



# J.A.N. FINE ART



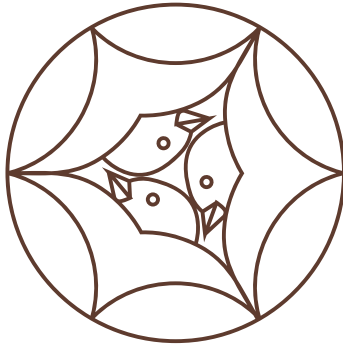
EST. 1976

## RECENT ACQUISITIONS 2020



Specialising in oriental ceramics and works of art





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SPECIALISING IN ORIENTAL PORCELAIN, PAINTING AND WORKS OF ART



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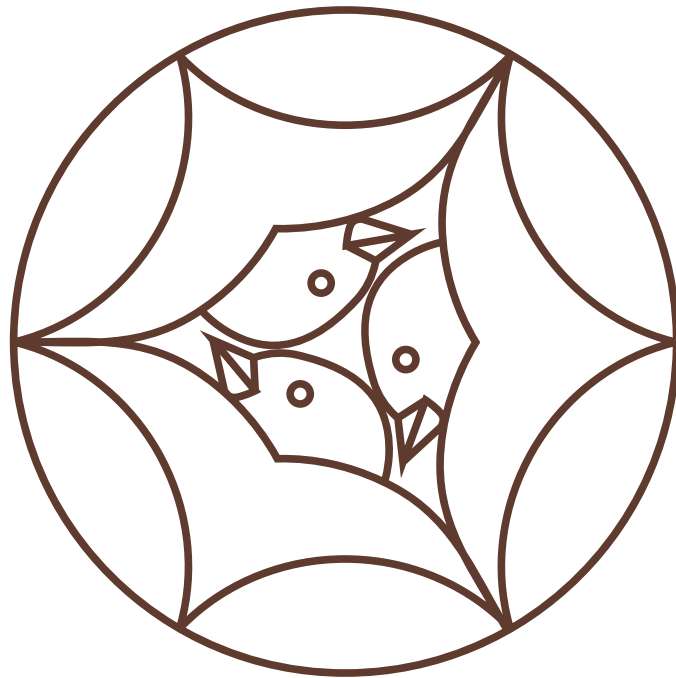
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Creative design: Adam Shimizu

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## RECENT ACQUISITIONS





## 1. **A Pair Of Painted ‘Ding’ Tripod Censers And Covers**

Han Dynasty (206 B.C. – 220 A.D.)

Earthenware, mineral pigments

China

H: 17cm D: 23cm

The pair of ‘Ding’ censers are raised on three slender legs with a single horizontal painted red line along the bottom section of the foot. It supports a circular vessel with painted motifs along the middle band next to a pair of angular bail handles that rise from the vessel. The large and shallow lid shares similar painted decorations as the vessels central band. The interior is left untouched exposing the dark grey clay body of the vessel, synonymous with Han Dynasty light fired earthenware.

During the Warring States Period (475-221 B.C.), it was common practice for luxury items such as jades, bronze, textiles and gold ornaments to be buried in tombs along with the deceased to serve their needs in the afterlife. In the Han Dynasty, these luxury items were replaced with pottery models known as ‘mingqi’. This particular pair of censers with the swirling painted designs are believed to represent the celestial mists through which the deceased would travel to join the immortals.

- A similar lidded vessel but with no legs or handles is in the British Museum, museum number 1979,0725.1
- Another example is illustrated in Uragami Sokyu-do 10th Anniversary Exhibition, 1989.





## 2. **Eastern Han Dynasty Figure Of A Mastiff**

Eastern Han Dynasty (25 A.D – 220 A.D)

Earthenware

China

H: 14cm

The sitting dog gazes up to its owner with its head slightly tilted as if waiting for a command, an expression we are all familiar with even in the present world. The elegant modelling of this Mastiff is a great example of the meticulous study by the potter of the anatomy of such animals. These types of sculptures were to be included in the tomb along with other objects of animals all mirrored from the owners' property to be taken to serve in the afterlife.

- A similar piece was exhibited in the Three Gorges Museum in Chongqing, China in February 2018.









### 3. **A Finely Carved Rare Xiangzhou Ware Green Glazed Lotus Dish**

Northern Qi Dynasty (550 – 577)

Earthenware

Xiangzhou Kilns, Anyang Province, China.

D: 23cm

The shallow dish is finely carved with a central flowering lotus and with stamped circular lotus seeds in the middle, covered with an olive-green glaze pooling at the recesses, stopping mid-way on the reverse to expose its clay body.

- A similar 'Xiangzhou' dish exhibiting the lotus pattern was sold in Christies, HK on the 31st May 2017.

Provenance:

- Old Japanese Collection.
- Lyan Arts Collection, Tokyo.







#### 4. **Extremely Rare Textile Brocade Fragment**

5th-6th century

Textiles, Silk.

China.

L: 59cm W: 17cm

A polychrome silk fragment depicting repeated versions of a seated Buddha on a blossoming lotus interspersed with arabesques and flaming motifs. Each Buddha wears a different coloured robe with variant trimmings, seated in different mudras. All on a dark background.

Chinese Jin-Silk, is a fine fabric made of many bright coloured silk, used to create textiles with complex patterns that are rich in colour. The textile itself is soft to the touch but firmly woven.

- For a further discussion on the ancient Chinese silk industry, the Museum of Ethnic Costumes, Beijing, China.
- A textile depicting repeated versions of a seated Buddha in ink is in the British Museum, London, Museum number: 1919,0101,0.2541919,0101,0.254.

Provenance:

- J.A.N Fine Art, London 1985.
- Old Japanese Collection.





## 5. **A Fierce ‘Zhenmushou’ Or Tomb Guardian**

Northern Wei Dynasty (386 – 534)

Earthenware

Henan Province, China

H: 29cm W: 16cm

The tomb guardian with its bulging eyes and gaping mouth with fangs and a spiked back sits on its back legs alert and ready to pounce on any intruders. Once part of a pair, this figure would have been placed by the entrance facing outwards to ward off any unwanted spirits.

- A similar example of a zhenmushou is in the Metropolitan Museum of Art in New York. Accession Number: 1979.438





**6. A Green Glazed Miniature Mandarin Duck**

Tang Dynasty (618 – 907)

Earthenware, Lead based glaze

China

H: 6cm W: 5cm

A miniature figure of a standing mandarin duck covered with a thick and glossy lead based green and white glaze, which stops just above the base to expose the chalky clay body.

- A similar green glazed miniature figure of a different species of bird and with a lesser quality glaze is in the Freer Gallery of Art and Arthur M. Sackler Gallery Collection, accession number: RLS1997.48.112





## 7. **A Green Glazed Miniature Figure Of A Foreigner**

Tang Dynasty (618 – 907)

Earthenware, Lead based glaze

China

H: 10cm W: 8cm (9.5cm with stand)

A miniature figure of a standing foreigner hunched over in a begging posture, wearing a robe, covered with a thick and glossy lead based dark green and white glaze, which stops just below his knees to expose the chalky clay body.





## 8. **A Fine Sancai-Glazed Washer**

Tang Dynasty (618 – 907)

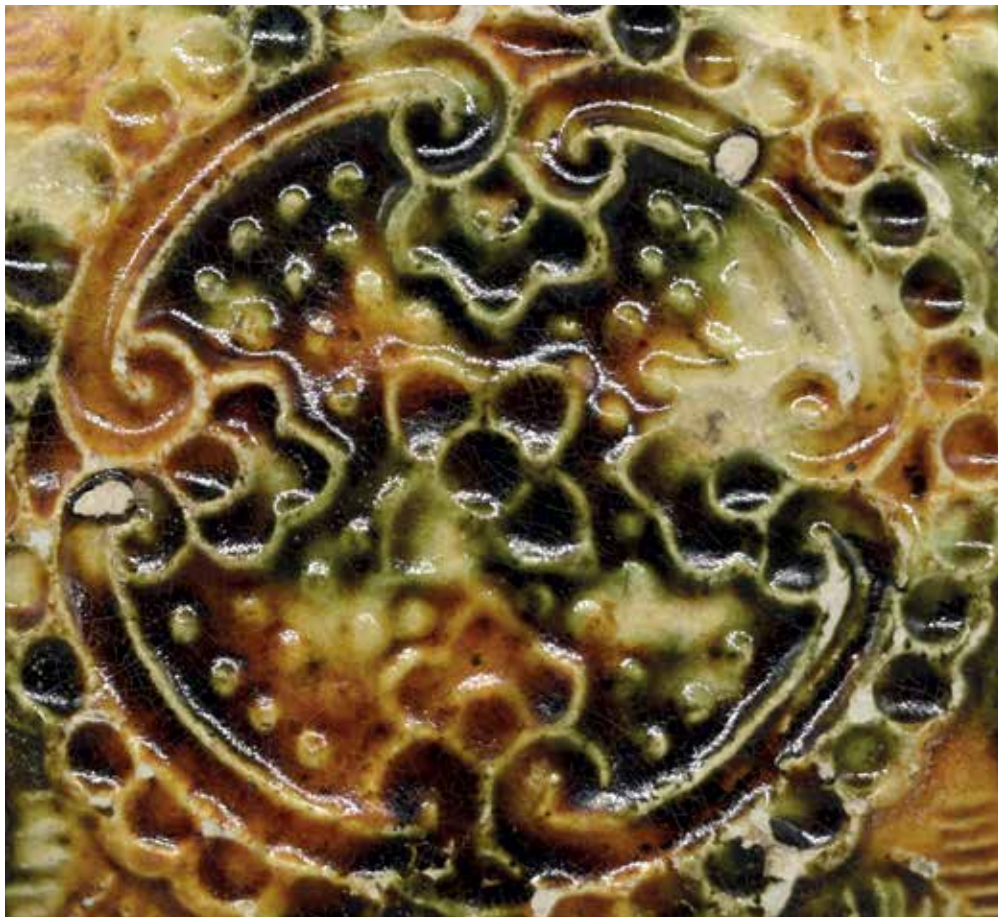
Earthenware, Lead based glaze

China

D: 10cm H: 4cm

The washer with rounded sides and a flat base is decorated with the typical sancai colours of amber, straw and green on both the interior and exterior, the centre with three sesame-shaped spur marks. The exterior displays an exquisite crisply moulded design of quatrefoils, rings, dots and leaf designs, imitating contemporaneous metalwork.

- A comparable washer was sold in the Christies H.K sale room in 2015
- Another similar example is in the Metropolitan Museum, N.Y; accession number: 50.221.12, but with a less crisp moulded decoration.
- An example with a similar moulded design is in the Victoria and Albert Museum, U.K, museum number: C.72-1925.









## 9. **A Sculpture Of A Noble Fat Lady**

Tang Dynasty (618 – 907)

Earthenware

China

H: 35cm

A pottery figure of a Noble Fat Lady in a long robe with original traces of floral design and blush. The ancient Chinese believed in the afterlife. The wealthy were buried in large tombs, along with their servants, pets and other objects, including land and property deeds, thought to be needed in the afterlife.

This is a tomb figure of a plump aristocrat and occupier of the tomb made in the Tang Dynasty (618 A.D. – 906 A.D.). These earthenware objects allow us to gain insight in the customs and trends of the day. For example, female sculptures excavated from tombs in the Mid-Tang Dynasty are all depicted with a voluptuous face, rounded and plump. From this we can understand what it meant to be 'beautiful' in ancient china. This figure showcases the ideal of female beauty in 8th-10th century China.

