

# RASTI CHINESE ART

Man | Beast 人 | 獸

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## INTRODUCTION

Dating of objects remain problematic in many areas of Chinese art. While some materials such as pottery and bronze can be tested with a relative degree of accuracy, one cannot test jades, and thus, having an experienced eye is of paramount importance. One must be aware and most cautious of imitations as copies become increasingly sophisticated. Therefore, pieces with provenance are highly valued and sought after.

It is fortunate that we have gradually put together this group of objects over the last five years as we have been unable to travel recently due to the global pandemic. While we are, perhaps, best known for our jade animal carvings, we have included several figural 'boys' and human and beast composites spanning a period of almost 2000 years. The pieces have exceptional provenance, were published in various museum exhibitions, and or come from renowned collections.

I first met Michael Gulbenkian, a passionate collector of jades, in the mid-80s. It was clear from the start that he was a collector in the most traditional sense, one who is generous in sharing his knowledge with a then young enthusiast like myself. We present three pieces from his collection in this exhibition. The first is the extremely rare Six Dynasties (220–581) seated mythical beast (no. 1), previously owned by another celebrated collector, Desmond Gure, and also published in 1995 in *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection* (Morgan and Li, no. 9). Next is a jade carving of an owl (no. 8) from the Song dynasty (960–1279) or possibly earlier. The third is the unusual Jin to Yuan dynasty (12th–14th century) deep russet jade figure of Garuda (no. 13). It was previously in the Peony Collection and published in 1994 by the Museum of East Asian Art, Bath. All three are representations of animals or birds with humanoid bodies.

Of great personal sentiment is the gloriously coloured late Tang dynasty to Five Dynasties (8th–10th century) model of the seated *tianlu* (no. 2) from the collection of jade dealer and collector Durwin Tang, who was not only a respected colleague but also a friend. He showed me this piece from time to time over the years but it was never for sale. Two smaller carvings come from East Asian collections, one a Tang to Song dynasty (8th–10th century) recumbent pig (no. 3) and a Five Dynasties to Northern Song dynasty (10th–11th century) recumbent rat (no. 4), both with apertures through the top of their bodies and is in a style typical of the period. Three jade animals come from the Studio of Ten Obsessions in Hong Kong, one of which is a finely carved Five Dynasties (907–960) yellow and russet jade mythical beast (no. 5) with bulging eyes and pig-like ears; its flat, uncarved base is typical of the period.

We present three whimsical 'boy' jade carvings. The first is the superb Song to Jin dynasty (11th–12th century) black and white boy playing blind man's buff (no. 11) from a Japanese collection; the carver ingeniously utilised the natural colours of the stone. Next is a small carving of a crouching boy (no. 12) with cleverly and dexterously executed details dating from the late Song to early Ming dynasty (13th–15th century). Last is an atypical late Ming dynasty model of a standing boy holding a branch of pomegranates (no. 23) behind his back; it was published by Knapton Rasti Asian Art in 2005 and originated from the collection of a lady.

The precisely carved grey jade mythical lion (no. 14) from the 13th–14th century with large eyes and unusual details is reminiscent of earlier carvings of similar subjects and paintings of lions. The iconic

17th century sage green jade toad (no. 18) was from the Gerald Godfrey Collection and subsequently in the Water, Pine and Stone Retreat Collection. A late Ming dynasty (1368–1644) yellow and russet jade recumbent beast (no. 21) is also from the Gerald Godfrey Collection. These two objects exemplify Godfrey's exquisite taste.

There are two jades from the Philip Carneiro Collection that Knapton Rasti Asian Art previously handled in 2009. The first is a Yuan dynasty (1279–1368) group of a hare and its young (no. 16) and the second is the late Ming dynasty (16th–17th century) white and deep russet jade recumbent ox (no. 22); the latter's large size suggests that it was used as a paperweight. The late 14th–early 15th century white jade model of a seated dragon (no. 17) was discovered in Japan and originally set into a wooden cover, probably for a large *guan* of the same period. The beast is powerfully carved with an unusual head and protruding chest in an even white stone. Similar examples from the same period can be found in lacquer.

We have three jades from the Speelman Collection. The first, previously from Michel Duchange in the 1980s, is a compelling Ming dynasty yellow and russet jade recumbent horse (no. 24) of good size and with fine details. The second is a well-carved Kangxi period (1662–1722) yellowish-celadon and deep russet large elephant and boy group (no. 30), previously in the Fryers Collection. The third is an imperial Qianlong mark-and-period (1736–1795) model of a mottled recumbent elephant (no. 31), acquired by a German collector prior to 1922. Animals with reign marks are rare, indicating Qianlong's particularly fondness for this object.

Pebble carvings utilise the natural form of the stone and often showcase the thoughtfulness and ingenuity of the carver. We include three such carvings of jades with different tonalities. The carving of the late Ming dynasty russet and creamy jade model of a recumbent beast (no. 25) highlights the stone's natural skin and bright tone. It is from a private English collection and acquired in the 1950s. The second, a recumbent ox (no. 29) with russet patches left to the head and back, dates to the Kangxi period, and was purchased at Spink & Son in 1956 by an English collector. The third, from the Qianlong period, is an unconventional depiction of a white jade rabbit (no. 33). The head and ears follow the shape of the pebble giving the animal a more flattened look with the impression that the head retreats back onto the neck. In comparison, another rabbit with inset eyes from the same period (no. 34) is completely different stylistically.

Lastly, the imperial jadeite pendant with frogs and lotus (no. 35), is one of the finest examples in colour and of carving of jadeite from the Qianlong period. The use of such precious material suggests that it would have most likely belonged to a high-ranking concubine. The pendant was acquired in China between 1894 and 1922 and entered into a German private collection and thence by descent.

We are pleased to work with the same team this year on these publications. We would like to thank Mark French for his photography and artistic eye, OM Publishing for the meticulous production and the MOU for her limitless patience.

