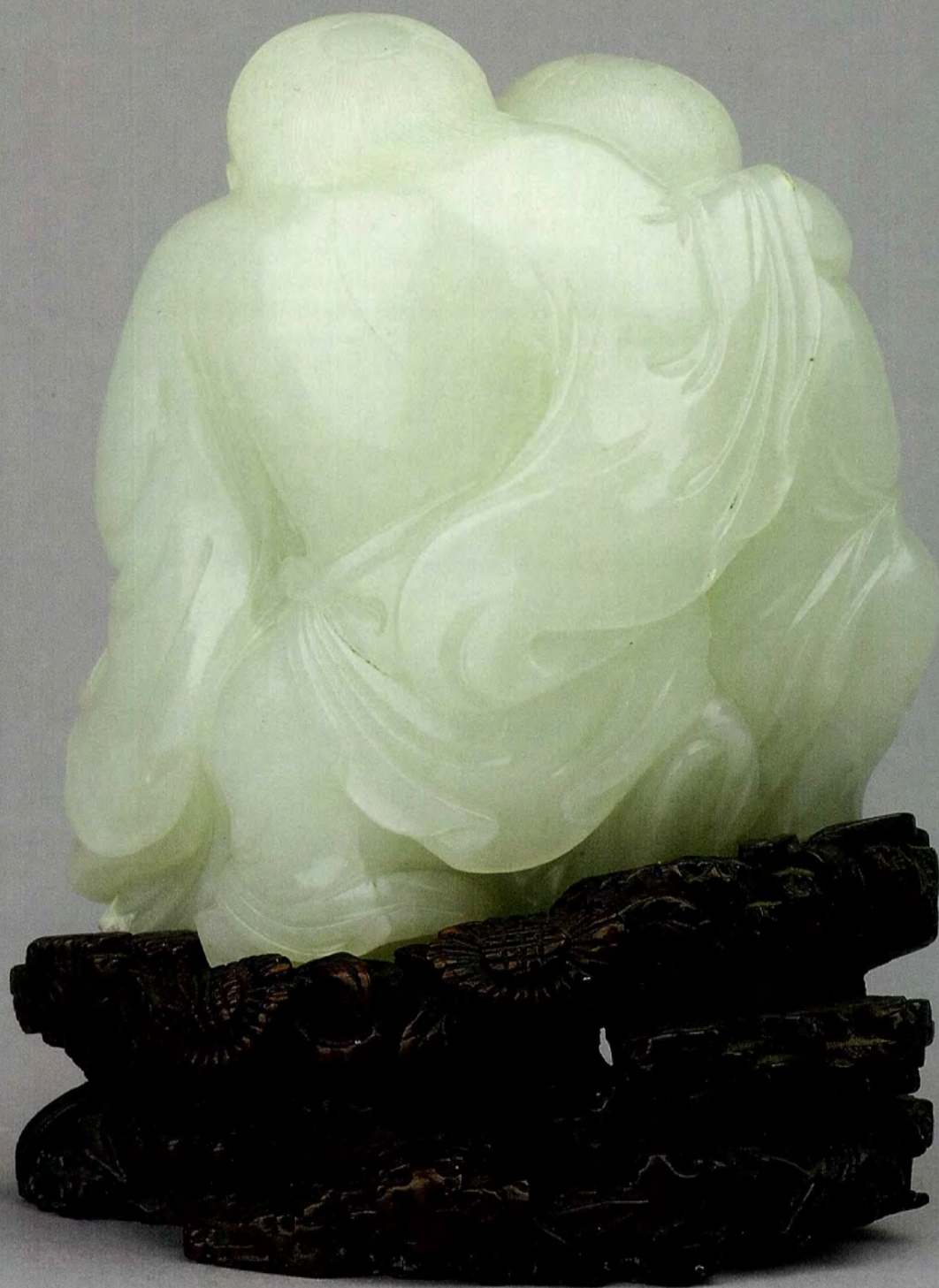


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The property of
Mr Philip Carneiro

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Introduction

Several years ago, while participating in the Pacific Asia Art Show at Fort Mason, San Francisco, we were fortunate enough to meet a distinguished looking gentleman on our stand. We knew Philip Cardeiro by sight and by his standing in the Chinese art community, but it soon became clear that his reputation for a keen eye was well deserved, as we discussed the Chinese art on view. A year later, at the same venue, we received an invitation to his home near Monterey, on the coast of California. We were greeted firstly by his parakeets and secondly by his jade collection hidden away in fitted boxes, more in the style of a Chinese collector. It was a lot more fun to go through closed boxes, than to see an entire collection displayed in an open cabinet.

Over the following two years we made several trips to view and discuss the works of art and it became clear that Philip had reached a point where he wanted to dispose of them, but only if an exhibition and accompanying catalogue could be arranged.

Now in 2009, we have reached that point, and we are delighted to be able to fulfill that wish. We are particularly honoured to have a foreword by Carol Michaelson. We are indebted to her for suggestions on cataloguing, and an overview on the collection.

The jades are particularly strong in both real and imagined animals, which are so difficult to find. The following paragraphs are Philip's story in his own words, and it is apparent that this is a full and varied life conducted around a passion for Chinese art.

"I was born on May 31, 1930 in the Boston area of Massachusetts. I grew up the next 9 years with my mother and her parents in Cambridge which turned out to have the great advantage of wonderful museums, including the ones at Harvard University, and the Museum of Fine Arts in Boston. Museums were a very important influence early on, ranging from natural history, ethnology, art and culture. My first love affair was with the Minoan culture and the renowned ivory and gold snake goddess. Soon after that phase, I was captivated by the amazing relics from Neolithic China, an interest that was furthered by staying with a teacher who had lived in Asia. She had brought back some antiques from China which later became a gift to myself. That was the start of my Chinese collection, at age eleven.

I attended several schools concluding with four years at Yale University, with a BS in Industrial Engineering. I then spent four years as an officer in the US Navy where I saw action in the Korean War and my decisive action saved my ship from collision. For the next decade I was employed in the aerospace industry. I did several design contracts for Jet Propulsion Labs at Caltech, for which I earned the distinction of having my equipment on more than half of the spacecraft to go beyond earth's orbit. In 1964 three friends and I started a new venture, Universal Interloc, to make instruments and control systems for water and waste treatment, mining and many manufacturing processes. It was the success of this business that enabled me to embark on a new career in Asian Art.

The years 1968 through 1973 were spent collecting, with more enthusiasm than wisdom. The quality of jade sculpture that was available at that time was quite amazing. The only book I had on jade, then, was Chinese Jade by Nott, who showed none of the fine pebble carvings of animals that later became favorites. I had no idea of their age but soon acquired as many of these gems as I could find. I never sold any of this collection until the present exhibition. In 1974 I retired as CEO of my company and was therefore able to devote more time to the pursuit of jade and other East Asian antiques. Many buying trips were made up and down the California coast and a few to other states, especially to New York City and the US eastern seaboard. A collection of Chinese Imperial porcelains was put together during the 70's, most of which have since been sold.

Jade collecting was profoundly impacted by two exhibitions that greatly extended knowledge of jade animals and objects, starting with the OCS exhibition at the V & A in 1975, then "Chinese Jades from Han to Qing" at Asia House in 1980. They had several effects upon me. First, jades rapidly became scarcer and more expensive. The good part was that it was now possible, with careful observation and study to ascribe dates to most jades. We had finally progressed beyond the point where jades were either archaic or Qing Dynasty, except of course for a few pieces in major museums. I had a meeting with James Watt in which I showed him many slides of my jades. James kept asking how long they were, which prompted... "why?" His answer was that if they were over 3 inches, they were probably later copies. Fortunately they weren't. The 80's and early 90's did provide a few finds, mostly from auctions, but the days of easy and inexpensive finds were over. It was no longer a game where one could triumph with only wits and energy. Now considerable wealth was required.

Building this collection of Chinese jades has been a most happy and rewarding activity. Only rarely can one find a project that keeps the mind active and keen, and entices one to learn ever more about the people and culture that created these magnificent miniature sculptures".

Philip Cardeiro October 2009



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Foreword

I was delighted to be asked to write a few words of introduction to this catalogue of Philip Cardeiro's jades. Of all the various art forms associated with China, with the possible exception of ceramics, jade is inextricably linked to Chinese culture and has been fashioned by them longer than anywhere else in the world. Confucius praised it as a material reflecting all the good qualities of the perfect gentleman, and in a country where gold and diamonds were never valued in the same way as in the West, jade has remained at the top of the Chinese hierarchy of valued materials.

Jade has now played an extremely important part in Chinese culture for over 8000 years. Its appeal has not always been so obvious to Westerners but, once understood and appreciated, particularly its seductive, tactile qualities, the collecting of it tends to become addictive and there have been many well-known collections of jade built up in the West over the last century or so. Jades are not showy works of art but need to be handled and appreciated at close quarters and the various characteristics of each debated vociferously among the cognoscenti and I know that Philip has very much enjoyed this aspect of the collecting.

Philip Cardeiro has collected jades over many years and bought from many different sources, both privately and at auction. In the catalogue preface, Philip explains that his eye was honed at an early age by his visits to stellar collections in major US museums. He was able also to begin serious collecting at a relatively early date, mid last century, and particularly favoured the many animal sculptures which Chris and Nader rightly say are so difficult to find today because of their relative rarity.

As someone who worked for a long time in the scientific field, Philip recognizes that the dating of jades is very problematical as there is no scientific method of doing so and the main dating criteria rests on stylistic grounds. The British Museum is now engaged in a research project which involves looking at the tool marks on jades under very high magnification. Through the methodology of a reliable recognition of the various techniques used at different historical periods it is hoped that eventually it will be possible to establish a chronology for the dating of jades themselves. The Chinese archaeologists have expressed interest in the scientific techniques involved in this study and have asked to co-operate in looking at some of their jades found in provenanced digs and we hope that this project will produce positive results over the next few years.

In the meantime, as it becomes increasingly harder because of restrictions on importing ancient material from China into the West, it is hoped that many new buyers will be enchanted by the many different jades in Philip's collection and spawn a new generation of jade collectors.

Carol Michaelson

China: 14th-16th century
Length: 3 1/4 in. (8.3cm)

1

A deep russet, black and celadon jade pierced slightly rounded plaque of a stylised winged dragon, with a prominent ribbed crest to the top of the head, the snub nosed mouth slightly open, the rounded legs pulled up under the body and the tail curled in on itself, the reverse of flattened form, the rich mottled stone with slight inclusions.

Reference: The National Palace Museum Monthly of Chinese Art, Issue No. 235, October 2002, page 44.