- A similar figure is displayed in the Victoria and Albert Museum, London. Museum number: CIRC.36-1934.

Provenance:

- Old Japanese Collection





## 10. Extremely Rare Tang Dynasty Rectangular Textile Brocade Fragment

Tang Dynasty: 8th century

Textiles, Silk.

China.

L: 46cm W: 16cm

A polychrome rectangular silk fragment of three pearl roundels each framing confronted stylised ibex under a geometric shaped star, standing on a palm shaped floating platform. The roundels separated by symmetrically linked palmettes. All on a green background.

A true example to illustrate the impressive achievements made by the ancient Chinese silk weaving industry, showcasing the fusion of traditional Chinese designs and Western designs, which entered China through the silk road.

- Similar textile fragments are in the Horyuji temple, Nara and are illustrated in 'The silk road and the shoso-in' by Ryoichi Hayashi, 1975.
- For further discussion on the roundel form, see Michael Meister, 'The Pearl Roundel in Chinese Textile Design,' *Ars Orientalis* volume VIII (1970), pp. 255-267 and illustrations Fig. 1 and Fig. 2.

Provenance:

- Private Japanese Collection.







## 11. A Rare Central Asian Triangular Silk fragment

8th century

Silk

Central Asia

71cm x 44cm x 44cm

A polychrome silk triangular panel of three roundels with flower borders containing a standing lion with raised forelegs, each with circular designs on their body, a yellow mane, tail whipped around their hind legs, their human-like heads turned to face the viewer, all on a gold ground, with large flowering plants between the large roundels on a green ground.

The flower bordered roundels that surrounds each of the stylised mythical lions on this silk fragment is a motif commonly found on Sasanian and Sogdian textiles, where it is associated with cosmology and royal power. These textiles were traded by central Asian merchants along the silk road from as early as the 7th century.

- A Similar silk samite fragment but of a lioness is in the Abegg-Stiftung Foundation, Riggisberg, Bern, Switzerland.

Provenance:

- Private U.K. Collection







## 12. **An Impressive Central Asian Silk Lampas Panel**

8th-9th century

Silk

Central Asia

L: 57.5cm W: 35.5 cm

Woven in red, green, blue and gold silk with half of a large roundel with a wide double layered flower border containing two confronting red ibexes, both with geometric motif designs, green elongated antlers and ears, wide blue eyes, a long slender tree known as the 'tree of life' rises between the two deer with meandering green vines that mirror the movement of the antlers, all on a gold ground, with what seems to be a large flowering plant between the roundel on a vibrant red ground.

The design of animals in roundels on textiles was created and popularised in the Sasanian Empire of Persia (224 – 651 CE). The concept migrated along the silk road through Central Asia and eventually to China, evolving overtime as it went through each domain. Due to the lack of records it is difficult to ascertain where exactly these textiles were woven. However, given the high cost of thread and the skilled workmanship required in weaving, it is possible that these textiles were woven in court workshops. The most remarkable element of this lampas panel, and an aspect that sets it apart from most textiles from this period, is its sheer size.

- A similar silk fragment of confronting ibexes is illustrated in catalogue no. 10, pg. 22-23, and is also in the Hecksher collection and in the Abegg-Stiftung Collection in Switzerland.

Provenance:

- Private U.K. Collection







### 13. **A Rare Central Asian Silk Fragment**

8th century

Silk

Central Asia

L: 47cm W: 37cm

A rectangular silk fragment woven in red, blue, gold and green silk of two roundels with a shell-like border on a blue ground, each roundel containing confronting ceremonial ducks, with protruding curled wings, holding a ribbon with linked pearls in their beak that wraps around their neck, standing on floating palmettes all on red ground, with another design of confronting birds also standing on palmettes fill the interstices on a red ground.

The ducks are adorned with imperial motifs such as pearl collars and beaded ribbons. Birds holding ribbons in their beak have been found in cave 158 of Dunhuang and also in large quantities in Dulan and are commonly referred to as 'birds in five colours'.

- A similar example with paired bird in the interstices was excavated in the Dunhuang caves.
- A similar example was excavated from Reshui, Dulan, Qinghai
- A closer example of this design is Child's coat with ducks in pearl medallions, which was made for a Tibetan prince was exhibited in the Cleveland Museum of Art, museum number: 1996.2.1

Provenance:

- Private U.K Collection





## 14. A Rare And Impressive Central Asian Silk Fragment

8th century

Silk

Central Asia

L: 58.5cm W: 40cm

A rectangular silk fragment woven in red, blue, gold and green silk of repeated patterns of green and blue pepper-shaped roundels, each roundel framing confronting ceremonial ducks, with protruding curled wings, a blue cross on a yellow ground holding a ribbon with linked pearls in their beak that wraps around their neck, standing on floating palmettes all on gold silk ground. Four-petalled flowers fill the interstices.

Another example of the 'birds in five colours' design. The beaded ribbons that protrude from behind the duck's necks relate to those discovered from the Qyzil monastery in Turkestan, currently exhibited in The Hermitage, St Petersburg. The confronting ducks illustrated above are adorned with imperial motifs and could well be a depiction of a deity.

- Similar examples were excavated from the Dunhuang caves.
- For a further discussion on similar textiles please refer to Feng Zhao, *Treasures in Silk*, Hong Kong, 1999

Provenance:

- Private U.K. collection.





## 15. **A Fine And Extremely Rare Karamono Cha-ire Or Tea Caddy, Known As ‘Marustubo’ Type.**

Southern Song Dynasty (1127 – 1279)

High Fired Stoneware, iron glaze.

Hongtang Kilns, Fujian Province, China.

H: 6cm D: 7cm

This small and delicate tea caddy covered in an iron brown glaze, which stops near the bottom to expose the clay body was used to store powerful powdered green tea and used by a Japanese tea master to make tea in the Japanese tea ceremony. Karamono tea caddies made in China during the Southern Song Dynasty and the Yuan Dynasty were exported to Japan amongst other tea ceremony utensils and are highly admired even to this very day. High quality silk ‘shifuku’ bags were made for the tea caddy to be also admired during the tea ceremony, the tea master would typically choose the ‘shifuku’ bag depending on the season.

The earliest references of tea recorded in Japan are during the 9th century or Tang Dynasty China when two Buddhist monks, Kukai and Saicho, brought back tea to their homeland, subsequently quickly becoming a drink for the religious and royal classes. Tea consumption became popularized among the masses during the 12th-13th centuries after the publication of Eisai’s ‘Kissa Yojoki’, which was a catalyst in the development of the Japanese tea culture.

- A similar Karamono Cha-ire Marustubo type is displayed in the Miho Museum, Kyoto.

Provenance:

- Certified by Tea Master 8th generation “Souchu” of the Kobori Enshu School as Karamono Marustubo.
- Collection Number 398 of Takekoshi Rengetsu (1819 – 1884), Nagoya, Enshu school.
- Named by last tea master ‘Soukei’ as ‘Isuzu-gawa’.
- Authenticated as Karamono by Yoshiaki Yabe, former curator of the Tokyo National Museum.
- Private Japanese Collection.









## 16. An Interesting Ding-Type Figure Of A Shi-Shi Dog

Northern Song/Jin Dynasty 12th-13th Century

High-Fired stoneware

Hebei Province, Northern China.

H: 8cm

Seated Shi-shi dog was originally once part of a pair, often one is a male holding a ball and the other is a female with a cub, they normally placed at an entrance of a temple. These stylized lions were believed to protect the building from harmful spirits. The male figure here is shown with its paw on an embroidered ball, representing supremacy over the world.

Provenance:

- Old English Collection





## 17.

### **A Miniature Qingbai Jarlet And Cover**

Song Dynasty (960 – 1127).

High-Fired Stoneware

Qingbai Kilns, Jiangxi Province, China.

H: 8.5cm

Provenance:

- The Linyushanren Collection
- Christies New York 2019

## 18.

### **A Miniature Oil Spot Jar.**

Song Dynasty (960 – 1127).

High-Fired Stoneware.

China.

H: 5cm.

Provenance:

- The Linyushanren Collection.
- Christies New York 2019.

## 19.

### **A Miniature Ding-Type White Glazed Vase.**

Song Dynasty (960 – 1127).

High-Fired Stoneware.

Hebei Province, North China.

H: 5.5cm.

Provenance:

- The Linyushanren Collection.
- Christies New York 2019.

## 20.

### **A Miniature Jizhou Ware Tortoiseshell Glazed Ewer**

Song Dynasty (960 – 1127).

High-Fired Stoneware.

Jizhou Kilns, Shanxi Province, China.

H: 6cm

Provenance:

- The Linyushanren Collection.
- Christies New York 2019.





## 21. A Russet-Splashed Black Glazed Twin-Handled 'Mizusashi' Jar.

Northern Song Dynasty (960 – 1127).

High Fired Stoneware.

Cicun Kilns, Shangdong Province, North China

H: 16.5cm D: 14.5cm

The 'mizusahi' jar is well potted with an ovoid body and an elongated neck flanked by loop handles below the everted rim. The exterior is covered with a lustrous black glaze freely splashed in russet colour glaze. The glaze stops above the foot to expose the smooth clay body. The interior is covered in a thin dark brown glaze. This mizusashi would have contained fresh cold water and normally used to top up the Chagama (Iron utensil).

The bold and liberally splashed russet design against the blackish-brown background is an example of 'zhegu ban', or 'partridge-feather mottles'. The term appears in text in the mid-tenth century to describe northern dark wares displaying this mottled design.

- A similar example is in the Meiyintang collection, published in *Chinese Ceramics from the Meiyintang Collection*, Regina Krahl, London, 1994, vol. I, pl. 463.

Provenance:

- Kochukyo, Tokyo
- The Linyushanren Collection.
- Christies New York 2019.







## 22. **A Longquan Celadon ‘Lotus Petal’ Ice-Crackle Bowl.**

Southern Song Dynasty (1127 – 1279).

High-Fired Stoneware.

Longquan kilns, Zhejiang Province, South China.

H: 6.5cm D: 14.7cm

The bowl is potted with deep, rounded sides, carved on the exterior with overlapping petals rising from the foot, and is covered all over with a thick glaze of pale sea-green tone, pooling to a beautiful blue-green hue. The bowl was fired at slightly lower temperatures than normal (below 1,200C) in a successful attempt to achieve a jade like glaze colour. The finest Longquan wares were produced in the Southern Song Period, the clarity of glaze and finely carved petals distinguish them from the less refined Longquan lotus bowls produced in the Yuan dynasty.

- A similar bowl, in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 134;
- Another one from the Sir Percival David collection, British Museum, London, included in the *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art, Section 7*, London, 1997, pl. A211;

Provenance

- Old North American Private Collection.