Nader Rasti  
Pedram Rasti

六朝 灰褐青白玉瑞獸

1 A speckled brown, grey and pale celadon jade model of a mythical beast, sitting upright and looking directly ahead, holding a rattle in the right hand and grasping a rosary in the left, the animal with two large rounded indented eyes, wide nose and long beard, the back of the head with two long horns curling to the shoulders, the stone of pale white to the interior covered in brown and grey streaks

China: Six Dynasties (220–581)  
Height: 1 ¾ in (4.5 cm)

Provenance 來源: Desmond Gure Collection 戴斯蒙德·古雷珍藏 (1906–1970)  
Kirknorton Collection 柯克諾頓珍藏  
Carter Fine Art Ltd. 卡特藝術  
Michael Gulbenkian Collection 邁克爾·古爾本基安珍藏

Published 出版: Morgan and Li, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 9

For another similar animal also date Six dynasties see Morgan and Li, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 10; one from the same period in Lefebvre d'Argence, *Chinese Jades in the Avery Brundage Collection*, pp. 68-69, pl. XXVII; a further jade beast from the Gerald Godfrey Collection dated Tang to Song dynasty in Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, p. 110, no. 114; a deep russet jade dated the Tang dynasty in Ching and Nien, *Antique Jade Collections*, p. 90, no. 112; and a further example in Rawson and Ayres, *Chinese Jades Throughout the Ages*, pp. 71 and 123, no. 194.



唐|五代 8|10世紀 褐灰玉天祿

2

A large mottled deep russet and grey jade model of a *tianlu* seated on its hind legs, the forepaws resting in front, the head of the beast turned very slightly to one side with bulging eyes and nose above the flat muzzle, the long single horn leading down the back above the naturalistically rendered vertebrae leading to the long curled tail flicked to its left haunch, the body with flamiform wings and protruding chest, the overall carving powerfully defined, the stone softly polished and base flat and uncarved

China: Tang|Five Dynasties, 8|10th century  
Height: 3 1/16 in (9 cm)

Provenance 來源: Tang's Hall of Precious 天珍堂珍藏 (1995-2018)

For a Five Dynasties to Song dynasty grey and black jade mythical lion in similar stance see Rasti Chinese Art, *Works of Art, October 2014*, pp. 20-21, no. 18; for a mottled russet jade lion with similar flat base from the C. F. Wu Collection see *Art of China*, January 1988, p. 133, no. 63 and Knappton Rasti Asian Art, *Ceramics and Works of Art, November 2001*, pp. 10-11, no. 6; for a dark brown jade mythical animal see Watt, *Chinese Jades from Han to Ch'ing*, p. 56, no. 30; for a yellow and deep russet jade mythical beast from the Tang to Song dynasty with similar flat base see Rasti Chinese Art, *Works of Art, October 2014*, pp. 18-19, no. 17; and a Tang dynasty standing dragon in Fung (ed.), *Exquisite Jade Carving*, p. 98.



唐|宋 8|10世紀 褐青白玉臥豬

3

A pale celadon and russet jade model of a recumbent pig, its head resting on its forepaws, the hind legs tucked under its body and tail flicked to one side, the details of the ears and snout naturalistically defined, an oval aperture through the back to the base, the softly polished stone with dark and lighter russet patches

China: Tang|Song Dynasty, 8|10th century  
Length: 1 ¾ in (4.5 cm)

For a jade model of a hare with a similar aperture dated the Tang dynasty see Rawson, *Chinese Jade: From the Neolithic to the Qing*, p. 365, no. 26:9; for a grey-green and russet jade model of a bear with similar aperture and compact carving style dated Han dynasty to Six Dynasties see Michaelson and So, *Chinese Jade Animals*, pp. 88-89, no. 57; for a grey and celadon jade model of a recumbent horse of this period with similar aperture see Zhang, *Shanghai Bowuguan Cangpin Yanjiu Daxi: Zhongguo Gudai Yuqi*, p. 201, no. 164; and for another animal see Lu (ed.), *Zhongguo Gudai Yuqi Yishu*, p. 288.



五代|北宋 10|11世紀 褐青白玉耗子

4

A pale celadon and deep russet jade model of a recumbent rat, its head resting on its forepaws, the hind legs tucked under its body and long tail flicked to one side, the underside plain and flat, a rectangular aperture through the back to the base, the softly polished stone with russet flecks and darker grey areas to the front

China: Five Dynasties|Northern Song Dynasty, 10|11th century  
Length: 2 ¼ in (5.7 cm)

Provenance 來源: Private East Asian collection 東亞私人收藏

For a white jade recumbent horse with similar aperture through the body see Knapton Rasti Asian Art, *Jade, November 2005*, no. 8; another late Tang to early Song dynasty grey jade horse with similar aperture and stance in Rasti Chinese Art, *Works of Art, October 2014*, p. 11, no. 11; and for a Southern Song to Yuan dynasty white jade recumbent rabbit with aperture through the back see Cai, *Dynastic Renaissance: Art and Culture of the Southern Song, Antiquities*, p. 153, pl. 32.



五代 褐黃玉瑞獸

5 A yellow and deep russet jade model of a crouching mythical beast, the animal with bulging circular eyes and bridged nose and pig-like snout and short ears, the top of the head slightly indented leading to the raised vertebrae and tail flicked to the left of the body, base flat and uncarved, the stone softly polished with the russet tones to the sides of the body, ears and eyes

China: Five Dynasties (907-960)

Length: 2 ¼ in (5.7 cm)

Provenance 來源: The Studio of Ten Obsessions 十癡齋

For a similar yellow and russet jade animal from the Tang dynasty, 7th-10th century, see Rawson and Ayres, *Chinese Jades Throughout the Ages*, p. 71, no. 195; for a mottled yellow and russet jade recumbent lion from the Tang dynasty to Five Dynasties with similarly carved features and plain flat base see Knappton Rasti Asian Art, *Ceramics and Works of Art, November 2011*, pp. 10-11, no. 6; for a yellow and deep russet jade mythical beast with similar carving and base from the Tang to Song dynasty see Rasti Chinese Art, *Works of Art, October 2014*, pp. 18-19, no. 17; and for a Tang to Song dynasty grey and brown jade animal in similar pose with a plain flat base see Michaelson and So, *Chinese Jade Animals*, pp.102-3, no. 74.