China: Song Dynasty (960-1279)
Height: 2¹/₄in. (5.7cm)

2

A mottled celadon and dark mushroom jade bird headed mythical beast, the stylised wings and tail feathers of angular section, decorated in light relief with c-scrolls, the spiraling horns pressed against the neck, the animal on a narrow rounded rectangular ribbed base.



China: Warring States (475-221 BC)
Width: 1⁵/₈in. (4.8cm)

3

A clear white jade pierced pendant carved with two sinuous addorsed dragons, their long bodies and tails framing a third dragon coiled in on itself, the lustrous stone with pale russet inclusions, a hole pierced through the centre.



China: 12th-15th century
Diameter: 4¹/₄in. [10.8cm]

4

A greyish celadon and russet jade bi disc carved in low relief with three sinuous *gui* dragons with bifurcated tails, each animal coiled amongst cloud scrolls, the reverse stippled with grain design, the well polished mottled stone with inclusions and fissures.



China: Ming Dynasty [1368-1644]
Length: 3¹/₈in. [7.9cm]

5

A mottled celadon jade rectangular plaque with rounded end, carved in relief with a Western Asian female dancer wearing a long sleeved robe and holding a long scarf, the hair with a row of curls to the front, the back with four pierced holes, the stone with slight russet inclusions.



China: Ming Dynasty (1368-1644)
Length: 2⁷/₈in. (7.3cm)

- 6 A pale yellow jade sword slide carved in relief to the upper side with a sinuous dragon, its head turned back on itself, the long tail coiled between the back legs, the underside plain, the stone with slight cream mottling.



China: 17th-18th Century
Length: 4 1/8 in. (10.5 cm)

7

An archaistic celadon and russet jade lock plate of elongated flaring quatrefoil form, surmounted by a pierced and shaped clasp decorated with stylised cloud scrolls, the main body with two shaped panels enclosing sinuous dragons, the animals with high looped necks and coiled tails, the translucent stone with flecks and inclusions.

Provenance: R & D Ashley Collection label.



China: 10th-14th Century
Height: 3 1/2 in. (8.9 cm)

8

A black and grey jade carving of a phoenix, the head looking forwards, the elaborate tail feathers rising vertically above the bird's head, the details of the feathers carefully incised, the mottled stone with contrasting colours.

Reference: 'Chinese Jades in the Avery Brundage Collection', Rene-Yvon Lefebvre d'Argence, Asian Art Museum of San Francisco, 1977, plate XXXI, page 76. For a comparable example dated to the Tang Period, see 'Chinese Jades from Han to Ch'ing', James Watt, The Asia Society, 1980, page 93, no. 76.

Note: The representation of this bird with the exaggerated tail plumage is typical of the Tang, as can be seen on the back of Tang mirrors and other decorated objects of the same period. 'Chinese Jades from Han to Ch'ing', James Watt, The Asia Society, 1980, page 93. The type of jade would suggest a slightly later date.



China: 9th-12th century
Length: 2³/₈ in. [6.1cm]
Height: 2 in. [5.1cm]

9

A mottled grey, brown and black striated jade carving of a recumbent bactrian camel, the head and long neck twisting back on itself, the front two legs pulled up underneath the shoulders, the rear two pulled under the body, the short tail flicked over the rear left haunch, the prominent ribs carefully incised, the polished stone with parallel inclusions and fissures, wood stand.

Exhibited: 'Magic, Art and Order: Jade In Chinese Culture, Palm Springs Desert Museum, 8th February – 29th April 1990, page 87, no. 82.

Reference: 'Chinese Jade Throughout The Ages', Exhibition 1975, Victoria and Albert Museum, p. 14, fig. 201; 'Jade', J.P. Palmer, Spring Books, plate 14; 'The Arts of The Tang Dynasty', Los Angeles County Museum, catalogue of an exhibition held Jan-Feb 1957, no.281, page 107; San Francisco Asian Art Museum, 'Chinese Jades in the Avery Brundage Collection', San Francisco, 1972, plate XXXII, page 78; 'Chinese Jades in the Seattle Art Museum, Richard E. Fuller, 1971, no. 11; 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum', Exhibition 8th February – 29th April 1990, page 87, no. 82; 'Chinese Jades', Ming Wilson, Victoria and Albert Museum, 2004, page 71, no. 74; 'Chinese Jades from Han to Ch'ing', James Watt, The Asia Society, 1980, page 61, no. 39; 'Chinese Jade Animals', Hong Kong Museum Of Art, 1996, page 114, no. 87; for a coiled horse carved from comparable stone dating to the Tang Period see 'Chinese Jade Animals', Hong Kong Museum of Art, 1996, page 96, no. 65; 'Jades Chinois Pierres d'Immortalite', Musee Cernuschi, 26 September 1997 – 4 January 1998, page 161, no. 95; 'Chinese Jades from the Collection of the Seattle Art Museum', James C.Y. Watt, 1989, pages 52, and 58-59, nos. 32a, 32b and 32c; 'Jade', Geoffrey Wills, Arco Publications, London, 1964, plate no. 7.

Note: This animal presents us with the ongoing problem of dating. It is a notoriously difficult question with which to grapple, as the jade carvings most associated with this example are in museums with no provenance that will assign them to a firm date. The most renowned is in the Victoria and Albert Museum, while three others reside in the Seattle Art Museum and elsewhere. The former is ascribed a Tang date, while the latter are dated anywhere from the Six Dynasties to Ming. The nature of the striated stone in the Cardeiro jade, the small head of the beast and the front legs joined together, point towards a 9th-12th century date.





China: Ming Dynasty (1368-1644)
Height: 2in. (5.1cm)

10

A burnt jade carving of a standing lady wearing flowing robes with deep seated sleeves, her head turned to the right and the hair pulled back into an elaborate chignon, the clothing tied in elaborate bows to the reverse, she holds a *lingzhi* spray between her hands.



China: Liao/Jin Dynasty (10th-13th centuries)
Width: 4 1/2in. (11.4cm)

11

A pale celadon jade plaque carved as a sinuous winged fish dragon with a bifurcated tail in flight above a lotus pod surrounded by open leaves and tendrils, the mythical beast in relief using the deep brown russet skin, the body incised with feathers and scales, the mottled stone with fissures and inclusions.

Reference: Age of the Great Khan, Pluralism In Chinese Art And Culture Under The Mongols, National Palace Museum, Taipei, page 125, IV-12.



China: Qing Dynasty (1644-1911)
Length: 6 1/2 in. (16.5 cm)

12

A creamy russet jade hairpin carved boldly with a phoenix terminal, the tail extending to form the pin.



China: Ming Dynasty (1368-1644)
Length: 3in. (7.7cm)

13

A celadon and russet jade pierced two-part leaf shaped pomander with two pierced holes to the upper point, carved to each section with a phoenix in flight above open lotus leaves and leafy tendrils, the stone with striations and fissures.



China: 12th-14th century
Length: 3 1/2in. (8.9cm)

14

A pale celadon jade carving of a flying *meiren*, the female figure wearing flowing robes and twisted amongst cloud scrolls, both hands clutching a celestial scarf coiled around her neck, the stone with slight russet inclusions.

Reference: For a Tang Dynasty example see 'Treasures of the Imperial Palace', Palace Museum Publications, Beijing, 1995, no. 9, page 16; for a Northern Song example see 'Jades from China', The Museum of East Asian Art, Bath, Forsyth and McElney, 1994, page 314. no. 223.



China: 17th-18th century
Length: 3¹/₄in. (8.3cm)

15

A flattened white jade carving of a recumbent stag, the beast's head turned back on itself, a fruiting peach spray grasped in its mouth, the long horns pressed back against its elongated neck, a large bat rests on its haunches, the stone with creamy inclusions and russet striations.



China: Ming Dynasty (1368-1644)
Length: 3¹/₄in. (8.3cm)

16

A pale celadon and russet jade carving of a recumbent bactrian camel, the well carved head and long neck turned back on the left side, two *qilong* dragons play on the animal, one on its neck and one on its back, the hair carefully incised on the bodies, wood stand.

Reference: 'Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, page 60, no. 115.



China: 17th-18th century
Width: 3¹/₈in. (7.9cm)

17

A white jade pierced carving of three one-horned winged dragons and a phoenix entwined together, the long sinuous bodies of the beasts intermingled with that of the bird, the heads and feathers incised, the clear stone with deep brown inclusions and slight fissures.

Reference 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, page 203, no. 201 (Charlotte Horstmann Collection).

Note: In 'Chinese Art of the Warring States Period, Change and Continuity, 480-222 B.C.', Freer Gallery of Art, 1982, page 83, no. 38, an inlaid bronze mirror depicts six dragons symmetrically intertwined in the main field of decoration. These elegant dragon and animal motifs were an innovation of the late Warring States and continued on into the Western Han Dynasty. Further on in the catalogue, pages 178 and 179, various lacquer designs are shown, which take the style of entwined dragon decoration into an area of more fluidity. Our Ming jade, partially through the material itself, is a later development of this idea.



China: 13th-15th century
Height: 2 1/2 in. (6.3 cm)
Length: 3 1/4 in. (8.3 cm)

18

A pale celadon and russet jade carving of a hawk standing on the back of a recumbent mythical beast, the bearded animal staring forwards, its front paws crossed, two manes of hair issue from its neck, the bird with outstretched wings, its head turned to the left, the wings and tail feathers carefully incised, the stone with some striations.

Exhibited: Chinese Jade, The Image From Within, Pacific Asia Museum, California, 1986, page 61, no. 117. Magic, Art and Order: Jade In Chinese Culture, Palm Springs Desert Museum, Exhibition: 8th February - 29th April 1990, page 45, no. 31.





China: Ming Dynasty (1368-1644)
Height: 2¹/₂in. (6.3cm)
Length: 2³/₄in. (7cm)

19

A pale celadon jade group of a recumbent mother bear and cub, the larger animal with head turned to the right, the front paws extended, the right rear paw scratching its ear, the smaller animal climbing on the right side of its mother, the fur delicately incised, the stone with faint russet inclusions, pierced wood stand.

Exhibited: 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum, Exhibition 8th February – 29th April 1990, page 88, no. 83. Chinese Jade The Image From Within, Pacific Asia Museum, California, 1986, pages 59 + 60, no. 113.

Reference: for a similar earlier Han Dynasty example see 'Chinese Jade Throughout The Ages', Victoria and Albert Museum, Exhibition 1st May – 22nd June, 1975, no. 190, page 70; 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum, Exhibition 8th February – 29th April 1990, page 88, no. 83; 'Chinese Jade', Spink & Son Ltd., 1999, no. 6, page 11; 'Chinese Jade Animals', Hong Kong Museum of Art, 1996, page 74, no. 41; 'Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, pages 59 + 60, no. 113; Transactions of the Oriental Ceramics Society, 1973-1975, vol. 40, no. 189, provenance Dr. Arthur Sackler.





