Imperial Chinese Porcelain, Ceramics & Works of Art

2013

Including pieces from the following collections and dealers:

Evelyn Annenberg Hall, USA
Hans Bidder, Germany
Mr and Mrs E.C. Blake
Bluett & Son
Peter Boode
Richard Fairfax William Cartwright
Edward T. Chow
Daelemans family, Belgium
Roy Davids
Dewar family, Perthshire, Scotland
Ben Edwards, USA
Eskenazi Ltd.
Anthony Evans, Kent
Edward T. Hall
Imperial Oriental Art, New York
Edward James, West Dean Park
Kjellberg Family, Sweden
Roberto Kramer
Langsdorf Collection, USA
The Mei yintang Collection
F.G. and E.H. Morrill
Hugh Moss
Sydney L. Moss
H.R.N. Norton
Weetman Dickinson Pearson, 1st Viscount Cowdry
Richard Arthur Brabazon Ponsonby-Fane
James and Phyllis Rosati, USA
William and Jennifer Shaw
John Sparks Ltd.
Harriet Szechenyi, Switzerland
J.T. Tai & Co., New York
Takayanagi, Japan
Austin Tydings, USA

120 Kensington Church Street, London, W8 4BH
Tel: 020 7229 5319/3770 Fax: 020 7792 8979
E-Mail: gallery@marchantasianart.com
Website: www.marchantasianart.com and www.marchantiques.com
On Tuesday 3rd June 1986, early in the morning, I drove south to West Dean Park near Chichester, West Sussex. The purpose of leaving early was to view the Chinese porcelain in the Edward James Collection. It was to be sold at auction on the premises commencing at 2 p.m. and the early start would give me sufficient time to examine the ceramics carefully. The house had been fully described by Clive Aslet in Country Life magazine on the 22nd and 29th October 1981, and discussed by him in The Last Country Houses, 1982, pp. 16-28. Edward James’s father, William James knew the Prince of Wales, so I anticipated seeing some outstanding pieces and a wonderful building. I was not disappointed. There were many Kangxi blue and white and famille verte porcelains, but I lost my heart to Lot 896 ‘A green and yellow globular bottle vase, Jiaqing sealmark and period’ (no. 39). On the day the competition consisted of many London and European dealers such as Bluett, Spink and Bernheimer, so I outbid them and the prize was mine. A rare feature is the incised dragons on the body and the sealmark incised on the base. We believe this vase to be unique. For those who study the market in regard to the prices of Chinese Imperial ceramics, the most sought after and therefore the most expensive, tend to be vases. Used for decoration in the Palace, relatively few and sometimes only a pair were made. Coincidentally, at that time a new private European collector had asked me to advise and help him build a collection of Imperial porcelain. The Edward James vase was therefore recommended and he made the purchase. Now 27 years later it has returned to Marchant and we are proud to publish it on the front cover of this catalogue.

51 years ago we sold to an English collector, Mr Anthony Evans (of Kent), an Imperial doucai stem cup, Yongzheng mark and period (no. 24). When I handled it once again after all the passing years it was as if greeting an old favourite and trusted friend. Its quality of potting, elegance of shape and wonderful contrasting colours, made me believe it should return to Marchant. We knew from our reference library there was only one other known, sold by Sotheby’s Hong Kong in their auction of Fine Chinese Ceramics, 14th November 1989, Lot 220. It was described as restored. At that time, Imperial porcelain was available in quantity as the mainland Chinese had not entered the market. Nevertheless the late Julian Thompson, one of the world’s authorities in this field, accepted the stem cup for auction, in spite of numerous other perfect imperial pieces being available. In view of this we considered the condition of our stem cup with a hairline crack, small chip and a nibble to be acceptable. It was to be offered at auction by ‘The Canterbury Auction Galleries’ with most of Mr Anthony Evans’ collection. This time there would not only be English and European opposition, but also Chinese mainland buyers. Nevertheless I succeeded and the stem cup has returned home to Marchant, now illustrated on the back cover of this catalogue. I am very proud to offer it once again to our clientele.

There is also an early Ming Yongle blue and white lotus bouquet dish (no. 1) that deserves a special mention. Our research revealed it first appeared at Christie’s London in their sale of Important Chinese Ceramics and Works of Art, Lot 106 on the 4th June 1973 sold as ‘The Property of a Gentleman’. This intimates it had come privately and the owner did not wish his name to be revealed. It was purchased by Hugh Moss, the eminent dealer and collector. Subsequently it entered the Meiyintang Collection, and then was published in 1978 by S.T. Yeo and Jean Martin in Chinese Blue and White ceramics, p. 84, fig. 89. Some years later Regina Krahl illustrated the dish in her excellent book Chinese Ceramics from the Meiyintang Collection, vol. 2, no. 665. John Alexander Pope illustrates several similar dishes in Chinese Porcelains from the Ardebil Shrine and states that ‘of thirty-four lotus bouquet dishes recorded from the Ardebil Shrine in Iran, only three are of this small size, two of them with wave rim borders and one probably of the present type.’ When we studied the 1973 catalogue we were the underbidders, executing a commission given to us by Mr Tadanori Nakamura, the
president of Shogado, Kyoto. He was the world authority at that time on archaic bronzes, stone sculpture and Ming porcelain and had a reputation second to none. He was my mentor and advisor when I visited Japan and arranged on my behalf visits to ‘tea ceremony’ dealers where I was amazed at how low the owners bowed to him as a sign of respect. I treasure the memory of attending the wedding of his three children with my late wife Rita. The dish was intended to come to Marchant, especially as Stuart had the advantage of this extra knowledge when he made the purchase. It now awaits a new home and collector who will treasure it for future generations.

More than half of the pieces in this catalogue are ‘mark and period’, 27 to be precise. This is a surprising number because of their increasing scarcity. One of the reasons is the longevity of Marchant as we can source pieces from old clients, but the main reason is the hard work undertaken by Stuart Marchant, the third generation, who ceaselessly searches the world. This catalogue could not have been produced without his knowledge and enthusiasm. Thanks are also due to Natalie Marchant, the fourth generation, whose photographs capture the clarity and spirit of these pieces. The panoramic images each take approximately 6 hours of work to reach her high standards. Bridget Davidson also spends many long hours typing and editing the descriptions, her input into the catalogue is most appreciated. The building at 120 Kensington Church Street could not function without Simon Abraham-Gregory’s organisation, he has been at Marchant 25 years and is indispensible. Also thanks are due to Weishi Sun who has translated the descriptions into Chinese. She has now been here just over a year and her help is much appreciated. We are grateful to Hampton Printing (Bristol) Ltd. for producing the catalogue.

Richard P. Marchant
February 2013
A Chinese porcelain blue and white saucer dish with steep rounded sides and lipped rim painted in the centre with a bouquet of tied lotus flowers, leaves, buds, arrow heads and a lotus pod, together with other water plants and grasses, encircled by three concentric rings, the cavetto with thirteen flowerheads on a continuous scrolling branch consisting of pairs of camellia, hibiscus, tree peony, rose, lotus and chrysanthemum and a single pomegranate flower, beneath a band of ‘classic’ scrolls at the rim, the exterior with a similar composite scrolling branch including a pair of narcissus, between a ‘classic’ scroll and a keyfret band, the unglazed smooth white biscuit base revealing traces of burnt orange in the firing.

10 ⅞ inches, 27.6 cm diameter.

Yongle, 1403-1424.

- Formerly in the collection of a gentleman, sold by Christie’s London in their auction of *Important Chinese Ceramics and Works of Art*, 4th June 1973, no. 106, pp. 36/7, when it was purchased by Hugh Moss.
- Published by S.T. Yeo and Jean Martin in *Chinese Blue and White Ceramics*, p. 84, fig. 29.
- Formerly in the Meiyintang Collection.
- Published by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 2, no. 665.
- Sold by Sotheby’s Hong Kong in their auction of *The Meiyintang Collection*, Part III, 4th April 2012, no. 37.
- A similar dish is illustrated by John Alexander Pope in *Chinese Porcelains from the Ardebil Shrine*, pl. 31, no. 29.21, where it is interesting to note that of thirty-four lotus-bouquet dishes recorded from the Ardebil Shrine in Iran only three are of this size, two have a wave rim border and only one is of the present type.
- The lotus, *lian*, is used as a pun for ‘incorruptible’, *qinglian*, for ‘continuous’, *lian* forms the rebus, *liansheng*, ‘A continuous rise in rank’.
2. A Chinese imperial porcelain yellow bowl with slightly flared rim, covered overall in an even bright egg-yolk yellow glaze, slightly pooling towards the foot.