### 23. A Longquan Celadon 'Boys' Bowl

Late Northern Song Dynasty/Early Southern Song Dynasty (960 – 1279)

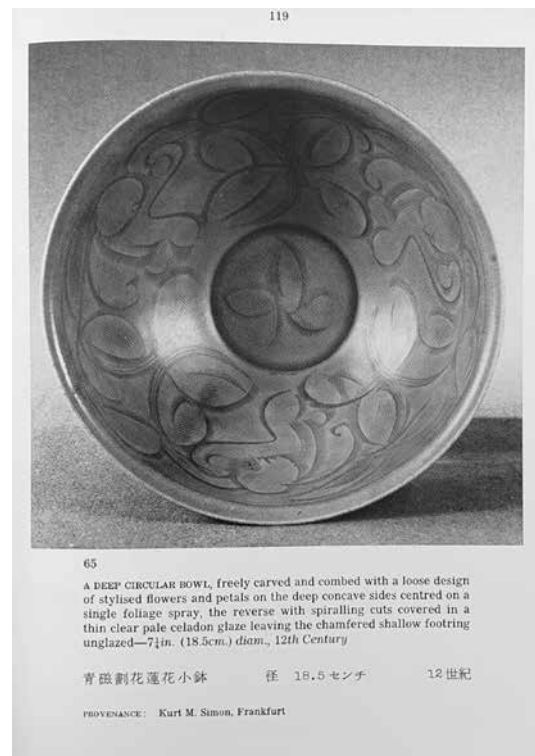
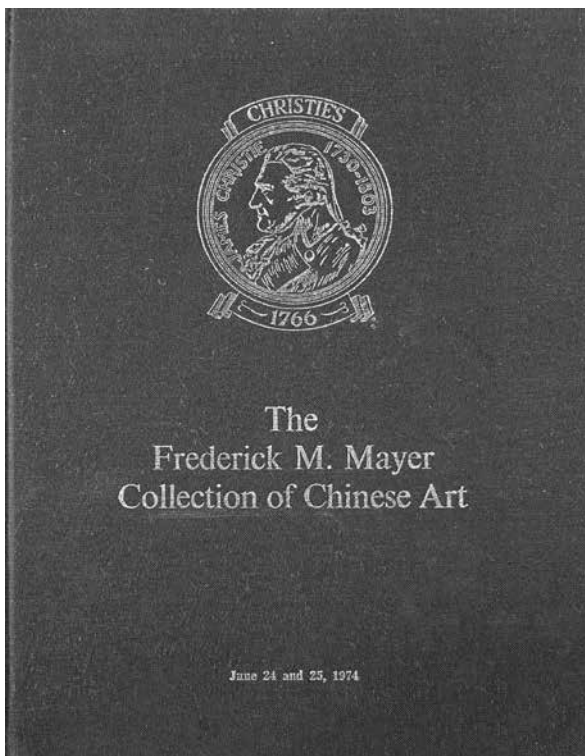
High Fired Stoneware.

Longquan Kilns, China.

D: 19cm H: 8.5cm.

With deep rounded sides rising from a short circular foot-rim to a slightly everted rim, carved freely with designs of stylised flowers and three dancing boys in the interior, the exterior display designs of vertical lines, covered all over in a olive-green celadon glaze. The base left unglaze.

- A similar example is illustrated in *The Frederick M. Mayer Collection of Chinese Art*, Christies, June 24th-25th 1974, pg. 119, no. 65.
- Another example with the carved boys design is in '宋元の美術' (Art of Song and Yuan), Osaka City Museum, 1979, 1-47, pg. 18.









**24. A Fine Yaozhou Foliate Bowl.**

Northern Song Dynasty (960 – 1127).

High-Fired Stoneware.

Yaozhou kilns, Shaanxi Province, North China

D: 13cm

Sturdily potted with rounded sides rising from a short and flat footrim, covered in a lustrous jade green glaze stopping just above the footrim to expose the burnt body. The lip with a metal lining attached to it.

Located in Shaanxi province, the Yaozhou kilns began production of a wide range of wares during the 7th century. The kilns were ideally placed to use water transportation to the Northern Song capital at Kaifeng, where it was recorded that Yaozhou wares were offered as tribute to the court.

- A Yaozhou celadon foliate bowl is in The Museum of Oriental Ceramics, Osaka, illustrated in *Masterpieces of Yaozhou Ware*, Osaka, 1997, p. 25, no. 26.

Provenance:

- Old Japanese Collection





## 25. **Two Very Rare Blue Glass Double-Stringed Hairpins Or ‘Chai’ And A Glass Ruyi-Sceptre.**

Song Dynasty (960 – 1127).

Glass

China

L: 10cm L:15cm L:12cm

Chinese glass from before the Qing dynasty is extremely rare, and the present two hairpins from the Song dynasty are no exception. Chinese potters were familiar with working with glass-like glazes from as early as the Bronze Age, and in the later Bronze Age artisans were able to replicate the foreign glass ‘eye beads’ brought from Western Asia and the Middle East. This influx of goods from Central and Western Asia stimulated the demand for glass objects, in turn popularizing the material by the Southern and Northern Dynasties (420 – 589).

These two ‘Chai’s’ were used to fasten and tie hair for wealthy women during the Song dynasty. It is frequently mentioned in poems and articles for being a symbol of love in Chinese culture. It is believed that when a couple had to separate, women would often split her Chai into two parts, giving one part to her beloved as a keepsake, until they were reunited. The Ruyi-sceptre symbolises power and wealth. Both of these glass hairpins and the ruyi-sceptre express the sense of beauty and elegance synonymous with the era of the Song dynasty.

- Similar glass hairpins from the Song Dynasty were exhibited in the International Antiques Fair, H.K., 2019; Titled ‘*Graces of Glassware-Treasures from the PT Collection.*’





## 26. **Extremely Rare Rectangular Textile Brocade Fragment**

12th-14th century

Textiles, Silk.

North China.

L: 109cm W: 20cm

A polychrome rectangular silk fragment of several roundels each framing confronted stylised parrots between a geometric shaped motif. The roundels made up of thick floral scrolling and are separated by symmetrically linked palmettes. All on a green background.

Textiles patterns of floral scrolls and birds became popular in the Northern Song Dynasty and Liao Dynasty and is closely related to the rise in the bird-flower painting genre. Originally from Central Asia, the roundel form was adapted over the centuries to cater for the needs of the domestic market.

- For similar example of textiles from this period, refer to 'Treasures in Silk' by Feng Zhao, 1999.

Provenance:

- Private Japanese Collection.





## 27. A Fine Jiexiu Ware White Glazed Dish

Jin Dynasty (1115 – 1234)

High-fired Stoneware

Jiexiu Kilns, Shanxi Province, North China

D: 13.2cm H: 3cm

Finely potted rising from a circular footrim and with sharp angular sides, taken from a metal-ware prototype introduced in the Tang Dynasty from Central Asian. The interior with five tiny spur marks, covered all over in a pure white glaze, stopping just above the foot to expose the pure white clay body. This is an exquisite example of the capabilities of the artisans at the Jiexiu kilns. With its pure white clay, fine potting and pure white glaze, it can be argued that this quality of high fired stoneware is the same quality as, if not surpasses Ding ware, made in the neighbouring province, Hebei. Very few Jiexiu ware examples of this quality exists.

- A similar Jiexiu dish of fine quality is on display in the Shanghai Museum, Shanghai, China.

Provenance:

- Old Japanese Collection









## 28. Three Extremely Rare 'Kin-ran-de' Yuan Dynasty Rectangular Textile Brocade Fragment

Yuan Dynasty: 13th-14th century

Textiles, Silk, gold thread.

Possibly Hongzhou, North China.

Largest: L: 30cm W:17 cm

Medium: L: 26cm W: 15cm

Small: L: 25cm W: 16cm

The symmetrical circular motif, woven with gold thread against a brick red background is isolated in staggered horizontal rows, generously spaced one from another.

Possibly manufactured in Hongzhou where Chinese craftsmen from Bianjing, (former Jin dynasty capital) and Central Asian craftsmen worked together.

Following the hunting customs of the Khitans, the Jin dynasty royal families and officials who attended the spring hunt would wear uniforms embroidered with gold thread. Gold brocade of this period was a luxury textile and very few examples have been found in archaeological sites. The Mongols adopted the production of this high quality silk, keeping much of the methods the same, with a few complex technical changes.

- For further discussion on North China textiles of this period see 'When silk was Gold, Central Asian and Chinese Textiles, The metropolitan museum of art, NY.

Provenance:

- Private Japanese Collection.







## 29. **A Large Sea-Green Jun Ware Purple Splashed Bowl.**

Yuan Dynasty (1279 – 1368).

High-fired Stoneware

Jun ware kilns, Henan Province, North China

D: 19cm H:7.8cm

Thickly potted with gentle rounded sides, covered in a glossy sea-green glaze liberally splashed with a deep purple glaze on the interior, the foot is left unglazed exposing the clay body.

Jun ware, which is distinguishable from the thick lustrous glaze of varied blue colouration, was made in Junzhou, today's Yuzhou, Henan province from the Song dynasty to Ming Dynasty. In comparison to the other 4 'official wares' (Guan, Ge, Ding and Ru), Jun ware are thickly potted and occasionally decorated with freely splashes of purple.

- A closely related example is in the Cleveland Museum of Art, Cleveland, United States of America. Accession number: 1957.39.

Provenance:

- The Montague Meyer Family Collection
- Christies London, 14th April 1980, Lot 260
- Anthony Du Boulay Collection





### 30. **A Fine And Rare Qingbai Ewer**

Yuan Dynasty (1279 – 1368).

High-fired Stoneware.

Qingbai Kilns, Jingdezhen, Jiangxi Province, China.

H: 15cm D:12cm

Finely potted rising from a high rectangular footrim supporting an aubergine shaped body flanked with a curved spout and a handle, topped with a seated shi-shi dog lid, covered all over in a lustrous light blue glaze, the footrim is unglazed exposing the burnt reddish brown coloured body. The ewer is decorated on each side with moulded designs depicting a flying phoenix and a blossoming lotus flower, both within a diamond foliate panel.

- A Qingbai ewer with a moulded design was sold in Sothebys, New York, 2018.

Provenance:

- Carl Kempe Collection Number 555
- Ulricehamn East Asian Museum Collection Number 761.
- Published in 'Kinesiska Keramiska Mästerverk', 'Chinese Ceramic Treasure' by Ulricehamn Museum, Sweden, 2002, pg. 231.







### 31. **A Rare Jun Ware Purple Crackle-Glazed Dish**

Yuan Dynasty (1279 – 1368).

High fired Stoneware.

Jun ware kilns, Henan Province, North China.

D: 19cm

Thickly potted with shallow rounded sides supported on a circular footrim raising to an angular everted rim, covered in a thick and lustrous lavender-blue glaze suffused with fine purple crazing. The glaze stops just above the foot to reveal the burnt brick-orange clay body.

- A similar example is in the Art Gallery of New South Wales, accession number: 189.1988.

Provenance:

- Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 – 1986).
- Acquired from The China Curios Co., Shanghai, 7 December 1941







### 32. **An Elegant Seated Blanc-De-Chine Figure Of ‘Guanyin’.**

Late Ming Dynasty 17th century.

Porcelain.

Dehua kilns Fujian Province, China.

H:12.5cm W: 8.5cm

The Goddess of Mercy is shown with a serene expression and half closed eyes, seated on a low rock with the right hand resting on the raised right knee, while the left hand is by her side underneath her long and graceful flowing robe, which falls open at the chest. The hair is held in a high chignon fixed with a crown and covered at the top with a cowl. Covered all over in a warm ivory glaze tone.

Blanc-de-Chine, meaning ‘white from China’ is the term given to porcelain made from the Dehua kilns, Fujian province, China. With its pure glaze and its refined clay it seemed an appropriate medium to manufacture Buddhist figures.