China: 14th-18th century
Length: 3 in. (7.6cm)

20

A white jade carving of a recumbent bactrian camel, the head facing forwards with the ears pressed against the side of the neck, the front legs pulled up underneath the chest, the humps folded over in opposite directions, the short tail flicked over the rear left haunch, the ribs subtly defined, the fur on the forehead fringe, upper legs, jaws, humps and tail intricately incised, the pure stone with slight brownish russet inclusions, wood stand.

Reference: For a Ming example of a recumbent camel see 'A Romance with Jade, From The De An Tang Collection', 2004, page 151, no. 91; 'Chinese Jade: The Image From Within', Pacific Asia Museum, California, 1986, pages 47 and 53, no. 77; 'A Jade Menagerie, Creatures Real And Imaginary From The Worrell Collection', John Ayers, Azimuth Editions', plate no. 27; for an earlier example see 'Chinese Jade At Philadelphia, Oriental Art Magazine, 1964, Vol. X, no. 2, page 9, no. 23; 'Chinese Art from The Collection of H.M King Gustaf VI Adolf of Sweden, The Asia Society, 1966, page 62, no. 76.

Note: The pose of this camel would suggest an early Ming date, with its compact body and subtly drawn surface hinting at tension. The flat underside and solid form would imply its use as a paperweight. A similar white jade example in the British Museum, though in a different pose, hints at the same dating, both having a translucency to the stone and a miniscule amount of brown markings to the outer skin to give depth. The absence of camels among the stone sculptures of the Tang tomb avenues would suggest their representations were kept for the accompaniment of the deceased, as a part of the entourage of the wealthy, who had encouraged the Central Asian trade routes. The Tang Dynasty Ceramic versions have their goods on display, while the jade examples do not, suggesting a more refined, scholarly use.





China: 12th-14th century
Width: 4¹/₄in. (10.8cm)

21

A celadon and russet jade brush washer modelled as a piece of open gnarled wood, three sinuous dragons grasping the rim, the larger one formed as a handle, while emerging through the holes of the tree, the underside simulating bark with knots and slightly indented apertures, the translucent stone with striations and deep streaks of russet.

Reference: For an example of a Ming vessel with *qilong* see 'Later Chinese Jades', Asian Art Museum of San Francisco, 2007, page 112, no.84; for a comparable vessel from the same period see 'Chinese Decorative Arts', The Metropolitan Museum of Art, 1997, page 21.



China: 12th-14th century
Width: 2 in. (5.1cm)

22

A russet jade rounded oval pierced pendant carved in relief with four entwined *qilong* dragons, each emerging from simulated wood knots in a tree, the stone infused with red, yellow, black and deep brown colours.



China: 10th-14th century
Width: 7 1/4 in. (18.4cm)

23

A large dark and pale grey burnt jade quatrefoil pierced plaque, carved in relief with two phoenix amongst flowering and leafy peony tendrils issuing from elaborate rockwork, the stone with burnt orange and yellow flecks, the intricate carving finely executed, the underside undecorated. Textile covered stand.

Reference: 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum, Exhibition 8th February - 29th April 1990, no. 5, page 17; 'Chinese Jades in the Art Museum', Richard E. Fuller, 1971, no. 13.



China: Ming Dynasty (1368-1644)
Length: 2 1/4 in. (5.7 cm)

24

A mottled celadon and russet jade model of a crouching bear, its head looking forward, the tail pendant, the fur to the neck and legs intricately incised, the paws carefully incised, the body with a pierced vertical hole, the stone with cream, black and brown inclusions.

Exhibited: 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum, 8th February – 29th April 1990, no. 2, page 15.

Reference: For an earlier Han Dynasty example see 'Gilded Dragons', Carol Michaelson, British Museum, 1999, page 52, no. 22; 'Chinese Jade from the Neolithic to the Qing', Jessica Rawson, British Museum, 1995, page 351, (a); 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum, Exhibition 8th February – 29th April 1990, no. 2, page 15; for a similar earlier Han Dynasty example see 'Chinese Jade Throughout The Ages', Victoria and Albert Museum, Exhibition 1st May – 22nd June, 1975, no. 190, page 70; 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum, Exhibition 8th February – 29th April 1990, page 88, no. 83; for an earlier Western Han example see 'The Civilization of Zhou, Han and Tang Dynasties', Shanghai Museum, 2004, page 69, no. 20.

Note: The word for bear, 'xiong', sounds the same as the word for brave or powerful, xiong. This may be one reason why bears' paws were eaten, to confer bravery, and they were certainly considered a culinary delicacy in Confucius' time and later. For the same reason, jade bears may have been fondling pieces or amulets for use by someone about to perform some dangerous feat: 'Gilded Dragons', Carol Michaelson, British Museum, 1999, page 52, no. 22.



China: 16th-18th century
Length: 2³/₄in. (7cm)

China: Yuan-Ming Dynasty (1279-1644)
Length: 4in. (10.2cm)

25

A yellow and russet jade carving of a recumbent horse, the head turned back on itself and the front paws extended, the tail whipped over the rear left haunch, the stone with slight black flecks and small fissures.



26

A mottled celadon and russet jade carving of a recumbent one-horned bearded winged mythical beast, the head facing forward above two extended paws, the prominent wings curled over the backbone, the bushy tail flicked over the left rear haunch, the mottled stone with grey inclusions.



China: 16th-17th century
Length: 3⁵/₈in. (9.2cm)

27

A celadon and russet jade carving of a recumbent water buffalo, the beast's head turned back on itself, the curved horns resting on the neck, the tail whipped over the rear right haunch, the folds of the neck incised, the curve of the backbone slightly raised, the legs pulled up underneath the body, the stone with dark brown inclusions particularly to the feet, wood stand.

Provenance: Trio Pearl, Hong Kong, 1980.

Exhibited: 'Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, page 61, no. 118.

Reference: For an earlier example in the same style see 'Chinese Art from The Collection of H.M King Gustaf VI Adolf of Sweden, The Asia Society, 1966, page 62, no. 75.





China: 17th-18th century
Width: 3¹/₂in. (8.9cm)
Height: 2⁵/₈in. (6.7cm)

28

A bluish celadon and russet jade carving of a standing hare, its front paws covering its young, both animals with their long ears pressed back, the heads pointing forwards, the tails vertical, the fur incised on the body, the clear stone with brown inclusions and fissures.





China: Ming Dynasty (1368-1644)
Length: 3in. (7.7cm)

29

A bluish green and russet jade carving of a recumbent phoenix, the bird with its head turned back on itself, the wing feathers curled over its back, the tail coiled around the body, the legs pulled up underneath, the details carefully incised, the mottled stone with inclusions.



China: 10th-14th century
Length: 3in. (7.7cm)

30

A slightly calcified mottled grey and brown jade model of a crouching bear, the animal looking forwards, its paws outstretched and seated on its haunches, the ears pressed back against the neck, the mouth closed, the hunched back with defined backbone, the stone with blackish brown inclusions.

Reference: 'Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, pages 60 and 61, no. 117; for an earlier Han example see 'Knapton Rasti', March 2007, page 10, no. 6 (provenance: private English Collection).



China: 17th-18th century
Length: 3¹/₄in. (8.3cm)

31

A greyish celadon and russet jade pebble form carving of a recumbent bearded one-horned winged mythical beast, the animal with its head turned back on itself, the paws outstretched, the bushy tail whipped over the prominent backbone, the flanks of the body incised with stylised fur, the mottled stone with grey inclusions and fissures, wood stand.

Exhibited: Magic, Art and Order: Jade In Chinese Culture, Palm Springs Desert Museum, 8th February – 29th April 1990, page 27, no. 17.

Reference: For a carving with similar use of stone see 'Chinese Jades from the Kirknorton Collection, Naturalism and Archaism', Brian Morgan, 1995, no. 74; 'Gems of Beijing Cultural Relics Series, Jades', Beijing, 1999, page 166, no. 182; Hai-Wai Yi-Chen, Chinese Art In Overseas Collections, Jade II, The National Palace Museum, Taipei, Taiwan, 1991, page 191, no. 189 [Provenance: Rijksmuseum, Amsterdam]; Handbook of The Oriental Collection, Birmingham Museum of Art, Alabama, 1988, page 95, no. 42; Through The Prism of the Past, Antiquarian Trends in Chinese Art of the 16th to 18th Century, National Palace Museum, Taipei, 2003, page 43, I-15.

Note: The compact animal is part of the natural stone, its contours fitting in with the original pebble. The surface of the carving is enhanced with incised lines, which indicate the hair markings and prominence of various bones. The russet skin left deliberately by the craftsman, has helped its resemblance to stele supports and larger stone carvings of the period.



China: Ming Dynasty (1368-1644)
Length: 2 1/2 in. (6.4 cm)

32

A mottled yellowish green, russet and mushroom jade pendant carved as a twin horned recumbent mythical beast, its head turned back on itself, a *lingzhi* spray grasped in its mouth, the legs pulled up under the body, the coiled tail flicked over the scaly rear left haunch, the slightly translucent stone with inclusions.



China: 16th-17th century
Length: 3 1/2 in. (8.9 cm)

33

A grey, russet and brown jade belt hook of broad s-shaped form carved in relief to the lower body with two small entwined *gui* dragons, one looking up at a larger twin horned dragon head terminal, the mottled stone with flecks and striations.



China: Yuan/Ming Dynasty (1279-1644)
Width: 3⁷/₈in. (9.8cm)

34

A pale celadon jade pierced rounded rectangular plaque carved in relief with two ducks amongst flowering lotus plants issuing from waves, the beaded border enclosing the scene, the stone with slight grey and cream inclusions.

Note: Mandarin ducks in pairs are a symbol of trust and marital bliss. The birds and lotus was a popular design in the Yuan Dynasty and according to Fang Jing Pei in his 2004 'Symbols and Rebuses', Ten Speed Press, p. 64, in Chinese Art, this depiction was used for success in examinations.



China: Liao/Jin Dynasty (10th-13th centuries)
Width: 3¹/₂in. (8.9cm)

35

A mottled celadon and grey jade pierced plaque carved in relief with two Mandarin ducks standing on rockwork facing each other beneath large lotus leaves issuing from water, the stone with slight russet inclusions.

Reference: For a comparable group see 'Chinese Jade, Selected Articles From Orientations', 1983-2003, page 173, fig. 10 (provenance: Shanghai Museum).



China: Ming Dynasty (1368-1644)
Length: 4³/₈in. (11cm)

China: Yuan Dynasty (1279-1368)
Height: 3¹/₄in. (8.3cm)

36

A translucent celadon and grey jade water dropper modelled as a one horned crouching beast with a bifurcated tail, its head turned back on itself, each leg with wing like extensions coiling towards the backbone, the fur of the animal carefully incised, a central aperture to its back, the mottled stone with some russet inclusions.