6 ¼ inches, 16 cm diameter.

Six-character mark of Hongzhi in underglaze blue within a double ring and of the period, 1488-1505.

- Formerly in the collection of Evelyn Annenberg Hall.
- A similar bowl in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of The Palace Museum*, Beijing, Monochrome Porcelain, volume 37, no. 38, p. 43.
3. A Chinese imperial porcelain blue and white brush and ink holder of drum form, painted on the side in a recessed continuous band, with five cranes in flight amongst ruyi-head clouds above a band of waves and beneath a band of crested waves, the top with small central dome and three petal bands, surrounded by one rectangular and three circular apertures, all on a reverse-technique blue ground of scrolling branches.

5 3/8 inches, 13.7 cm diameter.

Six-character mark of Jiajing in underglaze blue within a double ring and of the period, 1522-1566.

- Sold by Sotheby’s Hong Kong in their auction of Important Chinese Ceramics and Works of Art, 24th November 1981, no. 63.
- A similar piece, painted with four fish on the sides, also Jiajing mark and period, bequeathed by Mrs B.Z. Seligman, is illustrated by Jessica Harrison-Hall in Ming Ceramics in the British Museum, no. 9:31, p. 229, where the author notes ‘The late Ming scholar Wen Zhenheng records in his Changwu ji (Notes on Superfluous Things) that drum-shaped brushpots with holes were made to hold ink sticks and brushes. Indeed a painting of the philosopher Wang Yangming, seated at his writing desk, illustrates just such a drum-shaped brush and ink stand, with brushes inserted into the holes by their bases, tip uppermost.’
- Two octagonal examples, Jiajing mark and period, also in the British Museum, are illustrated by R.L. Hobson, C.B. in Guides to Pottery and Porcelain of the Far East, 1924, fig. 61.
- A Longqing mark and period dated example, corresponding to 1567, painted on the sides with four panels of ducks was included by Marchant in their exhibition of Seventeenth-Century Blue and White and Copper-red and their Predecessors, 1997, no. 5, pp. 14/5 and another, formerly in the collection of Dr. Carew-Shaw and bearing a four-character mark Wān-fū yōu tōng (May infinite happiness gather), was included by Marchant in their exhibition of Ming Blue and White Porcelain, The Drs. A.M. Sengers Collection, 2001, no. 4, pp. 6/7.
- Cranes in flight, yìpìn niào, form the rebus yìpìn gāo shēng, ‘May you rise high and become an official of the first rank’.
A Chinese imperial porcelain blue and white small dish painted in the centre with two seated boys playing Chinese chess, *xiangqi* and two further boys standing watching beside a fence, with overhanging rockwork and plants above lotus leaves, all within a double ring medallion, beneath two further lines at the rim, the underside with sixteen boys at play in a fenced landscape, beside palm and willow beneath clouds, all between double lines.

6 ⅛ inches, 15.5 cm diameter.

Six-character mark of Longqing within a double ring in underglaze blue and of the period, 1567-1572.

- Formerly in a private Egyptian collection, Alexandria, before 1930.
- A similar Longqing dish with two boys is published by Adrian M. Joseph in *Ming Porcelains, Their Origins and Development*, no. 50.
A Chinese porcelain blue and white circular box and cover of generous domed form painted on the cover with two monkeys in a raised circular panel, one climbing a fruiting peach tree and poking a honeycomb with a stick, bees buzzing around, while the other monkey tries to catch the honey, a deer and stag in the foreground and a pair of birds in flight above rockwork and plants beneath ruyi-head clouds and the moon, all encircled by four lozenge-shaped reserves, each with a bird perched on a different flowering branch, on a diaper ground above a keyfret band, the box base with matching keyfret band with six galloping horses above crested waves.

8 ¾ inches 22.3 cm diameter.

Wanli, 1573-1619.

- Formerly in the Takayanagi collection, Japan, with old Japanese wood box.
- A similar porcelain box and cover is Illustrated in *Blue and white Porcelain with Underglaze Red (II) The Complete Collection of Treasures of the Palace Museum*, Beijing, pl. 180, p. 193; another is illustrated by Jan Fontein in *The World's Great Collections Oriental Ceramics*, vol. 10, Museum of Fine Arts Boston, monochrome pl. 236.
6. A Chinese porcelain blue and white frog-shaped vessel naturally modelled with its head looking up, bulging brown eyes and individual relief toes, the body with prunus flowerheads on a stippled blue ground, the glazed openwork aperture separating two ruyi-heads, the unglazed base with an openwork stylized flowerhead aperture.

5 ¼ inches, 13.3 cm high.

Wanli, 1573-1619.

- Formerly in an English private collection.
- Frog kendis with upright handles are well known. Two examples are illustrated by Regina Krahl and John Ayers in *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. 2, Yuan and Ming Dynasty Porcelains, nos. 1296/7, pp. 730/1; another is illustrated by John Alexander Pope in *Chinese Porcelain from the Ardebil Shrine*, no. 29.465, pl. 97; another is illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, Gift of Lady Bradford, who acquired it in India, no. 11:6, p. 283, where the author states that the toad is a symbol of longevity.
- No other vessel with a glazed aperture at the mouth, no handle and an unglazed base with holes appears to have been published. It is probable this piece is a special order made to stand in water for plants.
7. A Chinese porcelain blue and white cylindrical brushpot, *biqong*, painted with two hunters, one dismounted from his horse and loosening his bow, the other still mounted while both horses graze in a continuous landscape amongst 'v'-shaped grass and birds in flight, between *anhua* bands of flowers and foliage, the flat base unglazed revealing the white biscuit body.

5 ¼ inches, 12.9 cm high.

Transitional, Chongzhen, circa 1640.

- Included by Marchant in their exhibition of *Chinese Blue and White, Wan Li to K'ang Hsi*, 1980, no.17.
- Two other small cylindrical brushpots with figural scenes between *anhua* bands, in the Shanghai Museum are illustrated by Antony White, Chen Xiejun and Wang Qingzheng in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, nos. 19/20, pp. 102-105.
A Chinese porcelain blue and white cylindrical sleeve vase, rolwagen, painted in a continuous scene with vases containing flowering plants including a slender tall baluster with camellia and prunus; a large jardinière with lotus flowers, leaves and arrow heads in water; a slender pear shaped vase with magnolia; a crackled tripod censer with peony; a blue-ground baluster vase with tree peony and a square jardinière with chrysanthemum, amongst 'v'-shaped grass, rockwork and banana plant, with insects in flight, all beneath the moon and between anhua lines, the slightly flared neck with stylised leaves, the flat base unglazed revealing the white biscuit body.

17 ½ inches, 44.5 cm high.

Transitional, Chongzhen, circa 1640.

- Sold by Sotheby’s London in their auction of *Chinese Export Porcelain*, 16th July 1985, no. 42.
- A similar sleeve vase, from the Granddier Collection now in the Musée Guimet, Paris, is illustrated by Albert le Bonheur and Daisy Lion-Goldschmidt in *The World’s Great Collection, Oriental Ceramics*, vol.7, Black and White Section, no. 98, G.5031; another in The Gugong Museum Collection, Beijing, is illustrated by Chen Run Min in *Qing Dynasty Porcelain and Underglaze Blue of The Shunzhi and Kangxi Periods*, no. 42, pp. 82/3, and a further example was included by Marchant in their *Recent Acquisitions* catalogue 2010, no. 15, pp. 24/5.
- Vases, ping, containing prunus, mei, camellia, chahua, and other flowers with other decorative vessels form the rebus, xinshao ruyi suizhao qinggong, ‘May all your wishes come true during the new year’. 
A Chinese porcelain blue and white small cylindrical sleeve vase, rolwagen, painted with a standing official holding a hu tablet, attended to by two boys, one presenting a jue, all within a continuous landscape scene with palm trees, plantain, 'v'-shaped grass and rockwork, beneath the moon amongst clouds, with birds in flight, all between anhua scrolling bands, the gently waisted neck painted with branches of bamboo, orchid and prunus.
9 ¾ inches, 24.8 cm high.