- A closely related Blanc-de-Chine figure of Guanyin was sold in Christies, NY 2018. And another example, was sold in the same rooms in 2017.
- Another example is in the V&A Museum, Museum number:
- C.548-1910.

Provenance:

- Royal Ontario Museum, 1969.
- George Crofts Collection, NA. 1818.
- Private Canadian Collection.





### 33. A Rectangular Textile Brocade Fragment

Ming Dynasty, 16th-17th century.

Textile, silk, gold thread.

China

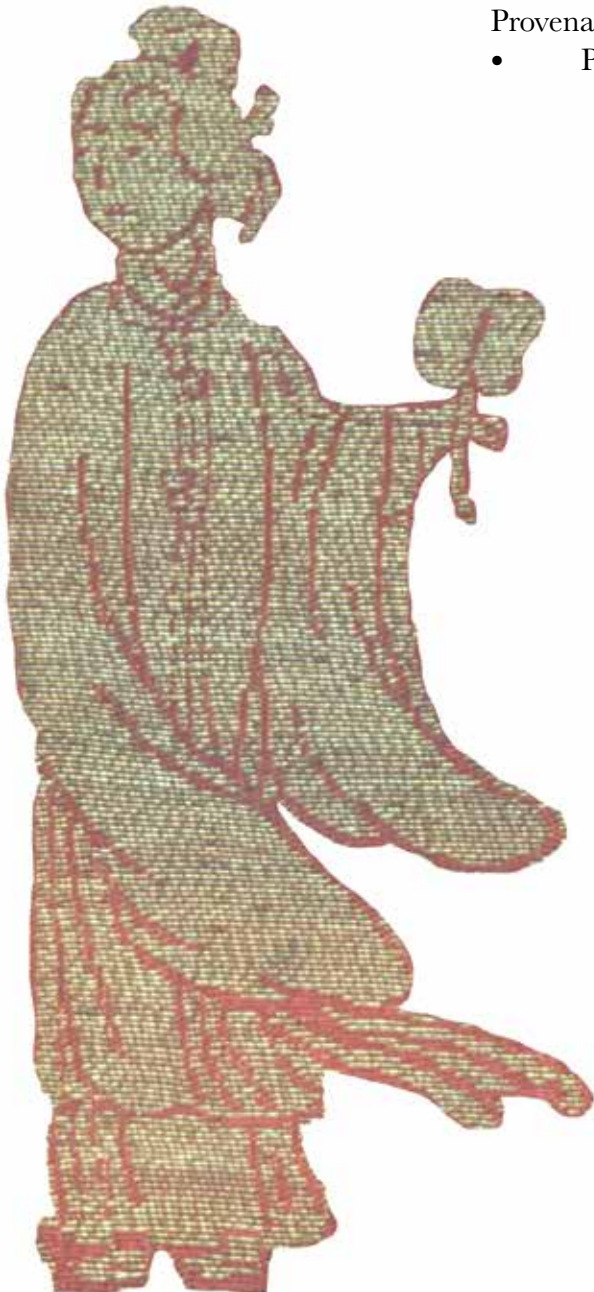
L: 55cm W: 22cm

The rectangular fragment woven with gold thread against a brick red background depicts repeated patterns of a lady wearing a long robe holding a fan, among thick floral scrolling.

- For further discussions on textiles from this period, refer to 'Chinese Textile Designs' by Gao Hanyu, 1992.

Provenance:

- Private Japanese Collection.







### 34. **A Fine Bamboo ‘Shi-shi’ Libation Cup**

Ming dynasty (1368 -1644)

Bamboo

China

H: 6cm W: 10cm

The exterior carved to resemble a shi-shi dog (Imperial Guardian Lion) leaning its paws on an embroidered ball, representing Imperial supremacy over the world.

Provenance:

- Robert Blunefield Collection
- Gerard Hawthorne Collection
- Littleton And Hennessy, 2015.







**35. A Fine And Large Blue And White ‘Barbed-Rim- Pheasant And Peony Dish**

Tianqi Period (1620 – 1627).

Porcelain

Jingdezhen, Jiangxi Province, China.

D: 37.5cm H: 8cm

Sturdily potted with deep rounded sides rising from a short tapering foot to an everted flaring rim, vibrantly decorated in the well with two long beaked pheasants beside blooming peonies, the cavetto with a band of scrolling lotus. The outer border displays shaped panels consisting of rabbits and horses interspersed with various diaper-patterns, the exterior painted with branches of prunus. Made for the Japanese Market.

Provenance:

- Japanese Collection, with old Japanese wooden box.







**36. A Polychrome-Enamelled Blue And White Square-Section Vase**

Late Ming Dynasty, Tianqi Period (1620 – 1627).

Porcelain

Jingdezhen, Jiangxi Province, China.

H: 13cm

The vase is modelled with a flaring foot, straight walls and an angular shoulder supporting a cylindrical neck and lipped rim. Each side is decorated in underglaze blue with a prunus branch extending from the lower corner with further enamelled decoration of complementary form to the opposite corner, all above a hatched band. The neck and foot are decorated with a classic scroll band.

Provenance

- Collection of the late Soame Jenyns (1904-1976), then by descent within the family. Renowned British art historian, collector and connoisseur and worked at the British Museum authoring several seminal books on East Asian art.





**37. A Set Of Five Polychrome-Enamelled Blue And White Rectangular Dish**

Late Ming Dynasty, Tianqi Period (1620 – 1627).

Porcelain

Jingdezhen, Jiangxi Province, China.

W: 12.5cm D:3.4cm

The rectangular dish is modelled with straight walls rising from a flat well. Each side is decorated in the centre in underglaze blue with a diamond motif flanked with ribbons in overglaze red enamels. The interior is halved with a red diagonal zig-zag line, one half is decorated in underglaze blue with a prunus branch extending from the lower corner, filled in with an overglaze green enamel, the prunus flowers are in a light overglaze red enamels. The other half is decorated with an overglaze yellow-brownish enamel. Made for the Japanese market and aptly suited to be used in the Japanese tea ceremony.

Provenance:

- Japanese Collection





### 38. **A Collection Of 9 ‘Meimeizara’ Dishes**

Late Ming Dynasty, Tianqi Period (1620 – 1627).

Porcelain, underglaze cobalt blue.

Jingdezhen, Jiangxi Province, China.

D: 15.5cm

A collection of 9 dishes with various designs. From left to right, top to bottom;

1. Design of nightingale amongst swirling clouds, one perched on a branch of a prunus tree.
2. Design of a fisherman on a tranquil pond below a willow tree.
3. Design of a squirrel climbing a grape vine.
4. Decorated with a fisherman underneath a pine tree crossing a bridge
5. Design of a tiger, with its tail curled upwards, on the edge of a mountain.
6. Polychrome enamel decoration of a hawk swooping towards a rabbit.
7. Simple design of a frog waiting to leap towards an insect.
8. Design of a rooster in a garden.
9. Decorated with a swimming large carp in the centre.

Provenance:

- Private Japanese Collection



1.



2.



3.



4.



5.



6.



7.



8.



9.



### 39. **A Fine And Very Rare Blanc-De-Chine Bowl On Stand**

Qing Dynasty 18th century

Porcelain

Dehua kilns Fujian Province, China.

H: 15.5cm D: 19.5cm

A circular bowl with deep rounded sides with an everted lip rising from a tapered footrim, attached to the tripod stand decorated with wave splashes on each leg. Formed as a single piece, covered in a pure white glaze.

In addition to large amounts of blanc-de-chine figures being produced, the Dehua kilns also manufactured a wide range of functional and decorative objects of varying quality. These vessels can be categorised into three groups; ritual, utilitarian and scholar objects (seals, brush-pots). This Blanc-de-Chine cup and stand was used for ritual purposes due to the fact that they are attached and therefore does not comply with the utilitarian wares produced at that time.

Provenance

- Deaccessioned from the Royal Ontario Museum in 1969.
- George Crofts Collection
- Private Canadian Collection







**40. A Coral Red-Ground Enamelled 'Buffalo Catching' Dish**

Yongzheng six-character mark and of the period (1723 - 1735)

Porcelain

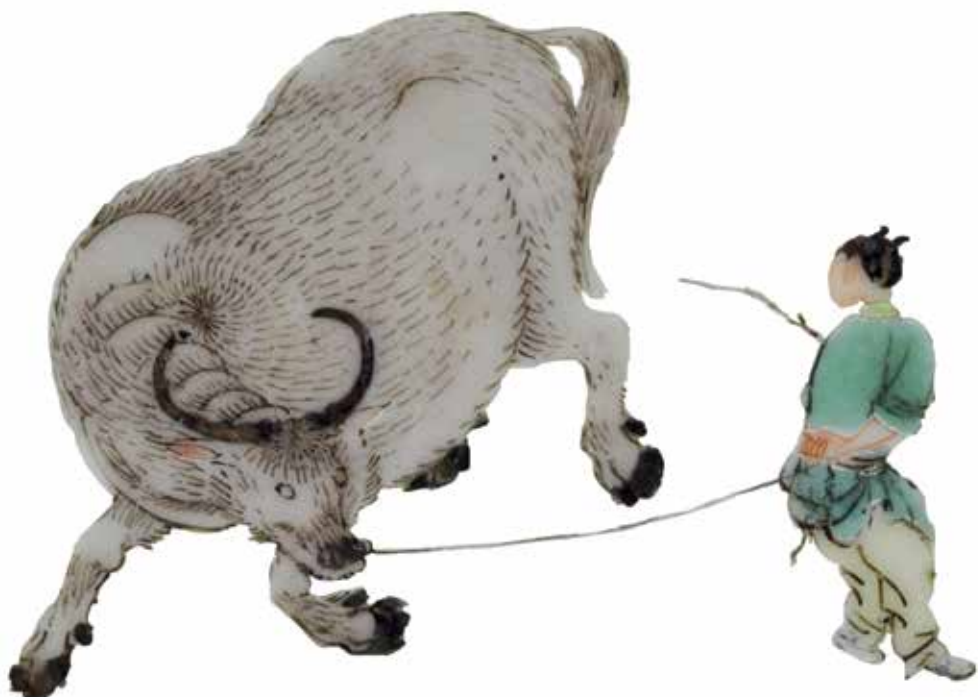
Jingdezhen, Jiangxi Province, China.

D : 20cm

The central roundel finely enamelled with a striding water buffalo underneath a willow tree, being led by a rope from the nose by a young boy wearing bunches and loose farm clothes, reserved on a bright coral red ground, the exterior with a clear glaze. Yongzheng six-character mark and of the period in a double-circle.

This design is part of the 'Ten ox herding pictures', a traditional Zen Buddhism teaching to describe the practitioners progress to enlightenment. The image here is the 4th image of the 10 pictures and displays the catching of the bull, a metaphor for the struggle in confronting the nature of consciousness.

- For a dish from the same set, see M. Beurdeley & G Raindre, *Qing Porcelain, Famille Verte and Famille Rose*, p. 101, no. 139. See another pair of comparable dishes in B. McElney, *Porcelain*







## 41. A Fine Blue And White Rouleau Dragon Vase

Qing Dynasty 18th century.

Porcelain

Jingdezhen, Jiangxi Province, China.