宋或更早 鈣化玉臥豬

6 A calcified jade model of a recumbent pig, the animal facing forward, with boldly defined almond-shaped eyes and ears pressed onto its back and subtly carved backbone, the legs tucked under its body, the highly polished stone with shades of grey, brown and buff tones

China: Song Dynasty (960–1279) or possibly earlier  
Length: 2 ¾ in (7 cm)

Provenance 來源: Michael Gulbenkian Collection 邁克爾•古爾本基安珍藏



宋或更早 青白玉雙鳳佩

7 A pale celadon jade double-phoenix pendant, double-sided, with two stylised birds in addorsed position with thinly incised eyes, pointed beaks and slightly concave feet, the details of the plumage and corners subtly incised with scrolls, the stone highly polished with slight grey flecks

China: Song Dynasty (960–1279) or earlier

Provenance 來源: Michael Gulbenkian Collection 邁克爾•古爾本基安珍藏

For similarly designed pendant sets from the Tang dynasty see Chan, *Chinese Jades: The Dr S. Y. Kwan Collection*, nos. 100 and 101; another Tang dynasty jade pendant set in So, *Chinese Jades from the Cissy and Robert Tang Collection*, pp. 126-7, no. 22; a similar jade pendant dated the Tang dynasty in Rawson and Ayres, *Chinese Jades Throughout the Ages*, pp. 77 and 131, no. 225; and for an earlier jade ring ornament carved with a phoenix from the Han dynasty see Fok, *The Splendour of Jade: The Songzhuotang Collection of Jade*, p. 73, no. 62.



宋或更早 青白玉貓頭鷹

8 A celadon jade model of an owl, sitting upright and looking ahead, the bird's head with large bulging eyes and pointed beak above neatly folded wings pressed to the sides and human-like chest, the feet tucked in front, the plumage detailed with curls, the stone softly polished with russet streaks, the base plain, a circular aperture drilled through the head to base for suspension

China: Song Dynasty (960–1279) or earlier

Provenance 來源: Michael Gulbenkian Collection 邁克爾·古爾本基安珍藏

For a very similar jade owl staff finial dated Han dynasty or Six dynasties, c. 1st–5th century, see Rawson and Ayres, *Chinese Jades Throughout the Ages*, pp. 71 and 123, no. 192 and also published in Yip, *Chinese Jade Carving*, pp. 198–9, no. 180.



宋 黃玉鴨

9 A yellow jade model of a duck, the bird simply carved with rounded and angular lines, the eyes picked out in small dots, wings over the back and tail raised, the softly polished stone with two dark-grey patches to the tip of the beak and protruded chest

China: Song Dynasty (960–1279)  
Length: 2 3/8 in (6 cm)



宋 褐黃玉雕象首紋鐲

10

A yellow and deep russet jade bracelet of oval form, carved in relief with four elephant heads, each head naturalistically defined with flappy ears and narrow eyes, the trunks flicked to the sides, the softly polished stone with strong yellow and russet tones

China: Song Dynasty (960–1279)

Width: 3 1/2 in (8.9 cm)

Provenance 來源: Private Hong Kong collection 香港私人收藏  
Tang's Hall of Precious 天珍堂 (1995–2018)

The present bracelet is based on the original *huang* pieces from the Shang period, one of which with three cicadas can be seen in Ching and Nien, *Antique Jade Collections*, p. 17, no. 8; a Han dynasty example carved with masks is illustrated in *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, no. 204; and for a Han dynasty light yellow jade bracelet with bug-eyed masks see Dohrenwend, *Chinese Jades in the Royal Ontario Museum*, p. 99, coll. no. 918.7.136.



宋|晉 11|12世紀 黑白玉童戲迷藏

11

A black and white jade carving of a boy playing "blind man's buff", the figure with his head raised, wearing a blindfold tied across his head cleverly highlighted in black, standing on his left leg, the right raised, the left hand raised to the side of his head and left holding his waistcoat, worn above his pants tied with a ribbon, his clothes with geometric designs, the well-polished stone with a faint russet hue across the body, the details finely defined

China: Song|Jin Dynasty, 11|12th century  
Height: 2 1/8 in (5.4 cm)

Provenance 來源: Private Japanese collection 日本私人收藏

For two Song dynasty white jade standing boys with similar stance, head and eyes see The Palace Museum, ed., *Compendium of Collections in the Palace Museum: Jade, Vol.5, Tang, Song, Liao, Jin and Yuan Dynasties*, pp. 108-109, nos. 113 and 114; for a Liao to Jin dynasty white jade standing boy with grey inclusions used to define the headdress in the National Museum of China see Lu (ed.), *Zhongguo Gudai Yuqi Yishu*, p. 239; for a dancing boy see Ching, *My Own Private Circus: Jade Carvings from the Collection of Kevin Ching* and a Song dynasty white and grey jade-style glass boy and a jade standing boy in the same publication; and for another white and russet jade boy carrying a baby dated Song to Jin dynasty see Fung (ed.), *Exquisite Jade Carving*, p. 37, no. 13.



晚宋|早明 13|15世紀 褐白玉童持葉

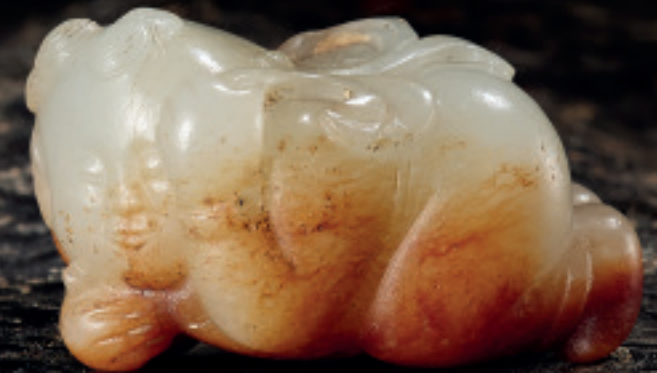
12

A white and deep russet jade carving of a crouching boy, his head turned slightly to his left, resting on his right hand, the left raised holding a long leafy spray extending over the back and onto the opposite side, the child wearing a bib and hair cut into tied buns, the facial features and other details rounded and finely defined, the back and underside in predominantly russet tones

China: late Song to early Ming Dynasty, 13|15th century  
Length: 1 1/2 in (3.8 cm)

Provenance 來源: Private American collection, purchased in Beijing before 1939  
美國私人收藏 · 在1939年之前購自北京

For a very similarly carved Ming dynasty white and russet jade boy and cat see The Palace Museum, ed., *Compendium of Collections in the Palace Museum: Jade, Vol.6, Ming Dynasty*, p. 274, no. 285; for a similar jade boy holding a ball dated Song to Yuan dynasty see He (ed.), *The Jade of Lustrous Virtue: Song Dynasty Jade from the Wuzhang Shanfang Collection*, pp. 270-271; another example of two boys in *ibid.*, p. 272, no. 280; two further Ming dynasty recumbent boys in *ibid.*, p. 276, nos. 288 and 289; for a russet jade recumbent boy with drum see Ching, *My Own Private Circus: Jade Carvings from the Collection of Kevin Ching* and also published in Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*; for a similar burnt jade recumbent boy with bib see Christie's, *Northwick Park Collection*, 24 May 1965, lot 88; for a jade figure of a boy playing with a ball see Zhou (et. al.), *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, p. 119, plate 99; for a Ming dynasty or earlier white and russet jade recumbent boy see Knapton Rasti Asian Art, *Chinese Works of Art, October 2013*, pp. 34-35, no. 21; for a similarly modelled Southern Song dynasty gold figure of a recumbent boy see Cai, *Dynastic Renaissance: Art and Culture of the Southern Song, Antiquities*, p. 162, pl. 41; and for a jade standing boy of similar carving and colours dated Song or Yuan dynasty see *Chinese Jade from the Stony Collection*, pp. 68-69.