Transitional, Chongzhen, circa 1640.

- Sold by Christies London in their auction of Fine Chinese Export Porcelain and Paintings, 5-6th July 1984, no. 130, purchased by Marchant.
- A similar sleeve vase, with a lady and two boys, in The Gugong Museum Collection, Beijing, is illustrated Chen Run Min in Qing Dynasty Porcelain and Underglaze Blue of The Shunzhi and Kangxi Periods, no. 41, pp. 80/1.
A Chinese porcelain blue and white brushpot, *bitong*, painted with Xie An with his nephew playing *weiqi* at a large table with three lady attendants while a warrior arrives with a document during the battle of the Fei River, all in a continuous scene with an equestrian bannerman behind dense ‘Master of the Rocks’ rockwork, while a further bannerman dismounts his horse beside a tethered horse, all between a blobby-dot band at the foot and an interlocked fret band beneath the unglazed rim. The underside with a two-character mark *Qing Wan*, Pure Trinket, within a double ring in underglaze blue, encircled by an unglazed channel foot rim.

7 inches, 17.8 cm diameter.

Early Kangxi, circa 1670.

- Formerly in the collection of Roberto Kramer.
- Formerly in the collection of Harriet Szechenyi, Switzerland.
- A similar brushpot in the Gugong Museum Collection, Beijing is illustrated by Chen Run Min in *Qing Dynasty Porcelain and Underglaze Blue of The Shunzhi and Kangxi Periods*, no. 204, pp. 308/9.
- Another similar brushpot of this early Kangxi group was published by Marchant in their exhibition of *The Dr. Lowell Young Collection, Ming & Qing Blue & White Porcelain*, 2012, no. 21, pp. 48/9.
- Xie An (320-385) also known as Duke Wenjing of Luling was a Jin-dynasty (265–420) statesman. The scene on the brushpot recalls the moment he received the news of victory after the battle of the Fei River.
11. A Chinese porcelain blue and white censer of bombé form with single rib, slightly flared rim and everted foot, painted on the body with four seated luohans, each on an oval rug, two with fly whisks, one with a sceptre and one with his hands together in prayer, the four characters a mi tuo fo, beneath a keyfret and jewelled band.

7 ¾ inches, 19.6 cm diameter.

The underside with a six-character mark of Chenghua in underglaze blue within an anhua single ring, Kangxi, 1662-1722.

- Formerly in an English private collection.
- A smaller example was included by Marchant in their exhibition of *The Bertil J. Högström Collection, Kangxi Blue and White Porcelain*, 2011, no. 10, pp. 22/3.
- A censer of this form painted with the 'Eighteen Lohans' bearing a Kangxi reign mark and date corresponding to 1695, in The Shanghai Museum Collection, is illustrated by Wang Qingzheng in *Underglaze Blue and Red*, no. 114, p. 118.
A Chinese porcelain blue and white rouleau vase of form with high shoulder, ribbed neck and galleried rim, painted in a continuous mountain river landscape scene with scholars and attendant on a rocky promontory, fishermen in boats, another crossing a bridge carrying a basket, another standing on a third bridge and a scholar and attendant standing beside a further fisherman with a basket, all amongst wutong and pine, beneath clouds, migrating birds and the moon, the neck with bands of ruyi-heads, scrolls, keyfret and jewels.

The base with a double ring mark in underglaze blue with inventory mark ‘D1736’.

17 ¾ inches, 43.5 cm high.

Kangxi, 1662-1722.

- Formerly in the collection of Weetman Dickinson Pearson (1856-1927), 1st Viscount Cowdry, the famous oil industrialist and owner of the Pearson Conglomerate, Liberal MP for Colchester (1895-1910) and keen philanthropist. His business extended to South America where he was central to the expansion of Mexico City while doing other major works in both Ecuador and Colombia. His other business projects included building the Blackwall Tunnel in London and East River Tunnels in New York as well as the discovery of one of the world’s largest oil fields in Mexico. In 1909, Lord Cowdry purchased Dunecht House, a stately mansion in which he employed Ashton Webb to decorate and furnish and where this vase remained for over a century.

- A similar rouleau, in the Gugong Museum Collection, Beijing, is illustrated by Chen Run Min in *Qing Dynasty Porcelain and Underglaze Blue of The Shunzhi and Kangxi Periods*, no. 290, pp. 447-9.
A pair of Chinese porcelain blue and white, underglaze copper-red and white slip-decorated celadon-ground pear-shaped bottle vases, each with a pair of deer amongst lingzhi fungus, pine trees and rockwork, with cranes, the moon and clouds, a ribbon-tied music stone and pearl on the neck, the base with an underglaze blue double ring.

10 ¼ inches. 26 cm high.

Kangxi, 1662-1722.

- Formerly in an English private collection, North Yorkshire.
- A rouleau vase with a similar design is illustrated by Qian Zhenzong in Best Pieces of Qing Dynasty Porcelain, pl. 34, p. 43.
- Deer, lu, and crane, he, form the rebus, liuhe tongchun, ‘The universe is enjoying Spring time or longevity’ and together with the pine, song, form another rebus, songhe changchun, ‘May you possess the longevity of the crane and the age of the pine.’ This birthday greeting can be used for an individual or for a husband and wife because the pine and crane being symbols of longevity, can also represent a couple. This design was particularly popular in the Qing palace from the reign of Kangxi onwards, as princely residences kept deer and cranes in their gardens in order to convey this sentiment.
A Chinese porcelain blue and white, underglaze copper-red and white slip-decorated celadon-ground *rouleau* vase, with the eight horses of Mu Wang, each in a different pose amongst pine trees, *wutong*, rockwork and clumps of grass, the lip and interior glazed white, the base with an underglaze-blue double ring.

12 ½ inches, 31.8 cm high.
Kangxi, 1662-1722.

- Formerly in an English private collection, Somerset.
- A *Yenyen* vase with similar design in the Umezawa Kinenkan Museum, Japan, is illustrated in *Shincho Kôgei No Bi*, pl. 19, p. 13.
15. A Chinese porcelain famille verte large fluted flower-form dish with foliate rim, painted in the centre with a battle scene of three equestrians, bannermen and a swordsman in a landscape with rockwork, encircled by six wide panels, two with mythological animals, two with ‘Hundred Antiques’ and two with flowers, between baluster-form divides. The underside with a large artemisia leaf mark within a double ring in underglaze blue.

14 ⅝ inches, 37.2 cm diameter.

Kangxi, 1662-1722.

- Formerly in the Daelemans family collection, Belgium.
- Formerly in the collection of Roy Davids.
- It is unusual to find battle scenes of this genre on famille verte; mostly they are seen on blue and white dishes.
- A related blue and white dish formerly in the collection of A. Van der Hoop and the collection of Mrs. J.R. Wüste, gift of J.G. Fontein, 1924, is illustrated by Christiaan J.A. Jörg in Chinese Ceramics in the Collection of the Rijksmuseum, no. 82, p. 94.
16. A large pair of Chinese porcelain famille verte ginger jars and covers, each painted with four lozenge-shape panels containing fan-shaped windows, with individual ladies and gentleman standing beside a fence looking out at two towers within a wall, all between 'Hundred Antiques' and separated by large flower sprays of lotus and peony, the borders with flowerheads and *ruyi*, the domed cover with 'Hundred Antiques' including books, scrolls, censers and vases above a double-leaf and flowerhead band. The base with a green artemisia leaf within a double ring in underglaze blue.

12 inches, 30.5 cm high.

Kangxi, 1662-1722.

- Formerly in an old European collection.
- A similar jar and cover is illustrated by Christiaan J.A. Jörg in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam, The Ming and Qing Dynasties*, no. 198, p. 177; another pair with ormolu is illustrated by Regina Krahl in *Chinese Ceramics from the Meiüntang Collection*, volume two, pl. 784, pp. 152/3.
A Chinese porcelain *famille verte* biscuit chicken ewer and cover on an oval flat base, moulded with a pair of green chicks at its sides and an aubergine chick seated on the lotus leaf cover, the glaze of luminous tone.