H: 44cm D: 21cm

Exterior painted with a fierce five-claw dragon spiralling around the wide rouleau vase and chasing flaming pearls, decorated in underglaze cobalt blue. The dragon is painted on an 'anhua' or 'secret decoration' incised ground of waves and clouds, only visible upon a closer inspection. Double concentric cobalt blue rings to the base.

### Provenance

- Deaccessioned from the Royal Ontario Museum in 1969
- Formerly in the George Crofts Collection
- Private Canadian Collection







## 42. A Blue And White Imperial Kangxi Mark And Period Lobed-Dish

Kangxi Period (1662 – 1722)

Porcelain, underglaze cobalt blue

Jingdezhen, Jiangxi Province, China.

D: 20cm H: 3cm.

The lobed dish is decorated with a garden scene with a standing powerful warrior issuing commands to his attendant who is carrying his masters' belongings, encircled by flower heads and leaves. The exterior is decorated with 16 flower sprays, one for each lobe. All decorated in underglaze cobalt blue. This pattern is often seen on Chinese porcelain made for the Dutch market, but rarely does it have an imperial Kangxi mark on the base.

- A similar example but without a Kangxi Mark is in The Stanley G. Carlson and Barbara L. Carlson Collection of Chinese Export Porcelain, North Park Towers, Southfield, MI.

Provenance:

- J.A.N. Fine Art, London Collection 1994.
- Professor Clay Collection number 109.
- 







### 43. Kangxi Period Famille Noire Square Vase

Kangxi Period (1662 – 1722)

Porcelain

Jingdezhen, Jiangxi Province, China.

H: 53.3cm

The sturdy square sections vase rising from a tapered elongated footrim, to an everted lip, each of the four-sided vase is decorated with a different landscape scene of flowers and birds in the famille verte palette, all reversed on a black glazed background.

- A similar vase is in the Ernest Grandidier Collection, Guimet Museum, Paris, n° inv. G 1710.

#### Provenance

- Deaccessioned from the Royal Ontario Museum in 1969. Museum Number: 923.24.76
- Formerly in the George Crofts Collection
- Previously exhibited in The Winnipeg Art Gallery in April 7th – May 6th 1956, no 113.
- Private Canadian Collection









**44. A Fine Powder-Blue And Underglaze Red Depicting A Buddhist Sage Dish.**

Kangxi Period (1662 – 1722).

Porcelain, underglaze cobalt blue and copper red.

Jingdezhen, Jiangxi Province, China.

D: 26.5cm

The dish with a shallow well and with a rising flat everted rim depicts a central figure of a standing monk carrying a long staff with an attached fly whisk over his right shoulder. The monk is depicted wearing loose robes and trousers exposing his bare belly, all reserved on a powder-blue ground. The exterior is decorated with two elongated bamboo sprigs. The base is marked with a flower-head motif within a double circle, all in underglaze cobalt blue.

- An identical dish with the same travelling monk is illustrated in 'Chinese Ceramics in the collection of the Rijksmuseum, Amsterdam, 1997, pl. 132 by Christiaan J.A Jorg and Jan Van Campen.

Provenance:

- Purchased from Spink & Son, London, 1962
- Formerly in the collection of Gaby A. Kety, Louisiana
- Feng-Chun Ma 2019







**45. A Fine And Extremely Rare Blanc-De-Chine Crane Brushpot**

Qing Dynasty 18th century

Porcelain

Dehua kilns Fujian Province, China.

H: 14.5cm

The narrow brushpot modelled in an elongated rock with an elegant crane perched on a pine tree which rises up and swirls around the rock. The crane holds a ruyi sceptre in his mouth, a symbol of power and good fortune.

- A similar example but in the form of a candle stick is in the V&A Museum, London, museum number: 1453-1853. There seems to be no closely related example.



Provenance

- Deaccessioned from the Royal Ontario Museum in 1969
- Formerly in the George Crofts Collection
- Private Canadian Collection.





**46. A Pair Of Famille Rose 'Phoenix' Plates**

Yongzheng Period 1723-1735, Qing Dynasty.

Porcelain, overglaze enamels.

Jingdezhen, Jiangxi Province, China.

D: 22.5cm

A pair of famille rose dishes decorated in the centre with a lady riding a phoenix flanked by attendants, another phoenix flies high above under a full moon.

The phoenix is a symbol of high virtue and grace. It symbolizes the union of the yin and the yang. In ancient and modern Chinese culture, they can often be found in the decorations for weddings or royalty, along with dragons. This is because the Chinese considered the dragon-and-phoenix design symbolic of blissful relations between husband and wife, another common yang and yin metaphor.





**47. Famille Rose Cock And Hen Dish**

Yongzheng - Qianlong Period; 1723-1795.

Porcelain, overglaze enamels.

Jingdezhen, Jiangxi Province, China.

D: 22cm

Famille rose dish centred with a decoration of a cock, hen and tree peony encircled by a cell-diaper pattern and three oblong panels with flowers. Decorated in overglaze polychrome enamels.

- A similar dish is illustrated in 'Chinese Export Porcelain', 1974 by D.F. Lunsingh Scurleer, pl. 83.

Provenance:

- M. Bascourt, Antwerp, Belgium.
- Purchased in 1980









## 48. **A Pair Of Famille Rose ‘Louhan’ Dishes**

Qianlong Period 1735-1795. Qing Dynasty.

Porcelain, overglaze enamels.

Jingdezhen, Jiangxi Province, China.

D: 22.5cm

A pair of famille rose dishes depicting six louhans in the centre next to a rocky mountain edge, below a dragon peering its head out of swirling clouds.

‘Luohan’ is the Chinese word for a Buddhist monk who has gained the highest level of spiritual attainment, achieved through meditation and practice of the dharma, the Buddha’s teaching on the nature of Reality. Louhans are the protectors of Buddhism who kept its practices alive between the time of Shakyamuni’s death and the advent of Maitreya, the Buddha of the future.

Provenance:

- The ‘Gaston de Ramaix’ collection, Château de Grune, Belgium.
- Maurice de Ramaix (1850-1918), a Belgian diplomat and politician, and his son Gaston (1878-1937), built a collection of Chinese porcelain.





## 49. A Rare Pair Of Famille Verte Porcelain Lanterns

Qing dynasty 18th century

Porcelain, overglaze enamels.

Jingdezhen, Jiangxi Province, China.

H: 30cm D: 24cm

This pair of lanterns are in mirror image each with three sections, the base, the body and the lid. The body of hexagonal shape decorated with reticulated openwork designs surrounded by painted depictions of boys playing. Each side displays a central circular medallion surrounded by the open work design, each medallion is decorated with a different landscape scene. Lanterns are a symbol of wealth and status, while the boys playing motif symbolises fertility and longevity. This would have been a suitable gift for a wedding.

### Provenance

- Deaccessioned from the Royal Ontario Museum, Canada in 1969
- Formerly in the George Crofts Collection
- Private Canadian Collection







**50. An Imperial Guangxu Emperor Mark And Period Famille Rose Bowl.**

Qing Dynasty, Guangxu Period (1875 - 1908).

Porcelain, overglaze enamels.

Jingdezhen, Jiangxi Province, China.

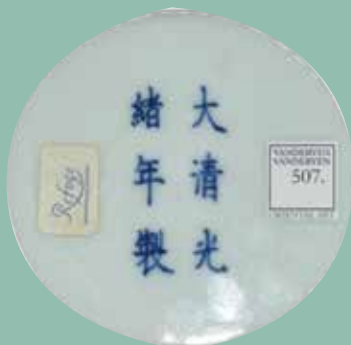
D: 21cm H: 10cm.

The bowl well potted, with deep rounded sides rising from a slightly tapered foot, brightly enamelled to the exterior with court women and scholars engaging in leisurely pursuits, such as painting and conversing, amid flower vases, garden containers and a poetic inscription from the Tang Dynasty poem 'A Song of Fair Ladies', and translates to 'with a dignified and refined air without artifice; their embroidered clothes glow in the dusk of spring'. Six-character Guangxu mark on the base.

Provenance:

- Vanderven & Vanderven Oriental Art: 507.
- Refuge Diepenveen/Bu Deventer Collection
- Brun Van-Baal Collection







- 51. An Imperial Yellow Dragon Cup**  
Guangxu Period (1875 - 1908), Qing Dynasty.  
Porcelain.  
Jingdezhen, Jiangxi Province, China.  
D: 10.5cm H: 6cm

With sharp angular sides rising from a short circular foot-rim to a slightly flaring lip, the bowl finely incised with five claw dragons chasing a flaming pearl. Covered all over in a imperial egg-yellow glaze. Six-character Kangxi mark in a circle on the base in underglaze black.

Provenance:

- Anthony Du Boulay Collection







## 52. A Porcelain Copper Red Landscape Snuff-Bottle

Qing Dynasty: 18th century  
Porcelain, overglaze enamels.  
Jingdezhen, Jiangxi Province, China.  
H: 7.8cm.

Decorated with a traditional mountain landscape in underglaze copper red, with some green colouration showing, with the original bronze lid topped with a deep red coral finial.

- A similar example of a snuff bottle with the same intense copper red is in The Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 3723

### Provenance

- Deaccessioned from the Royal Ontario Museum in 1969, Letter 'P' on base.
- Formerly in the George Crofts Collection
- Private Canadian Collection.





### 53. **A Pair Of Silver Partridge Snuff Bottles Inlaid With Jade, Coral And Turquoise.**

19th century

Silver, jade, coral, turquoise.

Mongolia

H: 9cm Total weight: 173g

A pair of silver snuff bottle in the form partridges with their heads tilt upwards, standing on a flat rectangular foot, feathers and eyes are inlaid with jade, coral and turquoise. The head detachable from the body acting as the original lid.

- Similar snuff bottles in bird form inlaid with stones is in the Fred C. Kennedy, a renowned mineral collector and member of The Chinese Snuff Bottle Society of America.

Provenance

- Deaccessioned from the Royal Ontario Museum in 1969.
- Formerly in the George Crofts Collection
- Private Canadian Collection.





## 54. An Extremely Powerful And Unique Boxwood Root Sculpture Of Daruma

18th century

Root wood and stone

Japan/China

H: 32cm W: 30cm

The undulating knobby surface is modelled resembling a seated figure of Daruma or Bodhidharma wearing a high cowl framing his face, his long robe drapes around his shoulder and knees. The rich caramel-brown wood grows around a stone which forms the face and chest. Bodhidharma was a Buddhist monk, possibly from Central Asia or India, in the 5th-6th century who is believed to be the first transmitter of Chan Buddhism to China.

Boxwood grows extremely slowly so sculptures in this size are very rare and were highly favoured by the literati, for it embodied the scholars intellectual curiosity and their affinity to nature. As an object of contemplation, the viewer is encouraged to find their own inner language and symbolism.

- A similar rootwood sculpture but of a different Buddhist figure, 'Guanyin', was sold in Christies, H.K 2019

Provenance:

- Old Japanese Collection







**55. White Jade Carving Of A Mythical Beast**

Qing Dynasty 18th/19th century

Jade

China

L: 6cm.

The recumbent beast is carved in the round as a mythical beast resting on its paws, its head turned completely to face its back. The beast has bulging eyes, a horn and a ribbed chest. Its tail is parted on either side of its knobby backbone and there are flames on the haunches, the jade is of an even white tone.