Reference: For an earlier example see 'Chinese Jade from the Neolithic to the Qing, Jessica Rawson, British Museum, 1995, page 363, no. 26:7; for an example dated to the Han Dynasty see 'Chinese Jade Animals', Hong Kong Museum of Art, 1996, page 78, no. 43; for an earlier example see 'Jade', J.P. Palmer, Spring Books, 1967, page 41 and no. 12.

37

A large pale celadon jade pierced rounded square finial, carved and deeply pierced with a twin horned sinuous dragon coiled amongst leafy flowering lotus tendrils, the head of the beast forming the finial, the underside with four pierced holes, the stone with russet inclusions.

Reference: 'Virtuous Treasures, Chinese Jades for the Scholar's Table', The University of Hong Kong, 2008, page 148, no. 78; Age of the Great Khan, Pluralism In Chinese Art And Culture Under the Mongols, National Palace Museum, Taipei, page 122, IV-7.



China: Ming Dynasty (1368-1644)
Height: 4¹/₄in. (10.8cm)

38

A celadon jade tripod *zhi*, the cylindrical body with a buckle style side handle with everted flange, the main decoration carved in light relief with a confronting phoenix and single-horned sinuous dragon with bifurcated tail on a leiwen ground, the feet modelled as mythical beast heads, the rim with a narrow band of stylised c-scrolls, the stone with russet inclusions and fissures.

Literature: 'Chinese Jade', Selected Articles from Orientations 1983-1996. 'Gained in Translation', Suning Sun-Bailey, pp.111-113; 'Chinese Jade Throughout the Ages', Victoria and Albert Museum, 1st May - 22nd June, 1975, page 99, no. 322; Chinese Decorative Arts, The Metropolitan Museum of Art, 1997, page 23; 'Chinese Jade Through the Centuries', The China Institute in America, October 24, 1968 - January 26, 1969, no. 41, page 28 (M. H. De Young Memorial Museum, Brundage Collection).

The shape and decoration of this elegant cup illustrate the use of the past that is often found in nephrite wares of the late Ming Dynasty. The cylindrical form and ring shaped handle derive from pieces produced in lacquer and bronze during the Western Han dynasty (206 BC-9AD). The three carved feet in the form of animal masks also reflect the art of the early Han: see Chinese Decorative Arts, The Metropolitan Museum of Art, 1997, page 23.



China: 17th-18th century
Height: 4³/₄in. [12.1cm]

39

A pale grey and black jade baluster vase and domed cover with stylised flowerhead knob finial, the shoulders with two carved elephant head and rope twist ring handles, the main body decorated in light relief with stylised *taotie* masks above broad pendant lappets incised with key fret designs below a narrow band to the shoulder of further flattened *taotie* masks, the foot with a slight recessed base, the stone with fissures and striations.



China: Yuan Dynasty (1279-1368)
Width: 5³/₄in. (14.6cm)

40

A greyish white jade brush washer carved as an open flowerhead, the leafy tendrils forming the pierced handle and extending under the base with open flowers and closed buds, the interior of the bowl with a single stem and flowerhead, the foliage overall incised with veining, the stone with minute black flecks and pale russet fissures.

Reference: 'Complete Works of Chinese Jade: Sui, Tang-Ming Dynasties', Vol. V, 1993, page 140; Emperor Qianlong's Grand Cultural Enterprise, National Palace Museum, Taipei, 2002, page 53 (similar piece illustrated in lower row of large collector's box).



China: Ming Dynasty (1368-1644)
Height: 4¹/₂in. (11.4cm)

41

A pale celadon and russet jade flattened rectangular baluster shaped vase with pierced twin dragon handles, the shaped body rising to a flaring neck from a short ribbed foot, the horns of the dragon heads resting on the rim, one leg of each animal coiled under the chin, the body decorated with bands of confronting stylised dragons, rows of whorl pattern and large suspended lappets of broad shape, the translucent stone with fissures and striations, the base of the vase with a single incised stroke.



China: 10th-14th century
Length: 2³/₄in. (7cm)

42

A black, grey and pale jade carving of the boy *Yanzi* holding a full length deer skin over his head, his left hand clutching one of the legs, his right holding a basket, the reverse with twin antlers and incised fur down the backbone, the mottled stone with striations and fissures.

Old collection label to the base: 1669.



China: Ming Dynasty (1368-1644)
Length: 3³/₄in. (9.5cm)

43

A greyish celadon and black jade group of two recumbent feline animals lying nose to tail, their front paws drawn up underneath their heads, the bushy tails underneath the back haunches, the fur incised, the mottled stone with striations and slight russet inclusions.

Provenance: Christie's London, Lot 213, 9th June 1997



China: 17th century
Length: 3¹/₄in. (8.3cm)

44

A grey and black jade flattened carving of two ducks swimming amongst foaming waves, each bird with a millet spray grasped in its beak, the mottled stone with striations.

Reference: 'Jade as Sculpture', Minnesota Museum of Art, 19th February – 26th March 1975, page 23, no.8.

Note: Mandarin ducks in pairs are a symbol of trust and marital bliss. The birds and lotus was a popular design in the Yuan Dynasty and according to Fang Jing Pei in his 2004 'Symbols and Rebuses', Ten Speed Press, p. 64, in Chinese Art, this depiction was used for success in examinations.



China: Ming Dynasty (1368-1644)
Length: 4³/₄in. (12.1cm)

45

A mottled black, grey and russet jade pebble carving, modelled as a recumbent Mandarin duck lying in a large upturned open lotus leaf, the head turned back on itself, a flower covering its tail feathers, a large spray of foliage grasped in the bird's beak, the crest and wings delicately incised, the mottled stone well polished.

Reference: 'Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, page 55, no. 95.

Note: A large natural pebble carving that retains its original shape. The subject matter of a bird and a large lotus leaf lends itself perfectly to the contours of the stone, with the plant forming the base and the bird clinging to the surface, while the colours of the jade reflect the plumage and veins of the two subjects.



China: 10th-14th century
Width: 3¹/₈in. (7.9cm)

46

A pale celadon and grey jade ring carved as a winged dragon with bifurcated tail, the animal turned around on itself, the teeth biting the coiled tail, the front right leg scratching beneath the single horn, the right rear leg poised in the air, the left side pressed against the body, the stone with striations and inclusions.



China: Ming Dynasty (1368-1644)
Height: 3¹/₂in. (8.9cm)

47

A mottled grey and cream jade carving of a Central Asian figure seated on the back of a tribute lion, the merchant wearing a coiled diadem, a long sleeved cuffed jacket, an outer robe, and low slung shoes, the raised right hand grasping a silk scarf attached to a brocade ball behind his head, the left holding a cord attached to a ring through the nose of the recumbent animal, the strongly modelled head with bulging eyes and whorls of hair, a fang emerging from its grimacing mouth, the reverse with an angular backbone and a vertical bushy tail, the mottled stone with black inclusions.

Reference: 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum', Exhibition 8th February – 29th April 1990, page 110, no. 113. For a Northern Song example of a similarly modelled foreigner see 'Jades from China', The Museum of East Asian Art, Bath, Forsyth and McElney, 1994, page 314, no. 224.

Note: There are documented paintings, some dated to the fifteenth century, which attest to the presentation of animals, as tributes, to the Chinese Court. Official historical documents of the Ming Dynasty, both in 'The Standard History of the Ming', (Mingshi Juan 332, p.8600), under the section headed Samarkand, in the fourth chapter on the Western Regions, and in 'The Veritable Records of the Xianzong Emperor' (Xianzong shilu Juan 239.3a), record emissaries' presentations in May 1483 of lions offered by Sultan Ahmad of Samarkand, and again in November of the same year. Whereas the tribute bearers tend to be of Iranian or Afghan appearance, the figure here is clearly of Chinese origin, and may suggest, along with the style of clothing and hair diadem, a connection to the Tang Period (618-906 AD) with its depictions of dancers, musicians and animal tamers. The type of diadem worn by this figure became widespread and popular in Yuan and Ming times. For an early depiction of this form of diadem on a Tang belt plaque see 'Jades from China', The Museum of East Asian Art, Bath, Forsyth and McElney, 1994, page 287, no. 192.



China: 15th-18th century
Length: 2¹/₄in. (5.7cm)

48

A white and russet jade carving of a seated bearded Middle Eastern figure wearing long flowing hooded robes and boots, the man holds a ball in his right hand above a playful dog, the left hand open palmed, the white stone with slight black inclusions and clear striations.

Reference: Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, page 78, no. 171; Chinese Jades from The Mu-Fei Collection, no. 36.



China: Ming Dynasty (1368-1644)
Length: 2⁵/₈in. [6.7cm]

49

A mottled white and russet jade pebble carving of a recumbent bear, the animal with its head turned enquiringly to the right, the front right paw slightly straightened, the ears flattened to the broad neck, the backbone carefully rendered, the bifurcated tail flicked over the haunches, the underside with carefully drawn feet, the snow flake stone with grey and brown inclusions.

Old inventory label to base numbered L26.6.85

Exhibited: Chinese Jade The Image From Within, Pacific Asia Museum, California, 1986, pages 60 and 61, no. 116.



China: Ming Dynasty (1368-1644)
Length: 2⁵/₈in. (6.7cm)

50

A deep russet and mottled celadon jade carving of a recumbent Buddhist lion, the beast's head turned to the right, the front paws extended beneath the chin, the bushy tail flicked over the rear right haunch, the backbone slightly raised with incised fur, the details overall well rendered, the russet of a deep rich tone.

Reference: 'Chinesische Jaden aus drei Jahrtausenden',
Museum Rietberg Zurich, Marie-Fleur Burkart
-Bauer, 1986, pp.94-95, no. 123. For a similar earlier
example from the Six Dynasties Period originally
in the J.M.A Dawson Collection see 'Ancient China,
Jades, Bronzes & Ceramics', Spring 1999, J.J Lally
& Co. Oriental Art, no. 23.



China: 17th-18th century
Length: 2³/₈in. (6.1cm)

51

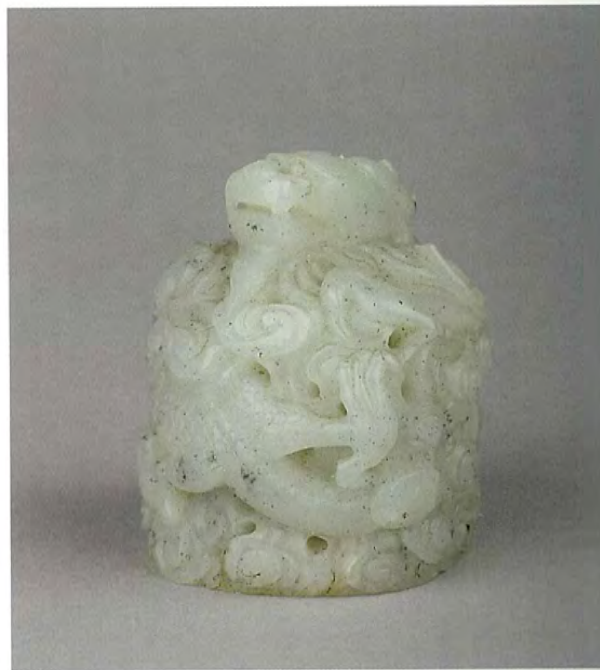
A white jade pierced pendant carved with an adult *qilong* dragon, nose to nose with a younger one, each animal with a single horn and with their bodies and tails coiled in on themselves, the underside plain, the clear stone with slight russet inclusions.