13

晉|元 12|14世紀 褐灰青玉加魯達坐像

A deep red-russet, celadon and grey jade model of Garuda, the mythical bird-like creature seated cross-legged and bare-footed, the talon-like hands clasped together across the chest above the distended belly, the wrists with plain bracelets and the arms with armllets in cross-hatched designs, the slanted, bulging eyes flanking a prominent nose extending to the chest below thick eyebrows, wearing an elaborate crown with flamiform designs with two hair-bands attached falling behind the head, the large ears with large earrings, the back carved with the figure's wings flanking the vertebrae defined by circular motifs, the stone with deep russet tones to the front and grey and celadon to the back

China: Jin|Yuan Dynasty, 12|14th century  
Height: 2 ¼ in (5.4 cm)

Provenance 來源: Peony Collection 牡丹珍藏  
Anthony Carter Ltd. 安東尼•卡特  
Michael Gulbenkian Collection 邁克爾•古爾本基安珍藏珍藏

Published 出版: Forsyth and McElney, *Jades from China*, p. 350, no. 275

The Garuda is a human and eagle composite form believed to remove poison from the body and representing birth and the heaven in Buddhism, Hinduism and Jainism. For similarly depicted birds with humanoid features see a Liao dynasty example in *The Complete Collection of Treasures of the Palace Museum, Jade Ware II*, p.103, no. 90; a white jade seated example with outstretched wings dated Liao to Jin dynasty in *Jade Wares Collected by Tianjin Museum*, p. 167, no. 149; and a white and russet jade model of a seated thunder god, dated Han dynasty or Six Dynasties from the C. F. Wu Collection in *Art of China*, January 1988, p. 192, no. 138.



晚宋|元 13|14世紀 灰玉獨角瑞獅

14

A grey jade model of a single-horned mythical lion, the seated beast with its head turned slightly to its right with snarling expression, its two large pointed teeth to the sides of its mouth, round bulging eyes and wide nose above a pointed beard, the curled horn over its long mane falling over the back flanked by the ears with long extended tasseled attachments falling to the sides of the body and detailed with repeated studded motifs, the bifurcated tail in the form of a *ruyi* with curled ends and similarly detailed, the ribbed chest enclosed by flamiform motifs to the front legs, the feet powerfully carved with sharp claws, the grey stone with patches of brown and russet

China: Late Song|Yuan Dynasty, 13|14th century

Height: 3 1/8 in (7.9 cm)

Provenance 來源: Josette et Théo Schulmann Collection 約瑟特和西奧·舒爾曼珍藏

For a similar jade mythical beast from the Yuan dynasty see Maudsley (ed.), *Art & Imitation in China*, p. 154, no. 41 and also published in Morgan and Li, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 57; for a larger Song to Yuan dynasty grey jade mythical beast with similar archaistic motifs see Nott, *Chinese Jade Throughout the Ages*, pl. LXII and Knappton Rasti Asian Art, *Ceramics and Works of Art, November 2012*, pp. 12-13, no. 8; for a creamy jade *qilin* in similar pose from the Five Dynasties to Song dynasty see *ibid.*, p. 8, no. 5; and for a Song dynasty painting of a *luohan* and lion with similar features in the collection of the Freer Gallery of Art and Arthur M. Sackler Gallery see Binyon, *Painting in the Far East*, pl. XVII.





元 褐青白玉辟邪

15 A pale celadon and russet jade model of a seated *bixie*, the beast facing forward with its head raised and closed mouth, the bulging eyes below a well-defined brow and single short horn on top of the head, a bifurcated tail and powerful claws, the stone softly polished

China: Yuan Dynasty (1279–1368)  
Height: 2 ¼ in (5.7 cm)

For a similar carved recumbent jade chimera see Sydney L. Moss Ltd., *The Literati Mode*, p. 248, no. 119.



元 褐青母子玉兔

16 A celadon and russet jade carving of a hare standing over its young, the adult with its front paws covering its offspring, both with their heads pointing forwards, long ears pressed back and tails vertical, the details of the fur incised to the body, the whole boldly carved with large features, the soft polished stone with russet skin predominantly to one side, tail and one haunch

China: Yuan Dynasty (1279–1368)  
Length: 3 ½ in (8.9 cm)  
Height: 2 ⅝ in (6.7 cm)

Provenance 來源: Philip Cardeiro Collection 菲利普·卡德羅珍藏 (1930–2014)

Published 出版: Knaptton Rasti Asian Art, *The Property of Mr. Philip Cardeiro*, October 2009, no. 28



早明 晚14|15世紀初 白玉坐龍

17

A white jade model of a seated dragon, the powerfully modelled beast resting on its haunches, the large head with a short snout, the pointed ears pressed back flanking two flat curled horns on top of the head, the long mane falling over its back reaching the long curled tail flicked up, the haunches with flamiform details flanking a protruding chest and large clawed feet, the base flat and uncarved

China: early Ming Dynasty, late 14|early 15th century  
Height: 2 in (5.1 cm)

Provenance 來源: Private Japanese collection 日本私人收藏

This finely carved jade dragon was previously set into a wood cover, possibly for a porcelain *guan*, which may explain the plain flat base. The style of the head suggests a date from the early Ming dynasty. Compare a Xuande period cinnabar lacquer dish illustrated in *Classics of the Forbidden City: Splendors from the Yongle and Xuande Reigns of China's Ming Dynasty*, no. 84 with very similarly defined dragon head, although the body, powerful claws and simplistically rendered sinuous tail suggest an earlier period. For a white seated jade dragon of similar body and tail dated the 17th century or earlier see Christie's London, *Important Chinese Jades from the Dizang Studio*, 14 May 2019, lot 20; for an ivory seal with a dragon from the early Ming dynasty see Gyllensvard and Pope, *Chinese Art from the Collection of H. M. King Gustaf VI Adolf of Sweden* p. 109, no. 128 and in Christie's, *Northwick Park Collection*, 24 May 1965, pl. 13, lot 70; and for a white jade seated dragon with ball placed in a curio cabinet reattributed to the Han dynasty see *The National Palace Museum Monthly of Chinese Art*, June 2017, p. 115, fig.18, p. 106, fig. 3 and p. 104.



