain, Ceramics and Works of Art</em>, 2013.</td>
<td></td>
</tr>
<tr>
<td>Margaret Medley</td>
<td><em>An Exhibition of Tang Sancai Pottery, selected from the Collection of Alan and Simone Hartman</em>, London and Tennessee, 1989.</td>
<td></td>
</tr>
</tbody>
</table>
Yutaka Mino, James Robinson


National Palace Museum, Taiwan

*Blue and White Wares of the Ch'ing Dynasty*, Book II, Cafu Press.

Nezu Institute of Fine Arts


Gong Nongmin


Orientations


Oriental Ceramic Society


Oriental Ceramics Society


Osaka City Museum


Osaka City Museum

*Ming and Qing Art*, 1980.

Osaka City Museum

*Shuncho Kogei No Bi*, Special Exhibition, 1994.

Palace Museum, Beijing

*Porcelain of the Song Dynasty (I), The Complete Collection of Treasures of the Palace Museum*, Beijing, Volume 31, Hong Kong, 1996.

Palace Museum, Beijing


Palace Museum, Beijing


Palace Museum, Beijing


Palace Museum, Beijing


Palace Museum, Beijing

*Selection of Ding Ware, The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012.

Wang Qingzheng


William Jay Rathbun and Jay Gates


Khalil Rizk and Conor Mahony


Rosemary E. Scott


Sotheby's Amsterdam

30th October 1980.


Sotheby’s Hong Kong  *Fine Chinese Ceramics and Works of Art*, 20th May 1981.


Laurence C. S. Tam  *Monochrome Ceramics of Ming and Ch’ing Dynasties*, Hong Kong Museum of Art, 1976.

Hsien-ch’i Tseng and Robert Paul Dart  *The Hoyt Collection, Volume 1*, Boston, 1964.


Yoneyama Toratarō  *Qing Dynasty Porcelain from the Seikado Bunko Art Museum*, Japan, 2006.

Urban Council and Hong Kong Museum of Art  *Ceramics from the Collection of The Hong Kong Museum of Art*, Hong Kong, 1984.


Liu Xiang  *Shan Hai Jing ‘Classic of the Seas and Mountains’,*

Ni Yibin  *Kan Tu Shuo Ci, Explaining the Stories on Chinese Porcelain*, Zhong Hua Shu Ju, Beijing, 2008.


PREVIOUS CATALOGUES

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

Arita Porcelain Park, Saga, Japan
Ashmolean Museum, Oxford
Asian Civilisations Museum, Singapore
The British Museum, London
Bristol Museum and Art Gallery
Chang Foundation, Taiwan
China National Tea Museum, Zhejiang, China
Cincinnati Art Museum
Collections Baur, Geneva
Conservateur du Musée Ariana, Geneva
Dallas Museum of Fine Arts
Denver Art Museum
Groninger Museum, Groningen
Helena Thompson Museum, Workington
Hong Kong Museum of Art
Fung Ping Shan Museum, Hong Kong University
Idemitsu Museum of Arts, Tokyo
Jacksonville Art Museum
Los Angeles County Museum of Art
Metropolitan Museum of Art, New York
M.C.C. Museum, London
Minneapolis Institute of Arts, Minnesota
Musée National de la Céramique, Sévres
Museu do Caramulo, Portugal
Museum für Ostasiatische Kunst, Cologne
Museum of East Asian Art, Bath
Museum of Far Eastern Antiquities, Stockholm
Museum of Fine Arts, Boston
National Museum, Tokyo
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
Tsai Family Art Foundation
Victoria and Albert Museum, London
Virginia Museum of Fine Art
Worcester Art Museum, Massachusetts