China: Yuan Dynasty (1279-1368)
Height: 2¹/₄in. (5.7cm)

52

A greyish jade finial pierced and carved with a coiled dragon, the bewhiskered head facing forward, the two horns pressed backwards, the beast surrounded by a multitude of cloud scrolls, the pale stone with faint russet inclusions and grey flecks.



China: 18th century
Length: 8¹/₄in. (21cm)

53

A pale celadon jade hairpin carved and pierced with an intricate folding design, the small circular terminal with a small scoop.

China: Ming Dynasty (1368-1644)
Length: 6⁵/₈in. (16.8cm)

54

A mottled white jade hairpin with a pierced terminal, carved in relief with two long tailed birds amongst flowering peonies, the flattened end a single flowerhead, the main pin undecorated.

Reference: 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, page 200, no. 195; 'Chinese Jades from the Collection of the Seattle Art Museum', James C.Y. Watt, 1989, page 80, no. 53.

Note: This piece is a classic example of a Ming hairpin. In an often quoted poem by the painter Xuwei (A.D. 1521-1593) on narcissus flowers, the poet praises the jade carver Lu Zigang for his skill in carving a jade hairpin like this one. 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, page 200.

China: Yuan/Ming Dynasty (1368-1644)
Length: 6³/₄in. (7.2cm) and 5³/₄in. (14.6cm)

55 & 56

Two pale celadon jade tapering hairpins carved in relief with terminals decorated with floral designs.

Reference: 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, page 200, no. 195.

Note: This piece is a classic example of a Ming hairpin. In an often quoted poem by the painter Xuwei (A.D. 1521-1593) on narcissus flowers, the poet praises the jade carver Lu Zigang for his skill in carving a jade hairpin like this one. 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, page 200.



China: Ming Dynasty (1368-1644)
Length: 6⁷/₈in. (17.5cm) and 5³/₄in. (14.7cm)

57 & 58

Two white jade tapering hairpins with *ruyi* head terminals, each carved with a dragon, its sinuous body twisted around the pin, the stone with grey and russet inclusions.

China: Ming Dynasty (1368-1644)
Length: 6¹/₈in. (15.6cm)

59

A greenish white jade tapering hairpin with *ruyi* head terminal, carved in relief with a *gui* dragon coiled around the upper body.

Reference: 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, Page 199, no. 194 (Guan-fu Collection).

Note: The form of this pin is a standard one for the Ming Period. Another similar pin in a private collection in Hong Kong bears the mark of Lu Zigang. 'Chinese Jades from Han to Ch'ing', Asia House Gallery, 1980, Page 199.

China: Ming Dynasty (1368-1644)
Length: 6¹/₂in. (6.5cm)

60

A white jade tapering hairpin carved with a *ruyi* head style terminal and a raised double c-scroll to the slightly bent shoulder.



China: 18th century
Length: 1 1/4 in. (3.2cm)

61

A yellow jade thumb ring carved with a raised russet skinned rectangular panel of a recumbent deer below an overhanging pine tree, the animal with its antlered head turned back on itself, the stone flecked with white, deep brown and smudged black inclusions.



China: 17th-18th century
Height: 7 in. (17.8cm)

62

A mottled green celadon jade Islamic style ewer and domed cover, the handle formed as a dragon's head with a single looped horn, the spout formed as a mythical beast head from which emerges the gently curved cylindrical pourer, attached to the body with an angular s-shaped strap, the broad pear-shaped body carved with two raised tear-drop panels decorated with coiling sinuous dragons chasing flaming pearls among waves, each below a *shou* symbol, the ground with phoenix amongst flowering lotus tendrils, the raised foot with further flowers.

Provenance: Ashkenazie & Co. Collection label to base.



China: 17th-18th century
Width: 6³/₄in. (17.2cm)

63

A mottled pale green, grey and black jade quatrefoil shallow bowl with slightly everted flattened rim and twin loop ring handles, four *ruyi* shaped feet to each side, the interior carved with a leafy coiled branch with three flowerheads, the well polished stone with iridescent flecks and subtle flaws.

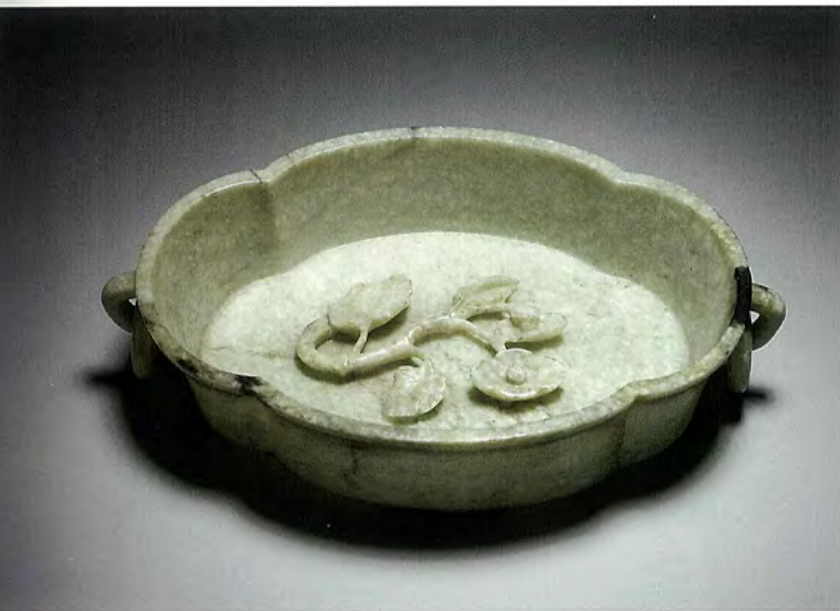
China: Ming Dynasty (1368-1644)
Length: 3¹/₄in. (8.3cm)

64

A grey and dark brown jade carving of a recumbent crane, the bird's head turned back on itself, a fruiting peach branch grasped in its beak, the incised wings flattened to the surface, the legs pulled up under the body, the mottled stone with grey flecks and russet inclusions, wood stand.

Provenance: Nagatani, Chicago

Reference: In Pursuit of Antiquities, Thirty-Fifth Anniversary
Exhibition of the Min Chiu Society, Hong Kong,
1995, page 211, no. 169.



China: Yuan/Ming Dynasty (1279-1644)
Length: 4¹/₈in. (10.5cm)

65

A creamy brown jade flattened handle carved and pierced with a mother and three children playing hide and seek amongst leafy plantains and rockwork, the lady covers the eyes of one child, another sits on a rocky shelf, shrubs and *lingzhi* beneath her feet, the reverse with a further lady holding a brocade silk ball with both hands, a small dog at her feet, flowers and *lingzhi* beneath her, rockwork above her.



China: 17th century
Height: 7in. (17.8cm)

66

A grey and black jade mountain carved in relief with a crane standing beneath two pine trees, the bird looking up at a further crane in flight, a waterfall cascades through the rockwork, the reverse with a craggy mountain, the stone with slight russet striations and fissures.



China: 17th - 18th century
Height: 6³/₄in. (17.2cm)
Width: 7¹/₄in. (18.4cm)

67

A celadon jade carving of a grotto carved with a central cave enclosing the He He Erxian, one twin standing holding a lotus branch over his right shoulder, the other holding a basket in both hands, each figure dressed in flowing robes, the rocky landscape with pine boughs and low lying clouds, the reverse with two deer standing on a flattened ledge, each with a *lingzhi* spray grasped in its mouth, the animals in a landscape of waterfalls and leafy trees set in a mountainous landscape, the mottled stone with black, mushroom and slight russet fissures and inclusions.



China: 17th - 18th century
Height: 2³/₄ in. (17.5cm)
Length: 6⁷/₈ in. (18.4cm)

68

A celadon and russet jade boulder carved in relief with a bearded Immortal standing in flowing robes and holding a gnarled wood staff, the figure looks to his right at a boy attendant holding a qin wrapped in silk cloth, the two figures either side of a bridge set in a pine-strewn rocky landscape, the reverse with a deer standing on a ledge within a grotto set in a mountainous landscape, wood stand.

Reference: 'The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court', National Palace Museum, Taiwan, 1997, page 158 - 159, no. 48.



China: The jade, Ming Dynasty. (1368-1644) The wood screen, 19th century
Height: The screen 17¹/₄in. (43.8cm)
Width: The rectangular plaques 2³/₄in. (7cm)

69

A four-fold silver wire inlaid miniature wood screen inset with two rows of pierced white jade plaques, the peach shaped plaques to the upper row carved with sinuous dragons chasing flaming pearls amongst cloud scrolls, each animal surrounding a Chinese character, the rectangular plaques in the lower row decorated with pairs of confronting sinuous dragons chasing a flaming pearl above foaming waves and beneath clouds, a Chinese character to the centre, the screen decorated with pierced panels of coiled dragons beneath bats and stylised *taotie*, the borders with interlocking c-scrolls.



China: Ming Dynasty (1368-1644)
Width: 4¹/₄in. (10.8cm)

70

A celadon and pale russet jade pierced brush rest carved with four *gui* dragons entwined within the rocky holes, the larger animal at the peak of the rest overlooking the three younger ones, the clear polished tone with slight brown inclusions and creamy fissures.

Reference: Forbidden City Publications, No. 162, page 130, no. 16. For a Qianlong period example with phoenix see 'Jade Artifact Collection in The Palace Museum', Forbidden City Publishing House, 1996, page 150, no. 139.



China: 17th-18th century
Length: 5in. (12.7cm)

71

A white jade brush rest carved and pierced as two cranes guarding their young on an upturned section of pine trunk, the wood with knots and gnarled branches above the birds' heads, the thin jade with some mottled creamy inclusions, pierced wood stand with pine boughs.



China: 18th century
Height: 9in. (22.8cm)

72

A large celadon and russet jade model of a phoenix standing on pierced rockwork, the bird with a flowering peony spray grasped in its beak, its tail feathers entwined around its leg and sections of bamboo issuing from the base, the russet skin used to good effect on the head of the bird and the rockwork, the stone with light inclusions, wood stand.