明 17世紀 灰青玉蛙鎮

18

A sage-green pebble jade weight modelled as a crouching frog, on all fours, leaning forward with its head turned slightly to its left, bulging circular eyes, wide mouth and subtle backbone, the underside skillfully carved with four webbed feet pointing inwards, the amphibian boldly defined overall, the smooth and evenly polished stone with russet patches

China: Ming Dynasty, 17th century

Length: 2 3/4 in (7 cm), fitted box inscribed 'green jade toad' with one collector's seal, 水松石山房藏  
*Shuisongshi shanfang cang* 'The Water, Pine and Stone Retreat Collection' in positive seal script

Provenance 來源: Gerald Godfrey Collection 杰拉爾德·戈弗雷珍藏

Christie's Hong Kong, 30 October 1995, lot 882

佳士得香港·1995年10月30日·拍品882

The Water, Pine and Stone Retreat Collection, no. 31.3.332

水松石山房珍藏·藏品31.3.332

Published 出版: Pacific Asia Museum, Pasadena, *Chinese Jade: The Image from Within*, 1986,

catalogue no. 228, pp. 85 and 96

The Dayton Art Institute, Dayton, *Stones of Virtue: Chinese Jades from*

*the Gerald Godfrey Collection*, 1989, catalogue no. 197, p. 48

Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*,

1990, catalogue no. 102, p. 101

Exhibited 展覽: Pacific Asia Museum 亞太博物館·1986

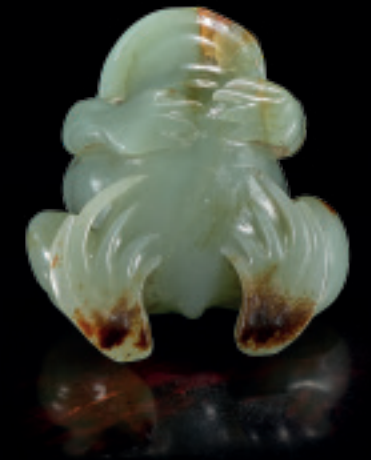
San Antonio Museum of Art 聖安東尼奧藝術博物館·1986

The Dayton Art Institute 代頓藝術學院·1989

Palm Springs Desert Museum 棕櫚泉沙漠博物館·1990

For a late Ming dynasty mottled grey jade frog see Armentrout (ed.), 'The Hong Kong Fair Loan Exhibition: Jade Carvings From the Brian S. McElney Collection', p. 51, no. 44, three further Ming dynasty jade carvings of frogs in Burkart-Baur, *Chinesische Jaden: aus drei Jahrtausenden*, pp. 121-123, nos. 179, 180 and 184; for an agate frog see Zhang and Zhao (eds.), *Classics of the Forbidden City: Scholar's Paraphernalia*, p. 182, no. 178; for a similar Ming dynasty yellow and russet jade frog see Knapton Rasti Asian Art, *Ceramics and Works of Art, November 2008*, p. 16, no. 12; and a Ming dynasty dark-green jade toad in Bluett & Sons Ltd., *Dr Newton's Zoo*, p. 37, no. 71; and another in russet and white jade in Sydney L. Moss Ltd., *The Literati Mode*, pp. 254-255, no. 125.

In Watt, *Chinese Jades from Han to Ch'ing*, the author suggests that the popularity of the toad in the late Ming jade carving was due to its association with Daoism (p. 77). This popularity continued into the Qing dynasty. The frog is homophonous with the wish for multiple offspring to continue the family line.



明 16|17世紀 黑黃玉雙角瑞獸

19

A yellow and black jade model of a recumbent twin-horned mythical beast, the head resting on its forepaws, with deeply cut rounded eyes, the long body with defined vertebrae and rib-cage, the curled tail flicked to the left of the body, the body with pale russet flecks and base in jet-black

China: Ming Dynasty, 16|17th century  
Length: 2 ¾ in (7 cm)

Provenance 來源: The Studio of Ten Obsessions 十癡齋



明 16|17世紀 黑灰玉獨角瑞獸

20

A black and grey jade model of a recumbent single-horned mythical beast, the head resting between its forepaws, the back with defined vertebrae and body with prominent rib cage, the lighter areas with russet streaks

China: Ming Dynasty, 16|17th century  
Length: 2 ½ in (6.4 cm)

Provenance 來源: The Studio of Ten Obsessions 十癡齋



明 17世紀初 褐黃玉瑞獸

21

A yellow and russet jade model of a recumbent mythical beast, its head resting on its forepaws and turned to look behind, the well-defined spine leading to its long curling bifurcated tail and legs tucked under its body, the head with bold protruding eyes, thick eyebrows and flat muzzle, the ears elaborately carved flanking double twisted horns, the stone softly polished and details powerfully rendered

China: Ming Dynasty, early 17th century  
Length: 3 3/8 in (8.5 cm)

Provenance 來源: Gerald Godfrey Collection 杰拉爾德·戈弗雷珍藏  
Christie's Hong Kong, *Chinese Jades from The Private Collection Of Gerald Godfrey*, 30 October 1995, lot 888  
香港佳士得·高福履珍藏中國古玉器1995年10月30日·拍品888

Published 出版: Pacific Asia Museum, Pasadena, *Chinese Jade: The Image from Within*, p. 42, cat. no. 56

Exhibited 展覽: Pacific Asia Museum, Pasadena 巴沙迪納市亞太博物館·1986  
San Antonio Museum of Art, San Antonio 聖安東尼奧藝術博物館·1986  
The Dayton Art Institute, Dayton 代頓藝術學院·1989  
The Museum of Fine Arts, Houston 休斯頓美術博物館·1990-91

Compare a similar Ming dynasty recumbent jade coiled animal in Hansford, *Jade: Essence of Hills and Streams*, p. 106, no. C31.