- A similar jade carving with the same colour and subject is in The Zhi Rou Zhai collection and is illustrated by S.Fung & Y.Chun-tong in *Exquisite Jade Carving*, Hong Kong, 1996, p.138, no.144

**56. White Jade Russet Jade Carving Of Swan**

Qing Dynasty 18th/19th century

Jade

China

L: 5cm

The recumbent beast is carved in the round as a mythical beast resting on its paws, its head turned completely to face its back. The beast has bulging eyes, a horn and a ribbed chest. Its tail is parted on either side of its knobby backbone and there are flames on the haunches, the jade is of an even white tone.

- Similar example are in The Robert Youngman Collection.





**57. A Chinese Cinnabar Lacquer Four-Section Stacking Box**

Ming Dynasty 16th/17th century

Lacquer, wooden core

China

H: 7.5cm

Of hexagonal form, carved to the cover with a travelling deity carrying a long pole with a suspending double-gourd vessel over his right shoulder, and with leafy lotus flowering branches to the sides. The double gourd is a traditional Daoist symbol of longevity, protection and health.

- A similar four-tiered box and cover is in The Palace Museum, illustrated (Catalogue No.95) in 'Carved Lacquer in the Collection of The Palace Museum' (Beijing/1985).

Provenance:

- Private English Collection.







**58. A Chinese Cinnabar Lacquer Hexalobed Box And Cover**

Qing Dynasty: 18th century

Lacquer, wooden core

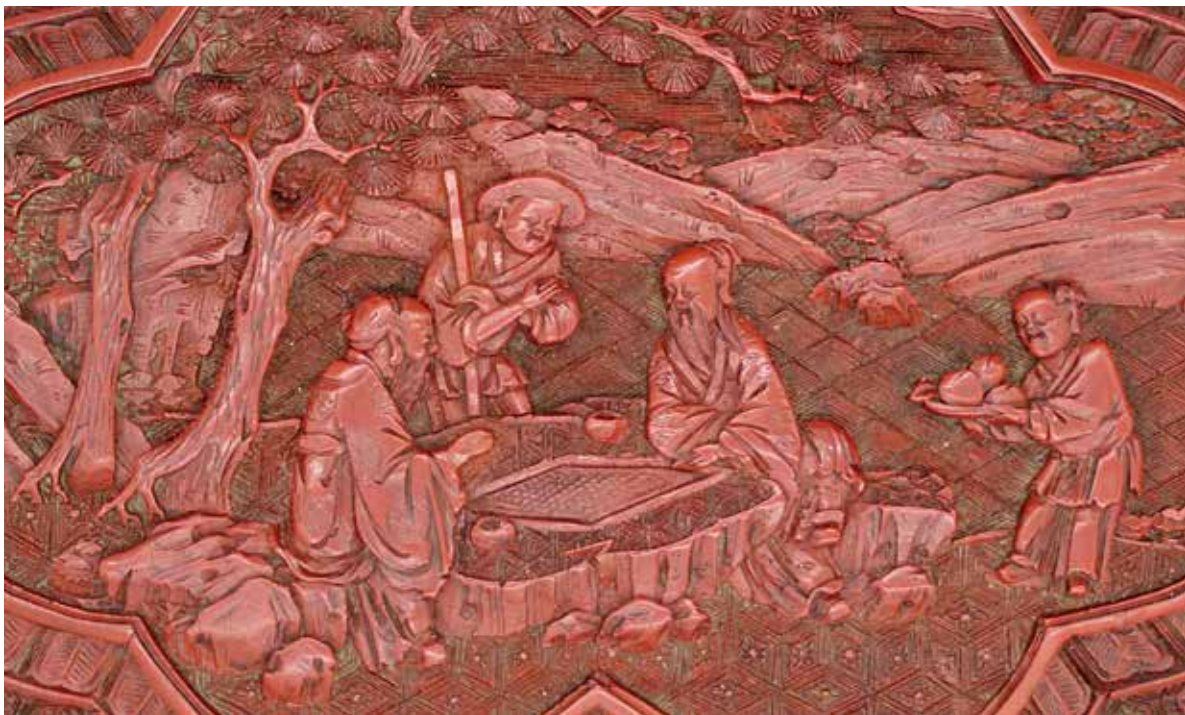
China

H: 7cm W: 17.5cm

Finely carved to the cover with a cartouche depicting two scholars engaged in a game of wei qi with two attendants approaching, beneath a pine tree, the sides carved with alternating panels depicting blossoming foliage and the Bajixiang, 'Eight Buddhist Emblems', lacquered black to the interior and base.

Provenance:

- Provenance: Spink & Son paper label to base C.f. Lot 170
- The Pavilion Sale - Chinese Ceramics and Works of Art, Christie's Hong Kong, 5th April, 2016
- Private English Collection







**59. A Chinese Bamboo Brushpot**

18th century

Bamboo

China

H: 11.5cm

A fine example of a scholars object, this bamboo brushpot with a luscious golden-brown hue was the container of brushes used by the Japanese scholars for painting and calligraphy, and were a part of a small number of luxuries that the scholar could enjoy.

Provenance:

- Private Japanese Collection







**60. A Carved Rock Crystal Standing Figure Of Guanyin**

Late Qing Dynasty 19th century

Rock Crystal

China

H: 21cm

The translucent stone is carved in the round depicting The Goddess of Mercy, who is shown standing on a lotus pod in the 'varada' mudra or gift giving mudra, her hair in a high topknot, she wears loose monastic robes that flow over her body and legs.

For a similar Guanyin rock crystal carvings of the same size and period see Bonham's, New Bond Street, London, 11 Jun 2003.

Provenance:

- Formerly in the Andy Warhol Collection: Number 042525
- Andy Warhol Sale, Sothebys, New York 1988.





## COLLECTION OF TIBETAN MALAS

Malas (meaning garland in Sanskrit) or Japamala, ('japa' meaning 'repeating internally' in Sanskrit) are essentially a set of rosary beads commonly used in many forms of Buddhism for spiritual practices. The string normally consists of 108 beads, although wrist malas are normally smaller with either 18, 21 or 27 beads. The function of the mala is to aid the Lama in keeping count while reciting or mentally repeating a mantra or names of a deity. It is an essential tool to help focus on the meaning of the mantra as opposed to counting its repetitions. The Lama would simultaneously feel the beads with their fingers, recite the mantra and visualise a positive image of the deity- involving body, speech and mind.

The earliest image of a mala being used for Buddhist practices comes from a painting of a bodhisattva created in the Northern Wei dynasty (386-535 AD), China. The earliest mention of a mala in literature is from the 'Mu Huanzi Jing', a Mahayana Buddhism text translated into Chinese in the Eastern Jin dynasty (317-420 AD). Images of Lamas with malas began to appear in China around the Tang Dynasty (618-907 AD), when it was deemed to be an essential piece of monastic equipment.

In Tibetan Buddhism malas commonly have 108 beads; each mala counts as 100 mantras, and the 8 extra are dedicated to all sentient beings. The 108 beads represents the 108 defilements as taught by The Buddha. After reciting 100 mantras, 8 additional mantras are recited to allow for any lapse in concentration. In addition to the beads, there are also counter-beads at (normally) 27 beads intervals to help with the counting. A guru bead is also included in the string, but this bead is not counted.

A wide range of materials are used to make mala beads, such as rattan seeds, Bodhi seeds, Bodhi wood, animal bone, human bone, sandalwood and the lotus plant seeds. Semi-precious gems are also used for example carnelian, amethyst, coral and jade.



**61. Mala With Bronze Skulls**

18th century

Lotus Seeds

Tibet

L: 58cm

This mala composed of 108 beads and 3 bronze skulls in 27 bead intervals..  
The guru bead in the form of a bronze skull with a leather tassel attached.

Provenance:

- The Mimi Lipton Collection







**62. Bone Mala**

18th/19th century

Stained Bone, coral, turquoise, carnelian.

Tibet

L: 42cm

Mala composed of 115 beads in total, and a larger guru bead which marks the complete cycle of recitations. 4 pigeons blood red coral beads and one turquoise bead. Malas made of bone beads are used for peaceful rituals of appeasing.

Provenance:

- The Mimi Lipton Collection





**63. A Bodhi Tree Wood Mala**

18th/19th century

Bodhi wood

Tibet

L: 49cm

A mala with 108 bodhi tree wood beads with 3 pigeons blood red coral peridot marker beads at 27 bead intervals, one large white guru bead, a counter-bead with 10 beads and a demon-mask attached to a leather tassel, and a bronze bell.

Provenance:

- The Mimi Lipton Collection





**64. A Bone Mala**  
18th/19th Century  
Bone  
Tibet  
L: 34cm

Mala consisting of 108 Irregular stained bone beads with large pigeons blood coral bead spacers, with two bronze dorje counter beads with 10 beads on leather tassels. The large guru bead in the form of a human skull on one side, the other side an old man.

Bone malas are deemed to be powerful ritual equipment and are used for rites of forceful activity, meaning annihilating confusion and obstacles. This bone mala was probably used for wrathful Buddhist practices, which is further illustrated by the inclusion of skull-shaped guru bead.

Provenance:

- The Mimi Lipton Colleciton





**65. White Shell Mala**

18th/19th century

Shell

Tibet

L: 52cm

Comprising of 108 white beads, one larger white guru bead and two suspending counter-beads each with 10 beads on a leather tassel. One counter-bead inset with turquoise the other with coral.

Provenance:

- The Mimi Lipton Collection







**66. Bamboo Skull Mala**

Late Qing Dynasty 19th century

Bamboo, Jade.

Mongolia

L: 37cm

Mala comprising of 20 skull beads and 3 large jade beads, one larger guru bead with a fabric tassel. Malas with skulls or made of human skulls, typically of high lamas, can be reserved for practices involving Yama Dhamaraja.

Provenance:

- Private English Colleciton





**67. Coral Mala**  
18th/19th century  
Coral  
China  
L: 44cm

The refined coral mala is composed of 108 beads with two suspending counters on a leather tassel, each with 10 silver beads. The counter tips are decorated with a silver ghanta and a silver dorje, a popular motif during the 19th century in the Lhasa region. One larger guru bead also made from coral. Vibrant red coral malas are used in Buddhist rituals to attract power and establishing control over 'the self'.

Provenance:

- Private English Collection





**68. An Extremely Rare ‘Haniwa’ Figure Of A Court Official.**

Kofun Period: 5th century

Earthenware

Japan

H: 86cm x 46cm 26cm.

Haniwa or ‘planted rings’ date from the Kofun period (250AD-538AD). The earliest Haniwa examples are simple clay cylinders and were originally functioned to secure the contours of the burial mounds. By the 4th century AD tombs had haniwa in multiple forms including animals, tools and houses. Figural Haniwa were created in the 5th-6th centuries.

The present male haniwa figure very likely represents a bearded Court official sporting an elongated detachable hat and holding a scroll in his left hand, vividly attests to the world of early Japan. Sturdily potted from earthenware, his wide face, triangular nose, crescent shaped eyes and oval mouth evoke an impassive resolve.

- A similar Haniwa but of a Chieftan holding a sword and crown is in the British Museum, London. Museum number: 2003,0319.3.
- Another example but of a warrior is in the Musee Guimet, Paris.
- There seems to be no other example of this figure in Museums or in Private Collections.
- The result of the Oxford Authentication Ltd. Thermoluminescence test no. N118b45 is consistent with the dating of this Haniwa figure.

Provenance:

- Private Japanese Collection.
- Excavated in the Southern part of the Ibaraki Prefecture.