6 inches, 15.2 cm tip of spout to handle.

Kangxi, 1662-1722.

- Formerly in the collection of the Dewar family, Perthshire, Scotland.
- A similar pair, from the Copeland collection, is illustrated by William R. Sargent in *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, no. 245, p. 448; a further example is illustrated by Anthony du Boulay in *Chinese Porcelain, Pleasures and Treasures*, no. 64, p. 72, and two similar pairs are illustrated by Gallerie Georges Petit in the auction catalogue of *Céramique de la Chine, les Biscuits Verts, collection de M.F. Allard*, 1st April 1925, nos. 375 & 389.
- The rooster, *gongji*, is a symbol for high rank, for its comb, *jiguan*, is a pun for official, *guan*.
A Chinese porcelain famille verte biscuit teapot and cover of vertical ribbed bamboo form, each rib painted with birds and flowering plants within the nodes of bamboo, on coloured grounds of aubergine, pale and darker greens and yellow, the spout and handle also of bamboo form painted in speckled black on an aubergine ground, the cover knob of similar form on a yellow ground with green bamboo.

4 ¼ inches, 11 cm high, 5 ⅞ inches, 14.8 cm tip of spout to handle.

Kangxi, 1662-1722.

A similar example is illustrated by Walter Bondy in *Kang-shi*, p. 166; another, by Hobson in *The Leonard Gow Collection of Chinese Porcelain*, no. 272, pl. LXIX; another, by David S. Howard in *The Choice of the Private Trader from the Hodroff Collection*, p. 146, pl. 155; another, by Ruth Ann Krueger Meyer in *The Taft Museum Chinese Ceramics & Works of Art*, p. 627, pl. 193; and a further example, in the Salting Collection, is illustrated by *The V&A Museum Department of Ceramics guide to the later Chinese Porcelain Periods of K’ang hsi, Yung Cheng and Ch’ien Lung*, pl. 56c, pp. 44 & 83.

Bamboo, zhu, serves as a homophone of zhu ‘congratulate’, and symbolises vitality, longevity, humility, fidelity and integrity.
A pair of Chinese porcelain *famille verte* cake stands, *tazze*, each painted on the saucer-shaped top with a basket of peony beside two stacks of books encircled by precious objects including scrolls and *ruyi*-sceptres, each tied with ribbons, beneath a flowerhead-band at the rim, the underside with three branches of prunus sprays in iron-red, all on a stem foot with a lotus petal, keyfret and jewelled band.

8 ¾ inches, 22.2 cm diameter.

Kangxi, 1662-1722.

- Formerly in a West Dorset private collection.
- A Kangxi blue and white *tazza* painted with ladies, from the collection of The Margraves and Grand Dukes of Baden, is illustrated by David S. Howard in *A Tale of Three Cities, Canton, Shanghai and Hong Kong*, no. 73, p. 70.
A pair of Chinese imperial porcelain famille verte dishes, each painted with three standing figures from the Water Margin stories, five of whom are identifiable by name tags beneath their waists’ and the leader Song Jiang with a sword, a double-feathered cap identifiable by a banner, he stands between the monk Hua Heshang holding a staff, and Zhang Qing with one hand in a satchel and the other holding a stone ready to throw at the enemy, the other dish with central figure of Suo Chao between Ruan Xiaowu and Lei Heng each holding a halberd, the underside with a pale apple green glaze.

6 ¾ inches, 17.5 cm diameter.

Six-character mark of Kangxi within a double ring in underglaze blue and of the period, 1662-1722.

- Formerly in the collection of Mr and Mrs E.C. Blake.
- Sold by Sotheby’s in their auction of *The Mr and Mrs E.C. Blake Collection*, 8th July 1958, no. 99, purchased by Sparks.
- Formerly in the collection of Sir Alfred Aykroyd.
- Formerly in the collection of F.G. and E.H. Morrill, collection no. 67.
- A similar pair, formerly in the collections of Mr and Mrs Alfred Clark and van Ouwerkerk collection, Switzerland, were included in the in the above Oriental Ceramics Society exhibition, nos. 124/5, and included by Marchant in their *Recent Acquisitions* catalogue, 2006, no. 14, pp. 28/9; a further dish from this rare set, with green glazed undersides and imperial reign marks, bequest of Edmund C. Converse, 1921, is illustrated by Suzanne E. Valenstein in *The World’s Great Collection, Oriental Ceramics*, vol. 11, The Metropolitan Museum of Art, no. 129, collection no. 21.175.39.
- A related dish is illustrated by Wang Qingzheng in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, no. 132, p. 305.
21. A Chinese imperial porcelain peachbloom beehive-shaped waterpot, *tai bai zun*, covered with a dark speckled glaze and incised with three archaic style dragon medallions, all beneath the gently flared short neck, the lip, interior and base glazed white.

5 inches, 12.7 cm diameter.

Six-character mark of Kangxi in underglaze blue and of the period, 1662-1722.

- Formerly in a North American collection.
- Sold by Bluett & Son, circa 1960.
- A similar piece is illustrated by Wang Qingzheng in *Kangxi Porcelain Ware from the Shanghai Museum Collection*, no. 206, p. 320; another is illustrated by John Ayers in *The Baur Collection, Chinese Ceramics Volume Three*, no. A305; a further example was included by Marchant in their *Recent Acquisitions* catalogue, 2008, no. 28, pp. 66/7.
22. A Chinese imperial porcelain blue-glazed bowl with deep rounded sides rising from a straight foot rim, covered on the exterior with a luminous royal-blue glaze pooling to a slightly darker tone above the foot, the interior and base glazed white.

5 ¾ inches, 14.7 cm diameter.

Six-character mark of Kangxi within a double ring in underglaze blue and of the period, 1662-1722.

- Formerly in the collection of Professor Edward T. Hall, no. 303.
- Edward ‘Teddy’ Thomas Hall, C.B.E., Hon. F.B.A., F.S.A., D.Phil (1924-2001), was born in London and educated at Eton College and New College, Oxford, where he received his D.Phil in 1953. He joined the R.N.V.R. as an ordinary seaman in 1943 and served in landing craft transporting commandos to France. Perhaps his greatest achievement was developing the carbon dating process, which was used to expose the Piltdown Man fraud. He was the founder of the Research Laboratory for Archaeology and the History of Art at Oxford University.
- Sold by Marchant, 14th June 2004.
A Chinese porcelain blue and white octagonal facetted water vessel, with upright bail handle moulded as two confronting dragons heads between a pearl, short square spout, flanked by everted flanges, painted on each side with figures in a mountain river landscape, the sides with prunus branches and rockwork, all divided by ribbon-tied flowerheads on a geometric ground, with brown-dressed borders inspired by the wood original, the flat top with a roundel and drop-in cover painted with flower sprays on a dense floral ground, the flat base unglazed.

7 ⅞ inches, 20 cm handle to handle.

Yongzheng, 1723-1735.

A similar vessel painted with chickens, in The Palace Museum Collection, Beijing, is illustrated by Li Yi-hua in Kangxi, Yongzheng, Qianlong, no. 13, p. 184.
24. A Chinese imperial porcelain doucai stem cup painted on the exterior with the babao, the eight Buddhist treasures, tied with ribbons and supported on lotus flowerheads amongst scrolling branches, beneath a circular flowerhead band at the rim and above a ruyi-head band, the foot with three ruyi-heads and scrolls, the well of the interior with four lotus flowerheads in yellow, aubergine and green, encircling a central flowerhead in iron-red, the centre with a shou character, all amongst scrolling branches, within an underglaze blue double ring medallion.

6 ⅜ inches, 15.6 cm diameter.

The foot with a six-character mark of Yongzheng written in a line in underglaze blue and of the period, 1723-1735.

- Formerly in the collection of Anthony Evans, Kent, collection no. 403. Anthony Evans developed his love of Chinese porcelain from his father who was an accountant, working for the Kailan Mining Administration based at the port of Tientsin, near Beijing. The family moved there in 1925, when Anthony was a baby. The company was an Anglo-Chinese operation, which at its height employed more than 40,000 staff, predominantly involved in coal mining. Although Anthony Evans trained as a veterinary surgeon, he did not take up that profession, deciding after his National Service to work in London, where he set up a successful chain of hardware stores in Kensington and Chelsea. This provided him with a means to begin a collection of his own Chinese porcelain and being local, was a regular client of Marchant’s in the 1960’s.