明 16|17世紀 褐青玉水牛鎮

22

A celadon and russet jade weight in the form of a recumbent water buffalo, the head turned back on itself, the wide head with human-like features of large eyes and large nose, the curved horns above the ears resting on the neck, the folds of the neck incised leading to the raised backbone and tail whipped over the right haunch, the legs pulled beneath the body, the softly polished stone with russet flecks to the body and bright red tones covering the majority of the underside

China: Ming Dynasty, 16|17th century  
Length: 3 5/8 in (9.2 cm)

Provenance 來源: Trio Pearl Co. Ltd. 屈利華珠寶 · 1980  
Philip Cardeiro Collection 菲利普·卡德羅珍藏 (1930-2014)

Published 出版: Pacific Asia Museum, Pasadena, *Chinese Jade: The Image from Within*, p. 61, cat. no. 118  
Knapton Rasti Asian Art, *The Property of Mr Philip Cardeiro*, October 2009, no. 27

Exhibited 展覽: Pacific Asia Museum, Pasadena 巴沙迪納市亞太博物館 · 1986



明 16|17世紀 褐青玉童背石榴

23

A celadon and russet jade model of a standing boy wearing a long sleeved robe, both hands raised grasping a branch of five pomegranates over his shoulder around the back, his hair in a tuft at the front of the head, the details of the fruit naturalistically defined, the russet tones in flecks over the softly polished stone

China: Ming Dynasty, 16|17th century  
Height: 2 <sup>3</sup>/<sub>8</sub> in (6 cm)

Provenance 來源: Property of a Lady 私人收藏  
Private English collection 英國私人收藏

Published 出版: Knapton Rasti Asian Art, *Jade*, November 2005, no. 22



明 褐黃玉臥馬

24

A yellow, caramel and deep russet jade model of a recumbent horse, its head turned back on itself to its left, ears pressed back above the mane falling around the neck and subtly defined backbone leading to the tail flicked to its left, the details of the hooves well rendered, the softly polished stone with the yellow area to the front half of the animal and deeper colours to the head and rest of the body

China: Ming Dynasty (1368–1644), wood stand  
Length: 3 ¼ in (8.3 cm)

Provenance 來源: Michel Duchange Collection, acquired in the 1980s 杜尚珍藏，於1980年代購入  
Speelman Collection 史博曼珍藏

For a similarly well carved Ming dynasty greyish-celadon jade model of a recumbent horse see Knapton Rasti Asian Art, New York, *March 2007*, pp. 30-31, no. 25; a recumbent horse of similar tones in Trubner, *American Exhibitions of Chinese Art*, pp. 106-107, no. 282; for a yellow jade recumbent horse from the 18th century see Spink, *Chinese Jade*, p. 27, no. 38; and for a similar yellow and russet jade recumbent horse dated Yuan or early Ming dynasty see Tsang and Moss, *Arts from the Scholar's Studio*, pp.176-177, no. 155.





明 16|17世紀 褐白玉瑞獸

25

A russet and cream jade pebble-form carving of a recumbent mythical beast, its large flattened head with wide mouth, large nose, rounded eyes and wide eyebrows with curled ends above large pressed back ears flanking the mane turned to one side, the large bushy tail flicked over its haunch and legs tucked under its body, resting on a base profusely carved with clouds, the whole carving covered in a bright russet toned skin and boldly defined

China: Ming Dynasty, 16|17th century  
Width: 2 5/8 in (6.7 cm), fitted *zitan* stand

Provenance 來源: Private English collection, purchased in the 1950s 英國私人收藏 · 1950年代購入

For a Yuan to Ming dynasty jade waterpot in the form of a mythical beast covered in similar deep russet tones see Rasti Chinese Art, *Vessel*, 2018, pp. 16-17, no. 6; for a 17th century grey jade pebble model of an ox carved in the round see Knappton Rasti Asian Art, *Ceramics and Works of Art, November 2008*, pp. 18-19, no. 15; and for a Ming dynasty yellow jade recumbent tiger with similar head features see Rasti Chinese Art, *Works of Art, October 2014*, pp. 64-65, no. 50.



明 16|17世紀 白玉駝

26

A small white jade model of a recumbent camel, its head twisted around to rest on its back and tail flicked onto the right haunch, the details of the head and humps naturalistically rendered, the underside defined with the hooves, the stone of even tone with small russet flecks to the underside

China: Ming Dynasty, 16|17th century

Length: 1 <sup>3</sup>/<sub>8</sub> in (3.5 cm)

Provenance 來源: Private East Asian collection 東亞私人收藏

The above camel has Tang dynasty origins, a yellow jade example can be seen in Ip, *Chinese Jade Carving*, pp. 138-139, no. 128; for a Tang dynasty jade recumbent figure with similar stance see Sotheby's New York, *Junkunc: Arts of Ancient Asia II*, 10 September 2019, lot 205; for a black and russet jade recumbent camel with dog see Hansford, *Jade: Essence of Hills and Streams*, p. 131, no. D20; for a small white jade recumbent camel from the same period see Knapton Rasti Asian Art, *Chinese Jades, November 2003*, no. 8; for four small jade camel and camel groups see Michaelson and So, *Chinese Jade Animals*, pp. 114-115, nos. 87-89 and pp. 138-139, no. 118; for an earlier Tang dynasty example of a recumbent camel see Wilson, *Chinese Jades*, p. 71, no. 74; and a Song dynasty jade camel in the same stance in Burkart-Baur, *Chinesische Jaden: Aus Drei Jahrtausenden*, p. 82, no. 102; and for a small Yuan dynasty yellow and russet jade recumbent camel see Bai [ed.], *Jiyu Cunzhen*, p. 94, no. 133.



清康熙 褐青玉透雕龍鳳雞心佩

27

A celadon and deep russet jade openwork 'dragon and phoenix' chicken-heart pendant, carved with a coiled dragon surmounting the shaped disc flanked by two phoenixes, the central oval disc with pierced central aperture carved to the outside with S-scrolls, the stone largely with strong russet patches

China: Kangxi (1662-1722)

Length: 3 in (7.6 cm)

Provenance 來源: Private East Asian collection 東亞私人收藏



view 1



view 2

明 17世紀初 褐黃玉透雕松鹿靈仙人圖

28

A yellow and deep russet jade partially openwork pendant carved in relief with a deer amongst rockwork below pine trees and *lingzhi* spray, the reverse with an immortal in a similar landscape with overlapping rockwork, the russet skin used to highlight the details over the yellow interior

China: Ming Dynasty, early 17th century  
Length: 2 3/8 in (6 cm)

Provenance 來源: Private East Asian collection 東亞私人收藏

For a similar Ming dynasty yellow and russet jade pendant see Zhejiang Provincial Museum (ed.), *Jade Blossom: Imperial Xiuneisi Jade Object and Ancient Jade Gems Collected by the Xu's of Cixi, Zhejiang*, pp. 74-75.