Indistinguishable collector's label to base.



China: Kangxi [1662-1722]
Length: 4³/₄in. (12.1cm)

73

A celadon and russet jade finial carved as a long tailed bird with its head turned back on itself, a long sinuous flowering branch of prunus clutched in its beak, the feet pulled up underneath the body, the wings and tail feathers intricately incised, the stone with inclusions, wood stand.

Provenance: Dr. Ip Yee Collection, Sotheby's, November 1984, Lot 822.

Exhibited: Magic, Art and Order: Jade In Chinese Culture, Palm Springs Desert Museum, 8th February – 29th April 1990, page 35, no. 22.



China: circa 1800
Width: 3in. (7.7cm)

74

A white jade group of two recumbent twin horned addorsed goats, each with its head turned back on itself, a yinyang symbol buried in pierced cloud scrolls between the animals' heads, the slightly mottled stone with cream and pale grey inclusions



China: 17th century
Height: 3¹/₈in. [8cm] and 3in. [7.7cm]

75

Two pale celadon jade models of mythical characters, each figure represented by a standing bearded, bald man wearing leaf collars and skirts, one holding an octagonal tablet incised with The Eight Trigrams enclosing a yinyang symbol, a writing implement clasped in his right hand, the other holding a sheaf of corn over his left shoulder, the stone with slight russet and mushroom inclusions.

Exhibited: Chinese Jade The Image From Within', Pacific Asia Museum, California, 1986, page 64, no. 128.

Note: It is a possibility that these figures represent *Fuxi* and *Shennong*, one the first Emperor, and the other the originator of agriculture, the former with a disc enclosing The Eight Trigrams, the latter with a sheaf of grain.



China: 17th - 18th century
Diameter: 2¹/₄in. (5.7cm) including handles

76

A white jade circular pomander, finely pierced and carved with scrolling, entwined lotus blooms and foliage, pierced foliate handles, minor russet inclusions.



China: 17th - 18th century
Length: 2⁵/₈in. (6.8cm)

77

A greyish celadon jade pierced, two-part pomander of double gourd form, carved with scrolling lotus flowerheads and entwined leafy tendrils, the sides with narrow plain borders, the flattened top with two pierced holes, seed pearl, coral and silk cord with glass bead.



China: circa 1800
Length: 3⁷/₈in. (9.8cm)

78

An otter skin jadeite brush washer carved in the form of a fruiting melon branch, the green interior with a shaped leaf to the rim, the underside with further leafy tendrils, the stone to the upper side a mottled bluish-green, the base a brown russet, wood stand.



China: Ming Dynasty (1368-1644)
Length: 5in. (12.7cm)

79

A small celadon and russet jade boulder carved in relief with a scholar seated in a boat constructed from a tree branch, his belongings beside him, in a rocky river landscape beneath overhanging pine boughs, the reverse with an extension of the river beneath craggy overhangs, the mottled stone with inclusions and fissures.

Provenance: Dr. Ip Yee Collection, Sotheby's, November 1984, Lot 822.



China: Qianlong (1736-95)
Height: 3⁵/₈in. (9.2cm)
Width: 6¹/₂in. (16.5cm)

80

A white and slight russet jade shaped mountain, carved in relief with a scholar standing on a fenced terrace beneath a retreat on a rocky ledge, a small boy beneath him on an outcrop, the landscape of pine trees and a waterfall falling through further rockwork, the reverse with a stag and doe, the former standing, the latter recumbent, in a tree-strewn mountainous landscape, the clear stone with slight brown highlights, wood stand.



China: 17th-18th century
Length: 2¹/₄in. (5.8cm)

81

A white jade carving of a horse standing amongst foaming waves, the animal with its head turned to the left drinking from the water, the tail hanging vertically, the mane intricately incised, the pale stone with slight mushroom inclusions.

Reference: For a Ming example see 'Chinese Jades from Han to Ch'ing', James Watt, The Asia Society, 1980, page 85, no. 68 (Chih-jou Collection); 'The Youngman Collection, Chinese Jades From Neolithic to Qing', Robert P. Youngman, no. 116; 'Jades of The T.B Walker Collection At The Walker Art Center, Minneapolis, Minnesota', page 87, no. 200.



China: Ming Dynasty (1368-1644)
Length: 1³/₄in. (4.5cm)

82

A white and russet jade carving of a rolling horse, the animal with its head turned to nibble its rear left hoof, the other three legs pulled under the body, the bushy tail whipped over the haunches, the mane, ribs and backbone well delineated.



China: 17th- 18th century
Length: 2in. (5.1cm)

83

A white and russet jade model of a one-horned recumbent mythical beast, its head turned back on itself on the left side, the front left paw scratching its neck, the bushy tail flicked up over the rear haunches, each of the upper legs carved in relief with a flame motif, the clear stone with striations and subtle use of the deep brown skin.

Reference: 'Magic, Art and Order: Jade In Chinese Culture', Palm Springs Desert Museum', Exhibition 8th February - 29th April 1990, page 27, no. 17.



China: 18th century
Length: 1⁵/₈in. (4.2cm)

84

A white jade carving of a recumbent water buffalo, the head of the animal turned back on the left side, looking at a small boy crawling on its haunches. The boy holds a rope issuing from the animal's nostrils and finishing on the underside of the belly, the jacket of the boy in russet skin.



China: 18th century
Width: 2in. (5.1cm)

85

A white jade carving of a praying mantis, its head turned to the right, standing on a slightly furled leaf with well delineated veins, a sprig of prunus flowers issuing beside the insect, the details well defined, the stone of clear tone, the base of mushroom and pale russet colour, wood stand.



China: 18th century
Width: 2 1/4in. (5.7cm)

86

A white jade carving of a group of two peaches issuing from a leafy and gnarled branch, the foliage with carefully delineated furled and veins, a bat in flight decorated in relief to the side of the fruit, the white stone with some flecks and striations.



China: Qianlong (1736-95)
Length: 3⁵/₈in. (9.2cm)

87

A pale celadon and slight russet jade model of a recumbent parrot, the bird with its head turned back on itself, the hooked beak grasping a fruiting peach spray, the incised wings curled over its back, the tail feathers descending to the ground, the feet drawn up underneath the body, the clear stone with slight brown inclusions.



China: 18th century
Width: 3¹/₄in. (8.3cm)

88

A pale celadon and russet jade carving of two long tailed birds perched on a leafy lotus spray, the plant with tendrils and open flowers incised with veining, the mottled stone with slight inclusions, wood stand.



China: 17th -18th century
Length: 2³/₈in. (6.1cm)

89

A celadon and russet jade pierced group of two Mandarin ducks swimming inside a large upturned lotus leaf, each bird grasping a tendril issuing from a large lotus bud above their heads, the feathers and leaves well incised, the stone with inclusions.

Note: Mandarin ducks in pairs are a symbol of trust and marital bliss. The birds and lotus was a popular design in the Yuan Dynasty and according to Fang Jing Pei in his 2004 'Symbols and Rebuses', Ten Speed Press, p. 64, in Chinese Art, this depiction was used for success in examinations.



China: 17th century
Length: 2³/₄in. (6.1cm)

90

A celadon and russet jade belt buckle carved as a recumbent horse, the animal's head turned back on itself, the tail flicked over the haunches, the features incised, the reverse with a button and clip with a dragon head, the mottled stone well polished.



China: 18th century
Length: 3 1/4 in. (8.3cm)

91

A white and russet jade pebble carving, one side carved in relief with a recumbent Buddhist lion, its head turned back on itself, the front paws together, the legs with flame-like extensions, the reverse with a two horned dragon fish coiled in on itself, the body with scale reliefs incised with key fret, the stone with striations

Exhibited: 'Chinese Jade, The Image From Within', Pacific Asia Museum, California, 1986, page 47, no. 79



China: 18th century
Length: 2 7/8 in. (7.3cm)

92

A white and slight russet jade pebble carving, one side carved in relief with a recumbent Buddhist lion, its head turned back on itself, the front paws together, the legs with flame-like extensions, the reverse with a two horned dragon fish coiled in on itself, the body with scale reliefs incised with key fret, the stone with striations.

Reference: 'Chinese Jade, The Image From Within', Pacific Asia Museum, California, 1986, page 47, no. 79



China: Kangxi (1662-1722)
Height: 8in. (20.3cm)

93

A celadon jade *gu* vase, carved in deep relief to one side with two cranes, one bird standing, the other in flight beside a large upright craggy outcrop of rock, a *lingzhi* plant and bamboo issuing from the base, the reverse with a pine bough above a tree stump, the well polished stone with russet inclusions and fissures.

Provenance: Ashkenazie & Co. Collection label to base.



China: 18th century
Height: 1⁵/₈in. (4.2cm)

94

A white and dark grey jade Suzhou style pendant of a recumbent dog scratching its chin with the right rear leg, the dark grey stone utilised for a small puppy, seated on its mother's paws, each animal with incised fur, bushy tail and eyebrows, the white clear stone with a faint inclusion.

Exhibited: 'Chinese Jades The Image From Within', Pacific Asia Museum, California, 1986, page 79, no. 117



China: 17th - 18th century
Length: 3³/₄in. (9.6cm)

China: circa 1800
Width: 2¹/₂in. (6.4cm)

China: circa 1800
Length: 3⁵/₈in. (9.2cm)

- 95 A white jade two part buckle, each section of double gourd form and incised with bats, the head of the buckle shaped as a dragon's head, the underside with two flowerhead buttons, the stone of celadon tone with a russet inclusion on the animal's head.

- 96 A celadon and russet jade peach shaped buckle, the surface with a diagonal streak of brown skin, the underside with a button and clasp.

- 97 A two part pebble form buckle, the upper side with the russet skin, the underside white with two circular buttons, the stone well polished and clear.



China: 18th century
Length: 5in. (12.7cm)

China: 18th century
Width: 5¹/₄in. (13.3cm)

China: 18th century
Height: 5¹/₈in. (13cm)

- 98 A white jade two sectioned belt buckle carved with a two horned dragon head hook, the main bodies carved and pierced in deep relief with further sinuous dragons with bifurcated tails, each animal grasping *ruyi* branches with leafy foliage, the underside with two circular buttons.

- 99 A white jade broad pear shaped belt buckle carved and pierced in deep relief to the main body with a sinuous *gui* dragon with bifurcated tail, a leafy lotus flower tendril grasped in its mouth, the terminal a dragon's head with two horns pressed against the neck, the underside with a large button, the clear stone with a slight russet patch, wood stand.

- 100 A white jade belt hook carved and pierced in deep relief with a crouching sinuous *gui* dragon with bifurcated tail, a leafy *lingzhi* spray grasped in its bearded mouth, the terminal a dragon's head with prominent ears and two spiraling horns pressed to the neck, the underside with a further dragon on the button, on a ground of cloud scrolls, the stone of good clear tone.