- Purchased from Marchant, 1962, bearing Marchant label from that period.

- The pair to this stem cup was sold by Sotheby’s Hong Kong in their auction of Fine Chinese Ceramics, 14th November 1989, no. 220.
A Chinese imperial porcelain *ru*-type lavender glazed shallow dish with flat everted rim and fluted underside, covered overall in an even lavender glaze, slightly pooling between the ribs on the underside, the foot dressed brown. 5 ⅜ inches, 13.6 cm diameter.

Four-character sealmark of Yongzheng in underglaze blue and of the period, 1723-1735.

- Formerly in the Langsdorf Collection, no. 109. Kenneth R. Langsdorf was born in 1942 and is today a well known lawyer in the city of St. Louis, Missouri, where he and his wife Phyllis are lifetime benefactors of The St. Louis Museum of Arts and supporters of the Barnes-Jewish Hospital.
- Sold by Sydney L. Moss, London.
- Sold by John Sparks, London.
- A *ru*-type glazed pair of jardinières and stands, in The Shanghai Museum, formerly in the collection of J.M. Hu, are illustrated by The Chinese University of Hong Kong in *Qing Imperial Monochromes, The Zande Lou Collection*, no. 9, pp. 52/3.
- A teadust example bearing an incised four-character Yongzheng sealmark was included by Marchant in their *Recent Acquisitions* catalogue 2007, no. 8, pp. 20/1.
- The brown-dressed foot is in veneration of the Song dynasty.
26. A Chinese imperial porcelain *clair-de-lune* bowl, thinly potted on a straight foot rim, covered on the exterior in a bright even pale lavender glaze, the interior and base glazed white.

4 ¾ inches, 12.1 cm diameter.

Six-character mark of Yongzheng within a double ring in underglaze blue and of the period, 1723-1735.

- Sold by John Sparks Ltd.
- Purchased by Marchant from Bluett & Son Ltd, 16th December 1986.
- Sold by Marchant, 10th June 1987.
- A similar pair is illustrated by Christina Chu in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, part 1, 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; a further pair is illustrated in *The Osaka City Museum Exhibition of Qing Porcelain and Works of Art*, 1994, no. 111, p. 40; another pair, gifted by the Doris Duke Charitable Foundation in 2007, no. 64.1-2, is now on permanent display at the Norton Museum, Palm Beach, Florida.
27. A pair of Chinese imperial porcelain clair-de-lune saucer dishes each with a gently flared rim and short foot, covered overall in a bright and even pale lavender glaze slightly pooling above the foot, the base glazed white.

5 ¼ inches, 13.3 cm diameter.

Six-character marks of Yongzheng within double squares in underglaze blue and of the period, 1723-1735.

- Sold by Sotheby’s Hong Kong in their auction of Important Chinese Ceramics, The Property of a Gentleman, 17th November 1975, no. 130.
- Sold by Eskenazi Ltd., 25th November 1975, stock no. 6776/7.
- A similar pair is illustrated by Peter Y.K. Lam in *Shimmering Colours, Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, 2005, no. 72, p. 140.
28. A Chinese imperial porcelain large deep bowl with slightly everted foot and gently flared rim covered overall with a translucent pale celadon glaze, carved on the exterior with six large ruyi-heads enclosing smaller ruyi-heads rising from a band of petals all beneath a keyfret band at the rim.

9 3/8 inches, 23.8 cm diameter.

Six-character mark of Yongzheng within a double ring in underglaze blue and of the period, 1723-1735.

- Formerly in a Mid-Western USA private collection.
- Purchased at Dulany’s, Birmingham, Michigan, 1984.
- An identical bowl was sold by Sotheby's Hong Kong in their auction of Important Chinese Ceramics and Works of Art, 28th November 1978, no. 197, purchased by Marchant and was sold again by Sotheby's Hong Kong in their auction of The Hall Family Collection of Imperial Ming and Qing Monochromes and Other porcelain, 2nd May 2000, no. 527 and is illustrated in Sotheby's Hong Kong Twenty Years, no. 314.
- A similar bowl was included in The Museum of Fine Arts, Boston, Memorial Exhibition of The Charles Hoyt Collection, Boston, no. 440.
- Ruyi-heads resemble the fungus of longevity, lingzhi, ruyi literally means ‘As you wish’. As a decorative motif, it forms the rebus shishi ruyi, ‘May all your wishes come true’ and would have symbolised good wishes to whoever used it.
A pair of Chinese imperial porcelain yellow saucer dishes, each incised in the well of the interior with a medallion of fruiting peach branches, peach flowers and leaves, with an incised double ring, covered overall in an even yellow glaze slightly pooling above the foot rim.

4 ¼ inches, 10.8 cm diameter.

Six-character marks of Yongzheng within double rings in underglaze blue and of the period, 1723-1735.

- Formerly in the collection of Richard Fairfax William Cartwright, 1903-1954. Richard Cartwright inherited the Aynhoe Estate in 1928 and made his first independent purchases of Chinese art shortly after. He was descended from a family of great art collectors. The estate was first purchased in 1616, by his ancestor of the same name. The Chinese room at Aynhoe was famous for its cabinets with each case devoted to a particular colour.

- Sold by Peter Boode, London.

- A similar example is illustrated by Ulrich Weisner in Chinese Porcelain, The Ohlmer Collection in the Roemer Museum, Hildesheim, Mainz, 1981, pl. 103.

- A yellow saucer dish incised with a central dragon medallion is illustrated by Dr. Robert Jacobsen and Julian Thompson in Imperial Perfection, The Palace Porcelain of Three Chinese Emperors, Kangxi-Yongzheng-Qianlong, A Selection from the Wang Xing Lou Collection, no. 93, pp. 236/7.

- The peach, tao, is an important symbol of longevity. The tree blossoms in March and is also a symbol of Spring.
A pair of Chinese porcelain *famille rose* square dishes painted with the Yang family lady equestrians, each on a different coloured horse riding through an archway and a vine-covered arbour, while three gentlemen look on from a terrace, the raised rim decorated in the corners with books and scrolls in iron-red and gilt, tied with ribbons on octagonal pink diaper ground with flowerheads, the bases unglazed.

10 ⅛ inches, 25.7 cm square.

Yongzheng, 1723-1735.

• Formerly in the collection of a titled English family, Somerset.

• Formerly in the collection of Richard Ponsonby-Fane of Brympton d’Evelcy, Brympton House, Somerset. Richard Arthur Brabazon Ponsonby-Fane was born in 1878 in Gravesend. In 1896 he served as Private Secretary to the Governor of the British Cape Colony in Cape Town and for the next two decades, his career in the British Empire’s colonial governments spanned the globe. He worked closely with many Governors particularly in Hong Kong in 1903 and was posted to Natal in 1907 and after 1919 was posted as private secretary to the Governor of Hong Kong. He became a professor at the University of Hong Kong until his retirement in 1926. Although he became a permanent resident of Japan, he often spent four months at a time in Hong Kong. In 1921, when the Japanese Crown Prince visited Hong Kong en route to Europe, Ponsonby-Fane was introduced as his interpreter. When Emperor Shōwa was enthroned in 1928, he was the only non-Japanese guest who was invited to witness the ceremonies from in front of the palace’s Kenreimon gate. In 1930, when HIH Prince Takamatsu and his wife travelled to Europe, Ponsonby-Fane sailed on the same ship; and he was invited to attend all the welcoming receptions for them in England. Ponsonby-Fane died at home in Kyoto in December 1937.

• The tradition of the Yang family generals and their military exploits, over several generations, dates from the Northern Song dynasty when they were famous for their remarkable bravery in defending the Song borders from foreign invaders. While several generals of the Yang family are profiled in historical texts such as *History of Song*, the Ming-dynasty novel *Generals of the Yang Family* includes folklore and stories that deviate from actual historical records. The Yang family lady generals practising before going to war, because their husbands were wounded, has become a favourite subject and is a symbol of unflinching loyalty.

• No other dishes of this shape appear to be recorded.