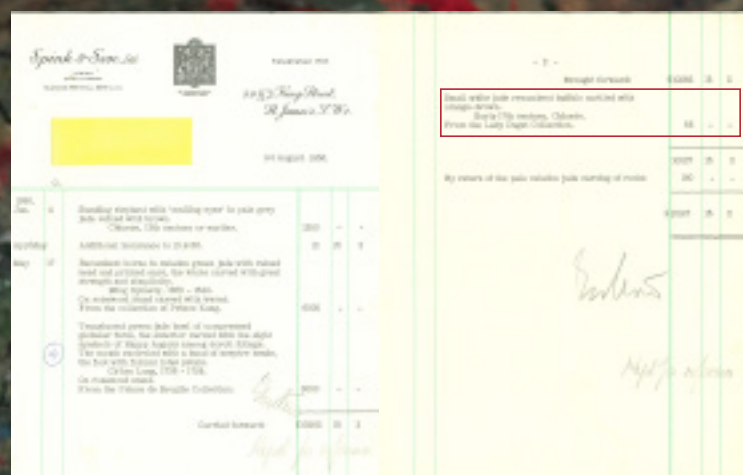
清康熙 褐白玉臥牛

29

A white and russet jade pebble-form carving of a recumbent ox, the animal with its head turned to look behind, ears pressed back and horns resting on its back before a hump and well defined backbone, its tail flicked over one haunch and legs tucked beneath its body, the head, hump and lower back with cream and russet patches

China: Kangxi (1662-1722)  
Width: 3 in (7.6 cm)

Provenance 來源: Collection of Lady Paget 佩姬夫人珍藏  
Spink & Son Ltd., 1 August 1956 倫敦斯賓克拍賣行, 1956年8月1日  
Private English collection 英國私人收藏



For a white jade recumbent ox from the same period with a russet patch on the head see Knapton Rasti Asian Art, *November 2010*, no. 23 and one in white jade in *ibid.*, no. 26; and for another in white jade from the Kangxi period see Rasti Chinese Art, *Works of Art, October 2014*, pp. 62-63, no. 49.



清康熙 褐黃青玉童子戲象擺件

30

A yellowish-celadon and deep russet jade elephant and foreign boy group, the caparisoned animal standing four-square with its head turned to look behind, a boy with curled hair and headband clambering on its back holding a vase in one hand and a *ruyi* sceptre in the other, the elephant's head lowered, its tusks pointing one way and trunk curled the other, the details of the flappy ears, wrinkled and chunky feet body naturalistically defined below the elaborate trappings, the stone with large areas of strong reddish-russet patches

China: Kangxi (1662–1722)

Height: 3 ¾ in (9.5 cm)

Width: 3 ¼ in (8.3 cm), fitted wood stand

Provenance 來源: Fryers Collection 弗里斯珍藏  
Speelman Collection 史博曼珍藏

For two white and russet jade carvings of elephant and foreigner groups, one standing and the other recumbent, see Maudsley (ed.), *Art & Imitation in China*: 2006, pp. 160-161, nos. 49 & 52; one in white and russet jade from the Qianlong period in Knapton Rasti Asian Art, *Jade*, November 2005, no. 60; another large Qianlong period white and russet jade elephant and boy group in Knapton Rasti Asian Art, *Ceramics and Works of Art*, November 2008, pp. 62-63, no. 56; a further large elephant and boys group from the same period in Spink & Son Ltd., *The Minor Arts of China IV*, 1989, p. 120, no. 165; and for an 18th century greyish-white group see Spink & Son Ltd., *The Minor Arts of China II*, 1985, p. 109, no. 208.



清乾隆 褐青玉臥象《乾隆年製》款

31

A large mottled brown, mushroom and celadon jade model of a recumbent elephant, its head turned to its left and features naturalistically defined with narrow eyes and curled trunk falling in front, floppy ears and ripples of the skin around its neck and around its haunches, the tail flicked up to one side, the underside with an incised Qianlong sealmark

China: Qianlong sealmark and of the period (1736–1795), attached old label inscribed 'ninety-one'  
Length: 4 7/8 in (12.6 cm)

Provenance 來源: German private collection, acquired before 1922 and thence by descent  
德國私人收藏，於1922年以前購入，家傳至今  
Speelman Collection 史博曼珍藏

For a Qianlong period spinach-green jade standing elephant with similar features see Spink, *Chinese Jade*, 1998, pp. 20–22, no. 23; for a recumbent jade elephant see Burkart-Baur, *Chinesische Jaden: Aus Drei Jahrtausenden*, p. 119, no. 175 and also published in Rawson and Ayres, *Chinese Jades Throughout the Ages*, p. 73, no. 205; for a greenish-white recumbent elephant see *ibid.*, p. 112, no. 371 and pl. 371; a similarly carved white and russet jade standing elephant in Ip, *Chinese Jade Carving*, pp. 166–167, no. 153; for an earlier greyish-white and russet jade recumbent elephant from the Song dynasty see Michaelson and So, *Chinese Jade Animals*, pp. 124–125, no. 100; and for a white jade Qianlong sealmark and period model of a recumbent horse see *Classics of the Forbidden City: Jade in the Collection of the Palace Museum*, p. 261, no. 196.



清乾隆 白玉帶皮瑞獸

32

A white jade model of a recumbent mythical beast, the animal's body curled to one side and head resting on its forepaws, the large flattened head with boldly defined features of a large flat nose and eyes beneath pressed back ears flanking twin-horns extending over the back with naturalistic vertebrae leading to its bushy bifurcated tail, the paws powerfully defined, the back with a large russet patch and the stone well polished

China: Qianlong (1736–95)  
Length: 2 ¾ in (7 cm)

For a similarly modelled cloisonné recumbent mythical beast see Zhang and Zhao (eds.), *Scholar's Paraphernalia: Classics of the Forbidden City*, p. 183, no. 180; a white jade model of a recumbent lion with similar large head and large paws in Wilson, *Chinese Jades*, 2004, p. 76, pl. 81; and for a white jade recumbent beast see Knapton Rasti Asian Art, *November 2010*, no. 33.