Reference: For an earlier version see 'Chinese Jades from the Collection of the Seattle Art Museum', James C.Y. Watt, 1989, page 71, no. 48.



China: 18th century
Length: 5¹/₄in. (13.3cm)

China: 18th century
Length: 4³/₈in. (11.1cm)

China: 18th century
Length: 4³/₄in. (12.1cm)

- 101 A white jade slide/buckle carved with a tiger's head to the terminal above bands of *ruyi*-heads, the stone of even white tone.

- 102 A white jade belt s-form buckle with a dragon's head finial, carved with two small coiled horns pressed to the surface, the body decorated with stylised scrollwork designs enclosing leaf motifs, the plain underside with a single button, the stone of good clear tone.

- 103 A white jade s-form belt buckle with a dragon's head finial, carved with two horns flattened to the surface, the body decorated with a slightly flaring rectangular raised section of stylised *ruyi* heads and confronting c-scrolls, each of the sides with three elongated loops, the base squared off with a sloping end, the plain underside with a single button, the stone of good clear tone.



China: circa 1800
Diameter: 1¹/₄in. (3.2cm)

104

A pierced white jade thumb ring carved with a sinuous coiled dragon with a bifurcated tail amongst leafy foliage and clouds, the stone of good clear tone.

China: circa 1800
Height: 1³/₁₆in. (3cm)

105

A pierced white jade thumb ring carved with two confronting sinuous coiling dragons with bifurcated tails, one grasping a double *lingzhi* spray in its mouth.



China: 18th century
Length: 2in. (5.1cm)

106

A pale celadon and russet jade pendant of oval form, pierced and carved to the top with a sinuous coiled dragon, the bewhiskered head peering down at a flaming pearl at the base, the stone with slight white flecks.



China: 18th century
Width: 3 1/4in. (8.3cm)

107

A white jade belt buckle carved with a recumbent horse, its head turned back to the left, the animal looking at a monkey on its back, its bushy tail flicked over its rear left haunch, the legs pulled up underneath the body, the mane intricately incised, the reverse with two circular buttons, the well polished stone of clear colour.

Exhibited: 'Chinese Jade The Image from Within', Pacific Asia Museum, California, 1986, page 67, no. 138.

Note: A monkey depicted on the back of a horse, *ma shang feng hou*, has the meaning 'May you be immediately (ma shang) elevated to the rank of a count (feng hou)'. See 'Symbols and Rebuses in Chinese Art', Fang Jing Pei, Ten Speed Press, 2004, page 131.



China: 18th century
Width: 2¹/₂in. (8.9cm)

108

A white jade rounded oval plaque carved in relief with two geese with outstretched wings, one bird clutching a lotus spray in its beak, a smaller twin tailed bird in flight beside them, the underside plain, three pierced holes.



China: 18th century
Diameter: 3⁷/₈in. (8.6cm)

109

A white jade circular plaque carved in relief with a landscape scene incorporating an Immortal standing on a fenced terrace overlooking a pine-strewn, rocky landscape, a small boy carrying a wood staff with attached silk tassel approaches a stairway, in the top right-hand corner a further Immortal rides a phoenix amongst cloud scrolls, the reverse plain, the stone of a good clear tone.



China: 18th century
Height: 2³/₄in. (7cm)

110

A white jade carving of a finger citron (*citrus medica* var. *sarcodactylis*), the leafy branch forming the base, the tendrils issuing up the sides of the fruit, the foliage incised with veining, the clear white stone with faint russet inclusions.

Reference: 'Chinese Jades from the Collection of The Seattle Art Museum', James C.Y. Watt, 1989, page 99, no.79.



China: 18th century
Length: 1³/₄in. (4.5cm)

111

A white jade pierced pendant carved with a tree shrew crawling amongst a fruiting leafy vine, the tail of the animal and the largest piece of foliage incorporated into the russet skin, the stone well polished and of clear tone.



China: 18th century
Width: 1³/₄in. (4.8cm)

112

A white jade pierced carving of lotus flowers and open leaves tied with a double ribbon, the stems emerging on the rounded reverse amongst further leaves and tendrils, the well polished russet skin underside contrasting with the clear white tone of the interior.



China: 18th century
Height: 2in. (5.1cm)

113

A greyish and deep russet jade pendant, carved as a lotus plant with flowers, buds and leafy tendrils, the foliage with incised veins, the stone with speckled grey, deep brown and black inclusions.



China: 18th century
Length: 2in. (5.1cm)

114

A pale celadon and russet jade pierced carving of two large lotus leaves with issuing flowering tendrils, the leaves with veining, one large leaf with deep brown skin, the white stone of clear tone.

Reference: 'Translucent World, Chinese Jade from the Forbidden City', Art Gallery of New South Wales, 30th August-11th November 2007, page 124, no.72.



China: 18th century
Length: 3 1/2in. (8.9cm)

115

A white jade miniature *ruyi* sceptre carved as two pierced catfish lying head to tail, each with a spray of *lingzhi* issuing from their mouths, the leafy foliage entwined over their bodies, the underside with the two tails flipped over each other, the clear stone with slight russet inclusions.

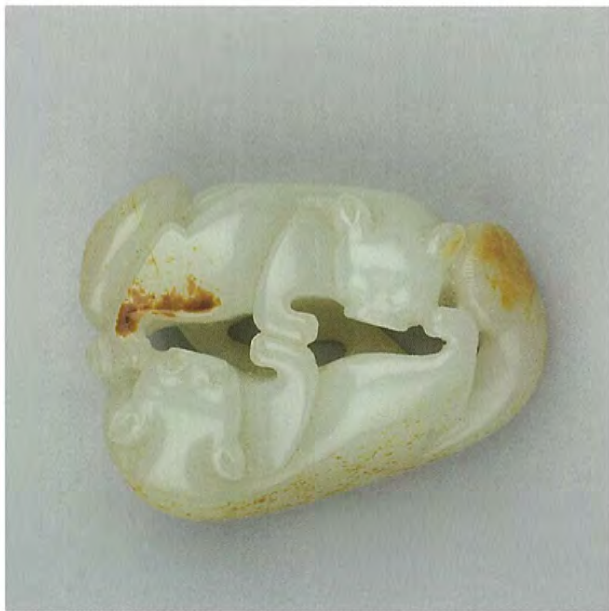


China: 18th century
Length: 2¹/₈in. (5.4cm)

116

A white and russet jade pierced pendant carved as two bushy tailed cats, head to tail, their paws pressed against each other and each with its head turned to the right, the clear stone well polished.

Reference: The name for cat (*mao*) is homophonous with the word for 'age eighty to ninety'. The cat is thus a symbol of longevity. 'Hidden Meanings in Chinese Art', Terese Tse Bartholomew, no.7.8, page 172.



China: Qianlong (1736-95)
Length: 2⁵/₈in. (6.7cm)

117

A white jade s-shaped pierced pendant, the coiled body terminating in both a dragon and phoenix head, the beasts' paws resting on the bird's head, the clear stone with slight russet inclusions.



China: 18th century
Height: 3¹/₂in. (8.9cm)

118

A creamy white jade spill vase carved as a magnolia flower, the branch forming the base with two further closed flowerheads, three of the larger leaves turned over, the foliage incised with veining.



China: 18th century
Width: 2¹/₈in. (5.4cm)

119

A white jade carving of a large bat surrounded by two smaller bats, the three creatures on a fruiting peach spray consisting of one large fruit and a smaller one, the features well defined, the stone of good clear tone.



China: 18th century
Width: 2in. [5.1cm]

China: 18th century
Length: 1⁷/₈in. [4.8cm]

120

A white jade group of two Mandarin ducks swimming side by side, the heads nuzzling together, a large flowering and leafy lotus tendril grasped in their beaks, the birds swimming within a large lotus leaf, the clear stone with russet inclusions, wood stand.

Note: Mandarin ducks in pairs are a symbol of trust and marital bliss. The birds and lotus was a popular design in the Yuan Dynasty and according to Fang Jing Pei in his 2004 'Symbols and Rebuses', Ten Speed Press, p. 64, in Chinese Art, this depiction was used for success in examinations.



121

A white jade carving of a reclining and smiling boy wearing loose clothing, his left hand grasping a lotus spray comprising two large veined leaves and an open flower, the right holding a fan, both incorporating the russet skin into the design, the stone well polished and of even tone.

Reference: For a similar model and use of stone see 'Chinese Jades from the Collection of Alan and Simone Hartman', Robert Kleiner, 1996, page 230, no. 181.



China: 18th century
Length: 2³/₈in. (6.1cm)

122

A white and russet jade sword slide, the pierced upper half carved as the upper body of the cicada with its head and wings, each carefully defined, the lower half with the underside of the body showing six legs pulled up underneath the carapace.



China: 18th century
Length: 2¹/₄in. (5.8cm)

123

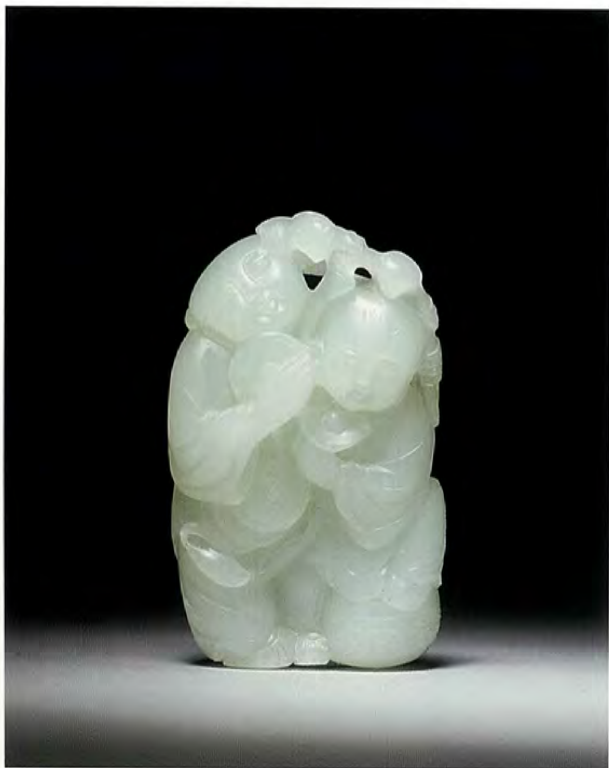
A white jade carving of a recumbent parrot with its head turned back on itself, the wings pressed to the sides, the tail feathers coiled underneath and the feet pulled up under the body, the bird grasping a *ruyi* fungus in its beak, the stone with slight creamy white flecks around the neck.