• A large Yongzheng circular dish and a Qianlong bowl of this design from the Martin-Hurst Collection is illustrated by George C. Williamson in *The Book of Famille Rose*, pl. XLIV and pl. L respectively; another large Yongzheng dish from the collection of Augustus the Strong, King of Saxony and Poland, is illustrated by Friedrich Reichel in *Die Porzellan-Rubens Sammlung August des Starken*, no. 21, p. 43.
31. A Chinese export porcelain massive oval monteith painted on each side in blue enamel, white, green, aubergine, iron-red, gilt and brown, with large blossoming peony amongst prunus, magnolia and daisy issuing from rockwork between smaller sprays at the side, beneath groups of lotus, chrysanthemum and tree peony on the eight upright splayed flanges, all between relief blue and white enamel keyfret ribs supported on a wide splayed foot, with eight panels of stylised flowerheads on a blue-enamel cloud ground, the well of the interior similarly painted.

20 ¼ inches, 51.5 cm wide.

Early Qianlong, circa 1740.

- Sold by Sotheby’s Monaco in their auction of Belle Collection de Porcelaines de Chine, 5th March 1989, no. 331.
- Formerly in the Ben Edwards collection, no. 935.
- An identical monteith, perhaps the pair to this piece, by repute from the collection of Princess Marina, Duchess of Kent, was included by William Motley in the Cohen & Cohen exhibition of Now and Then, November 2005, no. 13, pp. 30/1, where the author notes “The notches are to hold in place stemmed glasses so that the bowls can be chilled inside the monteith. The original inspiration for the rim was the cut edge of a cloak, belonging to a ‘Fantastic Scot’ Monsieur Monteigh, about whom little is known.”
- A monteith of similar form and size painted in classic famille rose enamels is illustrated by Maria Antónia Pinto de Matos in Chinese Export Porcelain from the Museum of Anastácio Gonçalves, no. 148, pp. 254/5.
- A cylindrical-form two-handled monteith in iron-red and gilt, together with a blue and white bowl form montieth, both dating to the Kangxi period are illustrated by David S. Howard in The Choice of the Private Trader, The Private Market in Chinese Export Porcelain, illustrated from the Hodroff Collection, nos. 217/8, pp. 188-190.
A Chinese imperial porcelain underglaze-blue-ground yellow dragon dish, pan with slightly flared rim, painted in the centre with a five-clawed dragon amongst stylised ruyi-head clouds and flames in pursuit of a flaming pearl, encircled by two similar dragons in the cavetto, the underside similarly decorated above a lappet band.

9 ⅞ inches, 25.1 cm diameter.

Six-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

• Formerly in the collection of James and Phyllis Rosati, acquired between 1947 and 1949, when Mr Rosati was stationed in Japan.

• A similar example is illustrated in Shincho Kôgei No Bi, pl. 126, p. 45; another is illustrated by Qian Weipeng in Tian Wu Guan Cang Ci, vol. 1, pp. 198/9.
A pair of Chinese imperial porcelain deep bowls with slightly flared rims, each painted with two yellow five-clawed dragons amongst stylised ruyi-head clouds and flames in pursuit of flaming pearls, above a lotus-petal band, the well of the interior similarly decorated with a medallion of a dragon amongst flames, all on an underglaze blue ground.

4 ⅜ inches, 10.5 cm diameter.

Six-character sealmarks of Qianlong in underglaze blue and of the period, 1736-1795.

- Formerly in the collection of Anthony Evans, Kent, collection no. 425. Anthony Evans developed his love of Chinese porcelain from his father who was an accountant, working for the Kailan Mining Administration based at the port of Tientsin, near Beijing. The family moved there in 1925, when Anthony was a baby. The company was an Anglo-Chinese operation, when at its height employed more than 40,000 staff, predominantly involved in coal mining. Although Anthony Evans trained as a veterinary surgeon, he did not take up that profession, deciding after his National Service to work in London, where he set up a successful chain of hardware stores in Kensington and Chelsea. This provided him with a means to begin a collection of his own Chinese porcelain and being local, was a regular client of Marchant’s in the 1960’s.

- Purchased from Marchant, 1965.

- A similar bowl was included by Marchant in their exhibition of *Qing Mark and Period Monochromes and Enamelled Wares*, 1981, no. 21; another was included by Marchant in their exhibition of *Qing Mark and Period Monochrome and Two-Coloured Wares*, 1992, no. 28 and was again included again by Marchant in their exhibition of *The Rolf Heiniger Collection of Qing Imperial Wares*, 2000, no. 12, pp. 30/1.
A pair of Chinese imperial porcelain yellow-ground saucer dishes incised in the centre and painted with a green and aubergine dragon in pursuit of a flaming pearl amongst stylised flames, within an aubergine double ring, the underside decorated with grapes and leaves.

5 ⅛ inches, 13 cm diameter.

Six-character sealmarks of Qianlong in slightly raised brown enamel and of the period, 1736-1795.

- Formerly in an American private collection.
- A similar dish was included by Marchant in their exhibition of *Qing Mark and Period Monochromes and Enamelled Wares*, 1981, no. 28; another, in the Percival David collection, British Museum, is illustrated by Margaret Medley in *The Catalogue*, section 5, no. 773.
- A dish with cranes and clouds on the underside in The Gemeente Museum, The Hague, is illustrated by Beatrice Jansen in *Chinees Ceramiek*, no. 319; another was included by Marchant in their exhibition of *Qing Mark and Period Monochrome and Two-Coloured Wares*, 1992, no. 4.
A pair of Chinese imperial porcelain petal-shaped yellow-ground saucer dishes, each incised and painted in green with a central medallion of a confronting five-clawed dragon in pursuit of a flaming pearl amongst scattered flowering branches, within a border of similar design with two dragons, the underside similarly decorated with two dragons.

5 ¼ inches, 13.3 cm diameter.

Six-character sealmarks of Qianlong in underglaze blue and of the period, 1736-1795.

- Formerly in the collection of Anthony Evans, Kent, collection no. 424. Anthony Evans developed his love of Chinese porcelain from his father who was an accountant, working for the Kailan Mining Administration based at the port of Tientsin, near Beijing. The family moved there in 1925, when Anthony was a baby. The company was an Anglo-Chinese operation, when at its height employed more than 40,000 staff, predominantly involved in coal mining. Although Anthony Evans trained as a veterinary surgeon, he did not take up that profession, deciding after his National Service to work in London, where he set up a successful chain of hardware stores in Kensington and Chelsea. This provided him with a means to begin a collection of his own Chinese porcelain and being local, was a regular client of Marchant’s in the 1960’s.

- Purchased from Marchant, 1965.

- A similar pair, from the T.Y. Chao collection, is illustrated by The Chinese University of Hong Kong, Art Gallery Institute of Chinese Studies in *The Catalogue of Ch’ing Porcelain from the Wah Kwong Collection*, no. 41; another was included by Marchant in their exhibition of *Qing Mark and Period Monochrome and Two-Coloured Wares*, 1992, no. 44, p. 57.
36. A pair of Chinese imperial porcelain celadon magnolia-form cups, each with five lobes, on a raised stem foot, covered overall in a pale celadon tone extending to the interior, each on a brown dressed footrim.

4 inches, 10.2 cm diameter.

Four-character sealmarks of Qianlong in underglaze blue and of the period, 1736-1795.

Wood stands.

- Formerly in the Langsdorf Collection. Kenneth R. Langsdorf was born in 1942 and is today a well known lawyer in the city of St. Louis, Missouri, where he and his wife Phyllis, are lifetime benefactors of The St. Louis Museum of Arts and supporters of the Barnes-Jewish Hospital.
- Purchased from Imperial Oriental Art, New York.
- Magnolia, *yulan*, is known as the 'jade orchid' and are an emblem of purity.
37. A Chinese imperial porcelain, ge-type, square vase of cong form, *zongshi ping*, with gently flared cylindrical neck and short everted foot, moulded on each facet with the eight trigrams and covered overall in a rich and even ge-crackled glaze, the foot rim dressed brown in veneration of the Song dynasty original.

11 ¼ inches, 28.5 cm high.

Six-character sealmark of Qianlong in underglaze blue and of the period, 1736-1795.

Wood stand.