**69. A Bronze 'Kakebotoke' Figure Of The Seated Amida Buddha.**

Kamakura Period (13th – 14th century).

Bronze.

Japan.

H: 12cm L: 7cm.

Finely cast bronze figure of The Amida Buddha seated in the meditative posture with legs folded in dhyanasana with right foot projecting from the hem of the loosely draped folds of the robe. The right hands in the abhaya mudra, symbolising protection, the left hand is in the varada mudra, symbolising charity.

The robes fall in curved diagonal folds exposing the left shoulder and left arm. The face with a serene expression, with downward looking eyes with a suggestion of a smile of contentment. The hair is arranged in rows of coils that cover the ushnisha.

Provenance:

- Private Japanese Collection







## 70. 'Akoda' Shaped 'Hana-ire' Or Lobed Flower Vase

Momoyama Period (1568-1603)

High fired stoneware

Ko-Bizen kilns, Japan

H: 21.5 cm

The elegant flower vase was made at the zenith of the Bizen ware kilns, when rich and powerful aristocrats such as Lord Toyotomi Hideyoshi and other great tea masters were significant patrons of the kilns. The reddish-brown exterior, imitating bronze is formed during the firing process, where the high temperatures would create a natural glaze on the vessels.

Unique to this piece are the accidental natural marks caused by ashes being blown onto the piece during the firing process inside the kiln, along with the intricate fan shaped lacquered 'kintsugi' restoration on the rim on the vase. This simple but dramatic effect on this sombre zen-like finish particularly appealed to the aesthetic senses of tea masters.

Provenance:

- Private Japanese Collection







## 71. **Three Kakiemon Blue And White Square Section Bottles**

c.1680 - 1710

Porcelain, underglaze blue

Kakiemon kilns, Japan

Large: H: 17cm W: 9cm

Medium: H: 14cm W: 8cm

Small: H: 13.5cm W: 7cm.

Each square bottle with four straight sides rising up from a square sectioned flat foot, with rounded shoulders and two of the larger bottles topped with a different metal lid, all exhibit the same design decorated in underglaze cobalt blue. On one side a man walks in a landscape scene balancing on his shoulders a yoke with two buckets of salt attached. On another side two women in a garden scene holding fans as birds fly above. One side displays a flower spray rising high above a double-gourd, which depicts a woman holding a fan, while the last side is decorated with a flowering peony tree sprouting from a rock next to a pond.

Provenance:

- Ernest Chly Collection. (Largest)
- Old English Collection. (Medium)





## 72. **A Fine Early Kakiemon Ware Jar**

c. 1660

Porcelain, overglaze enamels, underglaze blue

Kakiemon kilns, Japan

H: 21cm

Fine Kakiemon jar of ovoid form with short everted neck, painted in rich enamels with a lake scene, small huts on an island with a moored boat and masts on the shore line, amid willow and pine trees, beneath a border of stylised clouds, and bands of blue and yellow enamel.

Kakiemon wares combined a porcelain body with a pure and simple decoration in asymmetrical composition with a use of blank space. The bright palette developed from the early enamel wares became more refined and more lively. In 1660 the Nabeshima Daimyo gave special control of a few Arita kilns to Sakaida Kakiemon to allow him to manufacture porcelain for them to be sent to the enamelling quarters in the Nangawara valet in Arita. The family of potters known as the Kakiemon, which is a patrilineal profession, started to develop its own style as early as the 1650's, stimulating demand in the foreign markets.

Provenance:

- Old English Collection.





**73. A Fine And Very Rare Blue And White Kakiemon Ware Jar**

c. 1660

Porcelain, overglaze enamels, underglaze blue

Kakiemon kilns, Saga prefecture, Japan

H: 36cm

Decorated in underglaze cobalt blue with two stalks perched on a willow tree growing on the edge of a mountain, on the reverse grows a pine tree all below swirling clouds.

Provenance:

- Old English Collection.









## 74. An Octagonal 'Shiba Onko' Kakiemon Dish

Edo Period c. 1680

Porcelain, overglaze enamels, underglaze blue.

Kakiemon kilns, Japan.

D: 25.5cm

Of octagonal form with everted rim, decorated in iron-red, blue, green and black enamels, slightly gilded and covered with a clear glaze with a 'hob in a well' scene, depicting Sima Guang rescuing a drowning companion from a large water jar as another child looks on, a flight of small birds overhead, the angled edge painted with stylized 'kiku' and peonies, the raised rim glazed in a brown iron-oxide glaze, four spur marks on recessed base.

Sima Guang was a statesman and historian of the Song Dynasty. This dish depicts a childhood anecdote, when he rescued his drowning friend from a large water jar by throwing a stone to smash the jar thereby release the water. A third boy pulls him from the jar by the arm. The story became popularised in the late 17th century in Japan. Sima Guang was one of few figure subjects created by the Arita enamellers. Appropriating the charm of the design over any didactic connotation, Chinese export kilns and the German factory Meissen reproduced the pattern around 1730. Dutch enamellers recreated it on porcelain fired in China or Japan between 1710 and 1735. The English factory Chelsea released the pattern, known by the soubriquet "Hob in the well," around 1755.

- A similar Kakiemon dish, from the Idemitsu Art Gallery, is illustrated, Hayashiya Seizo, *Sekai Toji Zenshu*, Vol. 8 no. 169. Another in Soame Jenyns, *Japanese Porcelain*, no. 766

Provenance:

- Dutch Collection







**75. A Kakiemon Teapot And Cover.**

Edo Period c. 1680

Porcelain, overglaze enamels, underglaze blue.

Kakiemon kilns, Japan.

H: 11.5cm W: 16cm

A six-lobed teapot with slightly domed cover decorated in iron red, green, blue and black enamels and gilt with birds among flower sprays, the cover topped with a knob finial.

- For similar examples in the Victoria and Albert Museum, London and the Ashmolean Museum, Oxford, see Oliver Impey, *Japanese Export Porcelain: Catalogue of the Collection of the Ashmolean Museum*, Oxford, (Amsterdam, 2002), p.86

Provenance:

- William Joseph Baron van Brienen (1760–1839), Mayor of Amsterdam and thence by descent.







**76. A Fine Ko-Kutani Foliate Dish**

Edo Period- c.1650 - 1660  
Porcelain, overglaze enamels.  
Japan  
D: 14.5cm

The dish with a foliate rim on a raised foot, decorated in polychrome overglaze enamels with a magpie perched on a cherry blossom tree branch, and the underside with arrow-shaped strokes

Provenance

- Miss Lucy Truman Aldrich, Providence, Rhode Island, acquired as a gift in the early 1950s.
- The Collection of Peggy and David Rockefeller.
- Illustrated in 'The David and Peggy Rockefeller Collection' by R. Ellsworth and A. Christy, et al., New York, Vol. III, 1993, p. 131, no. 77.





**77. A Rare Japanese 'V.O.C' Dutch East India Company Charger**

Edo Period c.1660

Porcelain underglaze blue

Arita Kilns, Japan

D: 36.5cm

This dish has a white background decorated ornately in underglaze blue, with a paneled border around the rim. This is typical of the type of export ware known as kraak, which originated in China and was imitated by potters in Japan at the request of the Dutch.

This porcelain dish is decorated with the Dutch East India Co. monogram V.O.C (Vereenigde Oost-Indische Compagnie). Only the Dutch were allowed to trade with Japan for the majority of the Edo Period (1615–1868). They were restricted to a small island in the South-West called Deshima, which is off the coast of Nagasaki. It is here they were able purchase the highly prized Japanese porcelain

- A closely related dish is in the Metropolitan Museum, NY. Accession Number:2002.447.40.

Provenance:

- Private Dutch Collection







**78. A Japanese Circular Shino Ware Dish.**

Edo Period- 17th century.

High Fired Stoneware with iron-oxide.

Shino Kilns, Japan.

D: 24.5cm.

Sturdily potted the circular dish rising from a short footrim, with uneven sides depicting a simplified iris plant, covered in an uneven thick white glaze, which at times exposes the dark clay body and also exhibits fine crazing.

- A similar example is in the British Museum, London. Museum number Franks.1825.

Provenance:

- Private Japanese Collection







## 79. Shodai Ware Pilgrim Flask

Edo Period- 18th century  
High Fired Stoneware  
Shodai kilns, Japan  
H: 23cm D: 20cm.

The pilgrim flask of rounded form rising from a flat footrim with exaggerated mid-range and tapering shoulders to an elongated spout topped with a stopper, flanked by small loops. The vessel is covered unevenly in a blue-white rice straw ash glaze.

Shodai stoneware were greatly appreciated by the founders of the folk craft movement in the 1920's called the 'Mingei'. Vessels such as this were manufactured by anonymous potters in the service of the Hosokawa clan. The most praised of these wares were the vessels which exhibited the dramatic blue-white running and clouding glaze seen in this particular pilgrim flask.

- Similar Shodai ware pieces are in the Mingei: Masterpieces of Japanese Folkcraft from the Japan Folk Craft Museum, number 67

Provenance:

- Private Japanese Collection







## 80. **A Blue And White Shoki-Imari Stem Dish**

Edo Period c. 1630 – 1650.

Porcelain, underglaze blue

Arita Kilns, Japan

D: 20.5cm

The flat dish with a raised lip supported on a tall and thick rough circular foot-rim decorated with a landscape scene of a house, pine trees, flying birds and stylized swirling clouds above. All painted in variants of underglaze blue, from pale brush-strokes to deeper vibrant blues where the glaze has pooled. The features of the foot-rim indicate the dish is most likely some of the earliest Japanese porcelain produced.

- A similar dish is in the Sekido Museum of Art, Yamatake Yoshikazu Collection – Early Imari Exhibition (Tokyo, 2014), pl.32 p.32.

Provenance:

- Private Japanese Collection





## 81. **A Blue And White Shoki-Imari Hare Dish**

Edo Period c. 1630 – 1640.  
Porcelain, underglaze blue  
Hyakken-gama Kilns, Japan  
D: 20cm

The dish depicting a running hare under a bright moon, with the words ‘Spring White Hare’ within a rectangular frame. The Japanese craftsmen copied this earlier design visible on Chinese ceramics and changed it slightly to cater for its domestic market by using a technique called ‘Fukizumi’, which involved creating shapes with a paper stencil and then covered with blown ink, then outlined with an underglaze cobalt blue.

- A closely related dish is in the British Museum, London. Museum number 1959,0418.1

Provenance:

- Private Japanese Collection







## 82. A Set Of 5 Open-Winged Butterfly Dishes

Edo Period c. 1660 – 1680.

Arita Porcelain, polychrome enamels

Japan

W: 13cm

A set of 5 butterfly dishes, each interior decorated with a design of an open-winged butterfly in polychrome enamels

Provenance:

- Private Japanese Collection





### 83. A Set Of Five Koma Designs Circular Dishes

Edo Period c. 1680 - 1700

Arita Porcelain.

Japan

D: 13cm

A set of 5 circular dishes each with rounded sides rising from a short circular footrim. The interior decorated with alternating polychrome enamels of red, green, yellow and black. The exterior left undecorated.

Provenance:

- Private Japanese Collection





## 84. Ko-Kiyomizu 'Tokkuri' Sake Bottle In Form Of A Young Child

Edo Period: 17th/18th Century

Porcelain, polychrome enamel

Kyoto, Japan.