清乾隆 白玉兔

33

A white jade pebble-form model of a crouching rabbit, its head turned slightly to its right, with large eyes simply cut and long ears extending over its back and bushy tail flicked up, the softly polished stone of even tone

China: Qianlong (1736–95)  
Length: 2 3/8 in (6 cm)

For a pebble-form white jade mythical animal with similarly stance attributed to the late Song to early Ming dynasty see *The Hong Kong Fair: Fine Arts & Antiques, Jade Carvings From The Brian S. McElney Collection*, p. 45, no. 25 and also in Till and Swart, *Chinese Jade: Stone for the Emperors*, p. 139, no. 53, pl. 53; and for a Song to early Ming dynasty white jade pebble form carving of an archaistic animal see Watt, *Chinese Jades from Han to Ch'ing*, p. 63, no. 43.





清乾隆 白玉兔

34

A white jade model of a crouching rabbit, its head leaning forward over the paws held together in front, ears pressed back over the back and short furry tail flicked slightly to one side, the details of the fur linings incised over the back and tail, the eyes inset with coral beads, the snow-white stone of even tone

China: Qianlong (1736–95), fitted wood stand with old label  
Length: 3 7/16 in (9 cm)

Provenance 來源: Private American collection 美國私人收藏

For an inlaid white and russet jade crouching rabbit from the same period see Li (ed.) *Zhongguo Meishu Fenlei Quanjì: Zhongguo Yuqi Quanjì, Vol. 6*, p. 188, no. 271; a white jade rabbit with inlaid eyes in Hangzhou History Museum, *Ancient Jade of Hangzhou*, p. 195, no. 222; a white jade rabbit with similarly depicted long ears attributed to the Song dynasty in Till and Swart, *Chinese Jade: Stone for the Emperors*, pp. 78 and 138, no. 43; and for another similar white jade rabbit from the Song dynasty see Knaption Rasti Asian Art, *November 2010*, no. 15.



清乾隆 御製翡翠雕蛙蓮佩

35

An imperial apple-green jadeite pendant carved in relief with two frogs seated amongst overlapping lotus pads, the reverse with a lotus flower and further pads and leafy tendrils, the highly translucent stone with bright green tones over lighter shades and slight russet area, attached original silk cord with a tourmaline bead and seed pearls

China: Qianlong (1726–95)  
Length: 2 ¼ in (5.7 cm)

Provenance 來源: German private collection, acquired in China between 1894–1922,  
and thence by descent 德國私人收藏，於1894至1922年之間購自中國，家傳至今

For a jadeite pendant carved with peapods see Chen, *Tang Gugong Zhubao*, p. 200; another jadeite pendant carved with lotus in *Gems of Beijing Cultural Relics Series: Works of Decorative Arts I*, p. 231, no. 248; three pendants in *Treasures of Imperial Court: The Complete Collection of Treasures of the Palace Museum*, pp. 105–107, nos. 105, 106 and 107; two further in *Classics of the Forbidden City: Jewellery of the Empress and Imperial Concubines in the Collection of the Palace Museum*, nos. 232 and 233; and for an imperial jadeite pomander see Rasti Chinese Art, *Works of Art, October 2017*, pp. 26–27, no. 16.



清康熙 褐色白玉雕《馬上封侯》板指

36

A mottled deep russet, mushroom and creamy jade archer's ring carved in relief with a monkey on horseback galloping away from a bee in close pursuit before trees and rockwork, the stone cleverly used to highlight mist and clouds

China: Kangxi (1662–1722)  
Diameter: 1 1/8 in (2.9 cm)

Provenance 來源: Private English collection 英國私人收藏



清乾隆 白玉雕老子圖板指

37

A white jade archer's ring carved in relief with Laozi riding on a mule holding aloft a whisk, followed by a walking attendant, all amongst trees and rockwork, above a rope-twist band to the foot, the back with a plain flattened rectangular area with russet patches

China: Qianlong (1736–95)  
Diameter: 1 1/4 in (3.2 cm)

Provenance 來源: Private English collection 英國私人收藏



清乾隆 白玉帶皮雕文人雅景板指

38

A white and deep russet jade archer's ring carved in relief with a scholar seated at a table in a pavilion, an attendant seated at the doorstep highlighted in the russet skin

China: Qianlong (1736-95)  
Diameter: 1 ¼ in (3.2 cm)

Provenance 來源: Private English collection 英國私人收藏

For a white and russet jade ring of similar design and the same period see Knapton Rasti Asian Art, *November 2010*, no. 41.



清乾隆 白玉帶皮雕雙駿板指

39

A white and deep russet jade archer's ring, carved in relief with two grazing horses below a willow tree beside rockwork, the animals and tree top highlighted in the russet skin

China: Qianlong (1736-95)  
Diameter: 1 ¼ in (3.2 cm)

Provenance 來源: Private English collection 英國私人收藏



清乾隆 白玉帶皮雕駿松石板指

40

A white and russet jade archer's ring, carved in relief with a horse with its head lowered below a pine tree surrounded by grass and rockwork, the animal and tree highlighted with the deep russet skin, the white areas highly polished

China: Qianlong (1736-95)

Diameter: 1 1/8 in (2.9 cm)

Provenance 來源: Private English collection 英國私人收藏



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## DYNASTIES IN CHINA 中國歷代朝代

Neolithic	新石器時代	10th–early 1st millennium BCE
Shang	商	1600–1046 BCE
Zhou	周	1046–256 BCE
Spring and Autumn	春秋	770–476 BCE
Warring States	戰國	475–221 BCE
Qin	秦	221–207 BCE
Han	漢	206 BCE–220 CE
Three Kingdoms	三國	220–280
Six Dynasties	六朝	222–589
Jin	晉	265–420
Southern and Northern Dynasties	南北朝	386–589
Sui	隋	581–618
Tang	唐	618–907
Five Dynasties	五代	907–960
Liao	遼	916–1125
Song	宋	960–1279
West Xia	西夏	1038–1227
Jin	金	1115–1234
Yuan	元	1271–1368
Ming	明	1368–1644
Qing	清	1644–1911
Republic of China	中華民國	1912–1949
People's Republic of China	中華人民共和國	1949–

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