- Formerly in a private Texan collection, acquired by a U.S. civil-affairs officer in Asia between 1945 and 1946, and thence by descent.
- A Ming prototype in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of The Palace Museum*, Beijing, Monochrome Porcelain, volume 37, no. 199, p. 221.
- A pale celadon crackled vase of this form from the Song dynasty is illustrated in *Porcelain of The National Palace Museum, Kuan Ware of the Sung Dynasty*, pl. 8a, b and c, pp. 33/4.
- Vase, *ping*, with crackled glaze, sui, form the rebus, *suisui ping'an*, ‘may you be safe and sound year after year’.
A pair of Chinese export porcelain recumbent King Charles spaniels, each modelled with upright turned head, short muzzle and long ears, their bushy tails curling at the front, the long coat finely enamelled in sepia brown naturalistically applied to emulate hair work, leaving areas of white glaze on the body, neck, ears and paws, the eyes and paws heightened in black enamel and the tongues iron red.

8 ⅞ inches, 22.6 cm long, 6 ½ inches, 16.5 cm high.

Qianlong, circa 1760.

- Formerly in the collection of the Kjellberg Family and handed down for over six generations from their home near Gothenburg on the West coast of Sweden.
- An identical spaniel together with its matched iron-red partner sold by Philip Suval, New York, 1946, is illustrated by William R. Sargent in *The Copeland Collection, Chinese and Japanese Ceramic Figures*, The Peabody Museum of Salem, no. 90, p. 187, where the author notes that this large recumbent model is rarer than the popular seated version. Similar examples, known as the Blenheim variety of spaniel, were presented to the Duke of Marlborough. Identical models were discovered in the shipwreck of the *Griffin*, a British East India Company ship which sank in 1761.
- A related spaniel of similar size is illustrated by David Howard and John Ayers in *China for the West*, volume two, no. 622, p. 598, where the authors states, “Perhaps the most attractive of all the Chinese models of dogs, this small, long-haired and long-eared breed is widely supposed to have been popularized in England during the reign of Charles II (1660-1685). Like the Pug dog, the King Charles spaniel was a result of interbreeding with a type brought from China.”
- A similar smaller pair was included by Marchant in their *Recent Acquisitions* catalogue 2006, no. 55, pp. 102/3.
A Chinese imperial porcelain bottle vase incised on the body and painted with three green five-clawed dragons amongst stylised ruyi-head clouds and flames, between bands of crested waves and stylised jewels on the galleried rim and curved pedestal foot, all on a bright yellow ground extending to the interior and base. 12 ¾ inches, 32.3 cm high.
The base with an incised six-character sealmark of Jiaqing and of the period, 1796-1820.
Formerly in the collection of Edward James (1908-1984), West Dean Park, West Sussex.
Sold by Christie’s in their auction of The Edward James Collection, West Dean Park, vol. II, European and Oriental Collection, 3-4th June 1986, no. 896. Edward James was a direct descendant of Daniel James by his second marriage to a member of the Dodge mining family. Their third son William James (b.1853) purchased West Dean Park in 1891. The James fortune had been founded on timber in America by William James’ grandfather and their extensive interests spread later to mining and railways. After his second marriage Daniel James came back to live in Lancashire. In 1889 William James married Evelyn Forbes, daughter of Sir Charles Forbes Bt., niece of the countess of Dudley. They had five children Millicent, Alexandra, Sylvia, Audrey and lastly Edward (b.1908). A photograph of the library in 1895 appears to show this vase above a bookcase.
A bottle vase with a similar design, in the National Palace Museum, Taipei, Taiwan, is illustrated by John Ayers and Masahiko Sato in Ceramic Art of the World, Volume 15, Ch’ing Dynasty, pl. 236, p. 184.
A Chinese imperial porcelain *famille rose*, *falangcai*, ruby-ground *graviata* bowl painted on the exterior with four medallions, each containing a mountainous river landscape relating to the four seasons, with figures, bridges and pavilions, between stylised sprays of tree peony amongst scrolling branches, with a single prunus flowerhead above hydrangeas, all on a deep ruby carved feather arabesque ground, the interior with a stylised gilt and iron-red flowerhead with *ruyi*-head points between blue flowers. 5 ⅞ inches, 15 cm diameter. Six-character sealmark of Jiaqing in underglaze blue and of the period, 1796-1820.

- Formerly in an English private collection, handed down for three generations.
- Two Qianlong examples of this pattern and a Daoguang version are illustrated in *The Complete Collection of Treasures of The Palace Museum*, Beijing, Porcelains with Cloisonné Enamel and *Famille Rose* Decoration, vol. 39, nos. 103/4 & 214, pp. 119/20, 120 & 242 respectively.
- A pair of Jiaqing mark and period ruby ground *graviata* bowls with ‘Hundred Antiques’ decoration were included by Marchant in their *Recent Acquisitions* catalogue, 2008, no. 43, pp. 96/7, and a Daoguang yellow-ground version of this pattern was included by Marchant in their *Recent Acquisitions* catalogue, 2010, no. 59, pp. 106/7.
41. A Chinese imperial porcelain flambé lobed pomegranate vase with bulbous body, flared foot and petal-lobed rim covered overall in a rich and luminous flambé glaze with deep purple and lavender splashes pooling to lavender in the fluted sections and rim, the base covered in a brown wash.

7 ½ inches, 19 cm high.

Six-character incised sealmark of Jiaqing and of the period, 1796-1820.

- Formerly in private collection, Edinburgh.
- Another Jiaqing example, from a private Japanese collection, was included by Marchant in their *Recent Acquisitions* catalogue, 2004, no. 36, pp. 50/1.
- A similar vase, with an incised Qianlong sealmark, is illustrated by John Ayers in *Chinese Ceramics in the Baur Collection*, Geneva, 1999, volume 2, no. A.291, pl. 260, and another is illustrated in *Ming and Qing Ceramics and Works of Art from the Osaka Museum*, Japan, fig. 209, p. 46.
- Pomegranate, *shiliu*, is a plant appreciated not only for its blossoms, but also for its fruit, whose numerous seeds make it a symbol of fertility.
A pair of Chinese imperial porcelain doucai bowls, each painted on the exterior with six different exotic blooms in iron-red, yellow, green and aubergine on a dense ground of foliate stems above a band of ruyi-heads linked by petals, all the enamels outlined in underglaze blue, above a double line on the foot repeated beneath the rim. 5 3/16 inches, 14.5 cm diameter.

Six-character sealmarks of Daoguang in underglaze blue and of the period, 1821-1850.

- Formerly in the collection of Edward T. Chow.
- Sold by Sotheby’s Hong Kong in their auction of The Edward T. Chow Collection, Part I, 25th November 1980, no. 140. (Illustration is of a different pair), purchased by Marchant.
- Sold by Marchant, 13th October 1983.
- A similar Qianlong example is illustrated by Kunryudo in Porcelains of Qing Periods, pl. 34.
A pair of Chinese imperial porcelain deep saucer dishes, each painted on the front in bright emerald green enamels with a medallion of a five-clawed dragon in pursuit of a flaming pearl amongst flames, within a green band outlined in underglaze blue repeated beneath the rim, the underside similarly painted with two dragons.

7 inches, 17.8 cm diameter.

Six-character sealmarks of Daoguang in underglaze blue and of the period, 1821-1850.

- Formerly in the collection of the German diplomat Dr. Hans Bidder (1897-1963), purchased during his stay in Beijing, 1924-1931. In 1965 the Berlin Museum für Asiatische Kunst was able to purchase over 100 bronze fitments from the collection of Dr. Hans Bidder, which he had also collected during his stay in Beijing.
- A similar pair of Daoguang dragon dishes is illustrated in The Wonders of the Potter’s Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art, pl. 106, p. 160; another pair is illustrated by Peter Y.K. Lam in Imperial Porcelain of the Late Qing from the Kwan Collection, pl. 50, p. 71.
A pair of Chinese imperial porcelain wine cups, each painted on the exterior in iron-red with two five-clawed dragons between stylised *rui*-head clouds, one looking back at its mate above crested waves with sea spray, all between underglaze blue double lines.

2 ¾ inches, 6 cm diameter.

Six-character sealmarks of Daoguang in underglaze blue and of the period, 1821-1850.