W: 13.5cm H: 14.5cm

A seated young child wearing a green kimono with roundels depicting autumn leaves with gold trimmings, holding a folded 'noshi' decorated with bamboo, pine trees and a prunus tree. Decorated with green and blue enamels and gilt on a cream cracked ground.

Originally setup by Nonomura Ninsei (active 1655-1681), Kyoto ware kilns produced creative and diverse objects, mainly for the tea ceremony. This sake bottle with its ingenious design is an example of the superb creativity of the Kyoto ware kilns.

- No other example of this form seem to exist.
- A Kyoto ware sake bottle is in the Metropolitan Museum: Accession Number:2015.500.9.42

Provenance:

- Private Canadian Dr. Collection.







## 85. A Kenjyo-Imari 'Araiso' Or Leaping Carp Bowl

Edo Period: c. 1690 - 1710.

Porcelain, polychrome enamel

Arita Kilns, Japan.

D: 25cm H: 7.5cm.

With rounded walls with an everted lip and a deep well supported on a short and thick footrim. The bowl is decorated using the typical colours of Imari ware; Overglaze iron red, green, aubergine and yellow and gilding, as well as underglaze blue. The design is of a carp leaping out of the stylized ocean below wavy clouds, surrounded by eight 'Aoi-mon' panels in alternating patterns. The base with a double circle and a single spur mark.

- A similar Kenjo-imari bowl is illustrated by Cassidy-Geiger, 2008, no. 375, p. 713.

Provenance:

- Private Japanese Collection







**86. Shibayama Inlay Elephant And Guanyin Koro**

Meiji Period: 1868 - 1912

Lacquer, mother of pearl, coral, ivory, semi-precious gems, silver, cloissone-enamel.

Japan

W: 15cm H: 15cm

In the form of an Indian elephant, topped with a seated figure of Guanyin holding a fly-whisk, which forms the lid of the 'koro' or box and cover. The elephant adorned with semi-precious jewels and silver attachments, draped over its back is a skirt with a phoenix medallion on each side, made from cloissone-enamel on a gold and silver diaper background. In the style of Shippo and Somada 'Aogai' inlay works.

- Similar high quality Shibayama Inlay are in the Nasser D. Khalili Collection, Meiji (no) takara, Treasures of Imperial Japan, Lacquer part II, illustrated, nos.184 and 185.

Provenance:

- Private Japanese Collection







## **A Collection of Porcelain by Makuzu Kouzan (1842 – 1916)**

Born in 1842, 'Miyagawa Makuzu Kouzan', became one of the most acclaimed Japanese ceramist in the Meiji Period- 19th century, producing fine vessels for the Japanese Imperial household in 1896. The Kouzan family had a long history of potters based in Kyoto.

Miyagawa's father known as 'Makuzu Chozo' had trained with 'Aoki Mokubei', a Japanese potter in the late Edo Period. After Mokubei's death, Chozo opened the Makuzuhara in the Gion district in Kyoto, which was taken over by Kouzan in 1860 after his father's death. Like his father, Kouzan started producing tea utensils for the Japanese tea ceremony and did so for 10 years.

In 1870, Kouzan moved to Yokohama to establish a kiln where we produced locally popular Makuzu wares as well as receiving commissions for the manufacture of porcelain for export simultaneously taking advantage of the city's role as a major trading centre. Kouzan would later go on to be recognised worldwide, winning distinctions at an international level including 1876 Philadelphia and 1878 Paris world expositions.



**87. A Tri-pod Vessel.**

Makuzu Kozan c. 1901 - 1910

Porcelain, underglaze blue and iron red.

Japan

H: 20cm D: 26cm.



Standing on three squat legs with rounded sides rising up to a vertical lip with an everted rim, decorated with a garden scene with flowering cherry blossoms, in underglaze blue and iron red. Four Character Makuzu Kouzan mark on the base.

Provenance:

- Illustrated in “Miyagawa Kozan; Underglaze polychrome”, Seki Kazuo 2018, pg 92.
- Private Japanese Collection





**88. An Elegant Celadon Glazed Vase**

Makuzu Kouzan 1899 - 1902

Porcelain

Japan

H: 21.5 cm.



Sturdily potted supported on a thick circular foot-rim, rising up to accentuated rounded shoulders and tapering to form an elongated narrow cranes neck with an everted lip. Covered in a pale sea-green celadon glaze, decorated with a spray of a blossoming flower in underglaze cobalt blue, the flower in a pale red. Six-character mark on the base.

Provenance:

- Illustrated in “Miyagawa Kozan; Underglaze polychrome”, Seki Kazuo 2018, pg. 88
- Private Japanese Collection



**89. A Cherry Blossom Vase**

Makuzu Kouzan c. 1896

Porcelain

Japan

H: 18cm.



With rounded shoulders rising to an elongated cranes neck with an everted lip, decorated with designs of flowering cherry blossoms in a pale pink enamel.

Provenance:

- Private Japanese Collection





90. **A Butterfly Jar And Cover**

Makuzu Kozan c. 1894

Porcelain

Japan

H: 15cm D: 14cm.



Supported on a thin foot-rim, with a narrow waist rising into wide rounded shoulders tapering slightly at the neck, with an uneven everted jagged lip, topped with a cover with a flower finial. Decorated all over with different coloured flying butterflies amongst a flowering water lily. Six-character Makuzu Kouzan mark on the base.

Provenance:

- Private Japanese Collection





## 91. A Large Jar Depicting Bamboo Sprays

Makuzu Kozan c. 1900

Stoneware

Japan

H: 22cm D: 24cm



Supported on a thick circular foot-rim with rounded shoulders tapering slightly into a tall diamond shaped wide mouthed neck, the lip is slightly everted. Decorated with sprays of bamboo leaves with snow weighing them down, the background with a light greyish-green glaze hue, the leaves in a vibrant green glaze with gilt outlines, the rim is also decorated with some gilt paint. The base with a two-character Makuzu Kouzan seal mark.

Provenance:

- Private Japanese Collection





**92. A Rectangular Sectioned Bottle By Shoji Hamada (1884 – 1978).**

20th century

High-Fired Stoneware

Japan

H: 18.5cm D: 10.5cm.

Square form bottle with straight sides and shoulders, rising into a narrow rectangular sectioned neck and mouth with an everted lip. The wider sides depicting two circular panels of abstract bamboo sprays, the other two sides with one panel of similar design each. All on a glowing brown background glaze with liberal washes of black.

Shoji Hamada, a Japanese potter in the 20th century and a leading figure in the 'mingei' folk-art movement. Having spent three years in St Ives with Bernard Leach, he returned to Japan in 1923 and travelled to potteries and stayed at Tsuboya in Okinawa Prefecture for weeks, then eventually established his workshop in Mashiko, about 100 km north-east of Tokyo. Here, he built his own pottery and committed himself to using only locally sourced materials, not only in the clay he used, but also the glazes he created and the brushes, which he manufactured himself from dog hair and bamboo.

Provenance:

- Private Japanese Collection







**93. A Very Rare Flattened Oval-Shaped White Glazed Vessel.**

Early Choson Dynasty- 15th century

High-Fired Stoneware

Korea

H: 13cm D: 26cm.

Rising from a short foot-rim, with elongated sides rounding off at the shoulders to form this obscure flattened oval shape, the mouth rises from the body of the vessel supported on a short straight neck, with an everted lip. Covered in a white glaze, the base left unglazed exposes the clay body.

Provenance:

- Japanese Private Collection





**94. A Blue And White Ring-Shaped Water Dropper**

Choson Dynasty- 19th century

High-Fired Stoneware

Korea

D: 11cm.

To prepare ink for calligraphy or painting, a Joseon scholar might have used this instrument to drip water onto an ink-stone for grinding an ink-stick. Porcelain water droppers, often in whimsical shapes and with or without painted decoration, were fashionable during the nineteenth century.

- A similar water dropper is in the Metropolitan Museum: Accession Number:2004.554

Provenance:

- Japanese Private Collection





## 95. **A Blue And White Crane Water Dropper**

Choson Dynasty- 19th century

High-Fired Stoneware

Korea

D: 7cm H: 7cm

With upright sides raised on a short recessed foot with a small cylindrical spout and pierced with an air hole to the top, decorated in shades of underglaze blue with a crane amongst clouds; the transparent glaze with a distinct bluish hue.

- A similar water dropper is in the Minneapolis Institute of Art:  
Accession Number: 98.254

Provenance:

- Japanese Private Collection





**96. A Fine And Rare Ritual Cup And Saucer**

Choson Dynasty- 18th century

Porcelain

Korea

H: 5.5cm W: 16.5cm.

An elegant sake cup and stand. The cup, simple in form with deep sides rising from a delicate foot-rim, the stand with open work designs of the Buddhist Swastica Emblem. Glazed all over in a white glaze with a slight blue hue.

- A closely related example is illustrated in *Treasures from Korea - Arts and Culture of the Joseon Dynasty - Korea - 1392 - 1910* by Hongkyung Kim and Rose Lee, number 3-14, pg. 89.

Provenance:

- Old Japanese Collection.







## **CHRONOLOGY OF CHINA:**

**SHANG DYNASTY 1500-1046 BC**

**ZHOU DYNASTY 1046-221 BC**

**WARRING STATES 445-221BC**

**QIN DYNASTY 221-206BC**

**HAN DYNASTY 206BC-220AD**

**SIX DYNASTIES 265-589**

**SUI DYNASTY 581-618**

**TANG DYNASTY 618-906**

**FIVE DYNASTIES 907-960**

**LIAO DYNASTY 907-1125**

**SONG DYNASTY 960-1279**

**JIN DYNASTY 1115-1235**

**YUAN DYNASTY 1270-1368**

### **MING DYNASTY: 1368-1644**

Hongwu 1368-1398

Jianwen 1309-1402

Yongle 1403-1424

Xuande 1426-1435

Chenghua 1465-1487

Hongzhi 1488-1505

Zhengde 1506-1521

Jiajing 1522-1566

Longqing 1567-1572

Wanli 1573-1619

Tianqi 1621-1627

Chongzhen 1628-1644

### **QING DYNASTY: 1644-1911**

Shunzhi 1644-1661

Kangxi 1662-1722

Yongzheng 1723-1735

Qianlong 1736-1795

Jiaqing 1796-1820

Daoguang 1821-1850

Xianfeng 1851-1861

Tongzhi 1862-1874

Guangxu 1875-1908

Xuantong 1909-1911



## **CHRONOLOGY OF JAPAN:**

**JOMON PERIOD 10,000 BC - 300BC**

**YAYOI PERIOD 300 BC- 300AD**

**KOFUN PERIOD 593 - 710**

**NARA PERIOD 710 - 794**

**HEIAN PERIOD 794 - 1185**

**KAMAKURA PERIOD 1185 - 1333**

**MUROMACHI PERIOD 1333 - 1573**

**MOMOYAMA PERIOD 1573 - 1615**

**EDO PERIOD 1615 - 1868**

**MEIJI PERIOD 1868 - 1912**

**TAISHO PERIOD 1912 - 1926**

**SHOWA PERIOD 1926 - 1989**

**HEISEI PERIOD 1989 - 2019**

**REIWA PERIOD 2019 - PRESENT**



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- British Museum: [https://research.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=254595&partId=1&searchText=han+dynasty+pottery&page=1](https://research.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=254595&partId=1&searchText=han+dynasty+pottery&page=1) (accessed 3rd February 2020)
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