China: 18th century
Height: 2³/₄in. (7cm)

124

A white jade pendant carved with the He He Erxian, the taller figure on the left grasps a flowering lotus stem at the back, his right hand clutches a string of coins on a silk tassel, the smaller figure stands with his foot on a basket, a bat above his head, an ingot grasped in his left hand, each figure wearing flowing robes.



China: 18th century
Height: 3in. (7.7cm)

125

A white jade standing figure of a Mongolian merchant wearing a cape tied at the neck over flowing robes belted at the waist, the distinctive ribbed and crowned hat with a knob finial and two ties at the back, the bearded figure looks to his left, the left hand resting on a crutch, the right holding a palm leaf above the shoulder.



China: 18th century
Height: 3in. (7.7cm)

- 126 A white jade group of a standing bearded Immortal wearing flowing robes and a tall tabbed hat with fixing pin and floral design, a boy beside him holds a *ruyi* spray in both hands, the reverse with folds of clothes, the clear stone with faint russet inclusions, wood stand.



China: Qianlong (1736-95)
Height: 5³/₄in. (14.6cm)

- 127 A flattened celadon jade baluster vase, the flaring neck rising from a short foot to a flattened rim, with elephant head loop handles, the main body carved with central roundels enclosing *shou* symbols on a ground of confronting stylised dragons, between bands of lappets incised with key fret, the neck with hanging pendants below a narrow key fret border, the stone with slight russet inclusions, wood stand.



China: 18th century
Height: 3³/₄in. (9.5cm)
Length: 3³/₄in. (9.5cm)

128

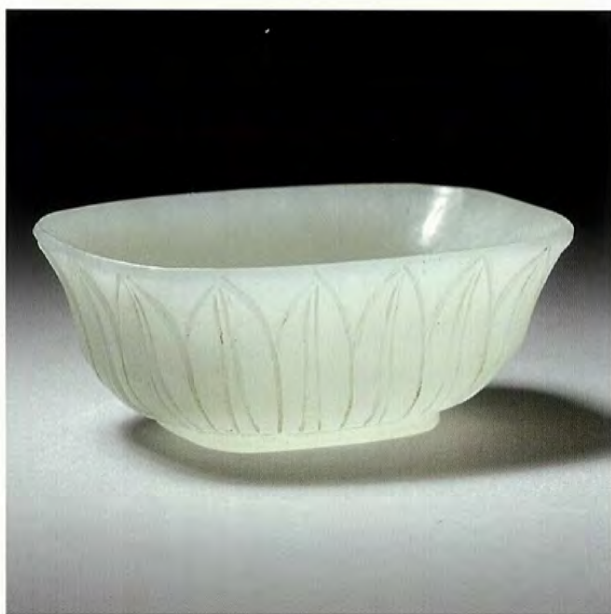
A white jade group of the He He Erxian, each twin turning to the left and kneeling in flowing robes, one grasps the other by the shoulders from behind, the heads close together, the other grasps a long tailed bird to his chest, the hair intricately incised, the reverse with swirling folds of clothes, one end tucked into a belt, the well polished stone of clear tone, original pierced wood stand carved with *lingzhi*, bamboo and peony among rockwork.



China: 18th century
Width: 2³/₈in. (6.1cm)

129

A small white jade rounded rectangular washer, the short foot rising to a slightly flaring rim, carved in low relief to the exterior with stylised lotus petals, each with a vertical raised vein, the interior plain.



China: 18th century
Height: 4¹/₄in. (10.8cm)

130

A pale celadon flattened rectangular baluster vase with pierced cylindrical handles, the flaring neck rising to a flattened rim on a short stepped foot, the body carved in low relief with four stylised *taotie* masks below a band of incised lappets to the neck, the stone with one long inclusion.



China: Qianlong (1736-95)
Qianlong nian zhi incised four character
mark and of the period
Diameter: 2³/₄in. (7cm)

131

A mottled white jade circular box and domed cover, the gently curving sides rising from a short flaring foot, carved in light relief to the top with a central stylised flowerhead comprising interlocking c-scrolls and hatch pattern within a narrow band of further larger c-scrolls, the underside plain.



China: Qianlong (1736-95)
Qianlong yu zhi incised four character
mark and of the period
Length: 2¹/₄in. (5.7cm)

132

A white jade rectangular box and domed cover, the gently flaring sides issuing from a small stepped foot, carved in light relief with overlapping circles enclosing stylised c-scrolls and triangles below a slightly raised panel of cloud scrolls, the clear stone with a faint russet inclusion.



China: Qianlong (1736-95)
Height: 8³/₄in. (22.2cm)

133

A tall pale celadon jade flattened baluster vase and domed cover with knob finial and elephant head ring handles, carved in light relief with sectioned rectangular panels bordered by silk cord tassels enclosing shaped designs and c-scrolls between borders of formal leaf design, the stone with cream inclusions, wood stand.



China: Qianlong (1736-95)
Height: 4³/₄in. (12.1cm)

134

A pale celadon jade miniature baluster vase with elephant head ring handles, the slightly flaring neck rising from a short foot to a flattened rim, carved to the body with a broad band of stylised *taotie* masks amongst entwined foliage tied with ribbons, the neck with a similar design, the clear stone with slight creamy inclusions.



China: 18th century
Diameter: 4⁵/₈in. (11.7cm)

135

A white jade two part ribbed bowl and stand, the upper half carved in relief with four butterflies, the incised wings outstretched against the sides, the interior plain, the stand with four *ruyi* shaped feet interspersed with scrolling foliage, the translucent stone with slight russet inclusions and mottled white striations.



China: Jiaqing (1796-1820)

Diameter: The largest $2\frac{15}{16}$ in. (7.5cm). The set of five: $2\frac{3}{8}$ in. (6.1cm)

136

A small white jade wine cup of deep form, the slightly flaring sides rising from a short foot, the undecorated jade of good clear tone; and a set of five shallow white jade wine cups, each with gently flaring sides issuing from a short foot, the stone of good clear tone.



China: Qianlong [1736-95]
 raised six character seal mark and of the period (large box)
 Length: the rectangular boxes 2in. (5.1cm)
 Width: the square box 2in. (5.1cm)
 Width: the rectangular boxes 1in. (2.5cm)



137

A set of three Imperial white jade boxes and covers with recessed bases, the largest central one of square form and compartmented interior, the smaller pair of rectangular shape, the former carved in low relief to the cover with four confronting stylised phoenix heads with open beaks on an intricate ground of stylised interlocking key fret and T-patterns, the latter with a pair of confronting phoenix and two single heads on a similar ground, the sides, interiors and bases plain, the pure white stone without flaws.

Note: There is a well known painting (ink and colour on silk) in The Palace Collection, Beijing entitled 'The Painting of the Emperor Qianlong Appreciating Antiques'. It was last seen at The Sumptuous Art of Imperial Packaging' exhibition in Macau (16th December 2000 – 10th March 2001). The accompanying catalogue (no. 106, page 201) has a description of the Emperor looking at bronzes from the Xia, Shang and Zhou Dynasties. These jade boxes can be seen as a direct link to this painting. The jade craftsman has been asked to decorate the scholars' boxes with an eighteenth century view on these bronze designs. The intricately carved snub noses on the dragons and the beak headed beasts are a direct reflection of earlier periods (see the *zun* in the form of a bird: 'The Ornaments of late Chou Bronzes', George W. Weber, Jr., page 353, no. 74) and the T-pattern ground form on a weapon, page 488, no. TS3.





China: 18th-19th century
Diameter: 5³/₄in. (14.6cm)

138

A pair of Mughul style translucent white jadeite bowls, the gently curving sides rising from a short foot to a slightly flaring rim, each carved in light relief with two handled vases of flowers enclosed in foliate borders and alternating with further panels of leafy peony tendrils and lotus plants, the interiors plain, the mottled stone with faint russet and apple green inclusions.

Reference: 'Chinese Jade from Southern California Collections', Los Angeles County Museum of Art, October 26th 1976-February 6th 1977, no. 55, page 66; The Baur Collection, Geneva, 'Chinese Jades and Other Hardstones', 1976, B38-39.

Note: The technique of the decoration is reminiscent of Tang silver work and of the so-called 'graviata work' of certain enameled Qing porcelains: see The Baur Collection, Geneva, 'Chinese Jades and Other Hardstones', 1976, B38-39.



China: 18th century
Width: 6 1/2 in. (16.5 cm)

139

A Mughul style pale celadon translucent jade lotus form dish with pierced chrysanthemum head ring handles, the vessel carved with overlapping leaves around a central flowerhead, the underside with three rows, the veins slightly raised, the translucent stone with faint russet inclusions.

China: Jiaqing (1796-1820)
Length: 5 7/8 in. (14.9 cm)

140

A spinach green jade leaf bowl carved as a brush washer and water dropper, the bowl modelled as an open lotus flower and the pierced handle forming the stem of the plant, the underside incised with overlapping leaves, the green stone with black flecks.



China: Qianlong (1736-95)
four character mark and of the period
Height: 5³/₈in. (13.7cm)

- 141 A spinach green jade double bamboo vase carved with two open sections, a root and two smaller branches with dense leaves, the light green stone with black flecks, wood stand.

Reference: Jadeware (III), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, page 63, no. 51.



China: 18th century
Height: 5³/₈in. (13.7cm)

142

A mottled celadon and russet jade cylindrical brushpot, decorated and onlaid in coloured soapstone and gilt with a scene of three figures in a boat, one lady standing at the rear of the punt holding a pole, another sits holding a brightly coloured lotus flower, and a small boy bends over to fill a basket with further flowers, the landscape is of egrets in flight and wading amongst rockwork and further lotus flowers and leaves beneath scattered clouds.



China: 18th century
Length: 2³/₄in. (7cm)

143

A white jade buckle in the form of a goose with its head turned on its back, holding a spray of millet in its beak, the reverse carved with a dragon hook and foliate button



China: 20th century
Length: 3⁷/₈in. (9.8cm)

- 144 A white jade carving of a recumbent water buffalo, the beast with its head turned to the left nuzzling a boy holding a *xuyi* spray, a large straw hat resting on its back, the tail whipped over its left rear haunches, the legs pulled up underneath the body.



China: 18th century
Length: 37/8in. (9.8cm)

145

A yellowish brown soapstone carving of a recumbent bearded Buddhist lion, its head turned to the left, the front paws outstretched, the prominent backbone leading to a bushy tail flicked over the rear left haunch, the intricately incised mane falling on to the shoulders, wood stand.

Reference: The Chinese Scholar's Studio, Artistic Life In the Late Ming Period, The Asian Society Galleries, New York, 1987, page 115, no. 54; Great National Treasures of China, Special Exhibition in Kaohsiung City Loaned by the National Palace Museum's Seventieth Anniversary, The National Palace Museum, Taipei, 1994, page 153, no. 81.





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