- Formerly in the collection of Austin Tydings, bequeathed to the Roland Park Country School, Baltimore, Maryland, 1986.
- A similar pair, mark and period of Xianfeng, from the Kwan Collection is illustrated in *Imperial Porcelain of Late Qing*, published by The Chinese University of Hong Kong, col. pl. 87.
- A Qianlong example formerly in the collection of Derek Bolton was included by Marchant in their *Recent Acquisitions* catalogue, 2011, no. 37, and a Yongzheng mark and period pair originally purchased by Marchant in 1992 is included by Marchant in their *Recent Acquisitions* catalogue, *Important Chinese Ceramics from Private Collections*, 2012, no. 28, pp. 68/9; a further Qianlong pair and a Tongzhi mark and period pair was included by Marchant in their exhibition of *Qing Mark and Period Monochrome and Two-Coloured Wares*, 1992, nos. 49 & 59; a further Guangxu mark and period pair was included by Marchant in their exhibition of *The Rolf Heiniger Collection of Qing Imperial Porcelain*, 2000, no. 21, p. 43.
- See no. 46.
A Chinese imperial porcelain white biscuit carved brushpot with relief decoration of a scholar and his attendant standing beside three goats in a mountainous landscape with pine and wutong trees, houses and pavilions in the distance, the reverse with an eighteen-character relief poem and seal.

5 ¼ inches, 13.3 cm high.
Six-character relief sealmark of Daoguang and of the period, 1821-1850.

- Formerly in the personal collection of Sydney Moss.
- Purchased from Marchant, circa 1960.
- The poem translates - Shi zai zhongxia xie yu Changjiang Zhushan ke ci xie wei Chi Shi Cheng Yang Tu, 'Written in mid-Summer while being a guest at Changjiang Zhushan inscribed for the painting titled Turning the Stones into Goats by Shouting'.

"Zhushan is located in Jingdezhen, site of the Imperial kilns in Jiangxi province. The painting 'Chi Shi Cheng Yang Tu' takes zhushan ke ci xie wei Chi Shi Cheng Yang Tu inspiration from the Daoist story included in Ge Hong's (284-363) Shenxian zhuang (Biography of Immortals) of the Jin dynasty (265-420). It is a tale of a young shepherd boy called Huang Chuping, a native of Danxi, Jinhua, who at fifteen years of age mysteriously disappeared while herding a flock of sheep. His elder brother, Huang Chuqi, searched everywhere for him but without success. Forty years later, by chance, Chuqi met a Daoist priest at a market who told him that there is a shepherd in the Jinhua Mountain. This shepherd turned out to be his long-lost brother Chuping. The two brothers were finally reunited, and Chuping explained that he followed an immortal and thereby gained immortality himself. Chuqi asked about the whereabouts of his herd, upon which his brother told him that they were on the hillside in front of a cave. Chuqi went to the cave but could only see white rocks amongst the shrubs and bushes. However when Chuping suddenly shouted, all the white rocks turned into sheep. This confirmed to Chuqi that his brother had indeed turned into a Daoist immortal. The two are known as Er Huang Jun - the two Huang immortals. The phrase 'chi shi cheng yang' (turning the stones into goats by shouting) came to be used as an idiom for describing miraculous happenings."
46. A pair of Chinese imperial porcelain wine cups, each painted on the exterior in iron-red with two five-clawed dragons between stylised ruyi-head clouds, one looking back at its mate above crested waves with sea spray, all between underglaze blue double lines. 2 ¾ inches, 6 cm diameter.

Six-character marks of Xianfeng in underglaze blue and of the period, 1851-1861.

- Formerly in the collection of William and Jennifer Shaw, collection nos. 165A/B, purchased circa 1990.
- An identical pair, from the collection of Warren Stratford Trevors, was included by Marchant in their *Recent Acquisitions* catalogue, 2008, no. 45, pp. 100/1.
- Another pair, formerly in the collection of Simon Kwan, is illustrated by Peter Lam in *Imperial Porcelain of Late Qing from the Kwan Collection*, no. 87b, p. 97, and was exhibited at The Art Gallery, Chinese University of Hong Kong, 1983, and was included by Marchant in their *Recent Acquisitions* catalogue, 1997, no. 45, p. 48.
- See no. 44.
A Chinese gilt-bronze standing figure of *guanyin* Avalokiteśvara holding an ambrosia vase in her left hand and her right hand raised in *vitarka mudra*, with an image of Amitabha Buddha beneath her cowl, wearing an elaborate jewelled necklace and long flowing robes tied with double ribbon and incised on the edges with flowers, leaves and branches, with a celestial scarf draped over her arms, all standing on a three-petaled open lotus flower, raised on a hexagonal integral stand.

14 inches, 35.5 cm high.

Ming dynasty, 16th/17th century.

• Formerly in a private Texas collection.
• The inspiration of this style of Buddhist figure is clearly seen on a late Tang-dynasty standing Bodhisattva from the Eugene Fuller Memorial Collection, lent by the Seattle Art Museum, included by Henry Trubner in *Arts of the T’ang Dynasty*, no. 101, pp. 58/9; and another Tang example is illustrated by Ch’in Hsiao-Yi in *The Crucible of Compassion and Wisdom*, Special Exhibition catalogue of *The Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum*, Taiwan, pl. 87, p. 183.
A pair of Chinese gold-splash bronze vases of *hu* form, each with two openwork *chilong* dragon handles with bifid tails and heads turned back, above a ribbed band of eight round high-relief bosses, all on a raised everted ribbed foot.

10 ⅜ inches, 25.7 cm high.

The underside with an impressed six-character mark of Xuande within a recessed rectangle, Kangxi, 1662-1722.

- Formerly in an English private collection.
- Each with the remnants of a collectors mark ‘787490’ and ‘763790’.
A pair of Chinese cloisonné double-gourd-form lanterns of square section on a splayed foot, with lotus flowerheads and scrolling foliage, the necks with open-winged bats above wan characters all on a turquoise ground, each window divided by lappets and fretwork, the shoulders with stylised yellow jewels all beneath a keyfret band on the rim, the painted glass panels with bats in flight amongst clouds and precious objects.

15 inches, 38.2 cm total height.
Qianlong, 1736-1795.

- Formerly in an English private collection.
- These lanterns are believed to have come from The Summer Palace as a Canton-enamel lantern of similar form in the Qing Court Collection is illustrated in *Metal-bodied Enamel Ware, The Complete Collections of the Palace Museum Treasures*, Beijing, vol. 43, no. 228, p. 241.
- Bat, fu, and wan characters, form the rebus wanfu 'May you have ten thousand blessings'.
A pair of Chinese imperial bronze two-handled dragon vases, each cast on the body and between the double ribbed neck with eight five-clawed dragons in pursuit of flaming pearls amongst stylised ruyi-head clouds above a band of archaic lappets and scrolls on the splayed foot and beneath a band of scrolls and double keyfret on the galleried rim, all between dragon-head open-mouthed handles with loose rings.

16 ⅞ inches, 42.8 cm high.

Each foot rim with the six-character relief marks of Qianlong written in a line *Da Qing Qianlong nian zao*, and of the period, 1736-1795.

- Formerly in a private family collection in Chicago, USA, purchased circa 1950.
- This group of superbly cast bronze vases would have comprised of a five piece altar garniture made for specific temples in the Imperial Palace and were commissioned as a tribute to the Emperor Qianlong.
- An altar garniture comprising of two closely related vases, two candlesticks and a censer, was sold by Sotheby's Hong Kong in their auction of *Splendours of The Qing Court*, 11th April 2008, no. 2826; and another is illustrated in *Qingdai Gongting Shenghu*, pl.467, p. 299; it is in situ in The Xianruo Temple in the garden of Cining Gong (Palace of Compassion and Tranquillity) within the Forbidden City.
# List of Dynasties

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Ashmolean Museum, Oxford
Asian Civilisations Museum, Singapore
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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, Sèvres
Museu do Caramulo, Portugal
Museum für Ostasiatische Kunst, Cologne
Museum of East Asian Art, Bath
Museum of Far Eastern Antiquities, Stockholm
Museum of Fine Arts, Boston
National Museum, Tokyo
National Museum of Natural History, Leiden
National Museum of Singapore
New Orleans Museum of Art
Peabody Museum, Salem, Massachusetts
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