

RASTI CHINESE ART

Ritual | Vessel 儀 | 皿

2020



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INTRODUCTION

The themes of this exhibition are archaic jade ritual objects and vessels from later periods, many with designs based on archaic examples. We continue to focus on jades whose colours have been altered over time, from the simple jet-black *huang* (no. 1) from the Xiajiadian Xiaceng Culture, (c. 2200–1000 BCE) to more intricately decorated pieces such as the unusually small but gloriously coloured disc with bird designs (no. 11) from the Western Han dynasty (206 BCE–8 CE) which relates very closely to larger examples previously in the collections of C. F. Wu and Songzhutang. The larger of the two Qijia Culture (2200–1600 BCE) black jade *congs* (no. 8) is impressive in size, its opaque chalky-white patches caused by burial contrast sharply to the stone's natural tones. The colours of the Western Zhou dynasty (1100–771 BCE) deep russet and white jade *cong* (no. 9) is lustrous and vibrant from burial and later handling. Although its carving is most likely added during the Song dynasty (960–1279), it is nevertheless a superb object. It is evident that the shimmering ivory and russet toned Shang dynasty (1600–1100 BCE) high-collared disc (no. 10) was also frequently handled and thus shows a fine patina.

We present three agate vessels from different periods. The meticulously carved Liao dynasty (907–1125) shell box (no. 13) is comparable to small boxes from the same period made in other materials but which have identical hanging gold chains. The rare Song dynasty cup and stand (no. 14) from a Japanese collection follows examples in lacquer, ceramics and metals from this period. Last is the radiant Qianlong period (1736–95) green chalcedony lotus vase (no. 29) with original stand and fitted *zitan* box. This finely carved object is made from a highly translucent stone in a seldom seen colour.

The Song dynasty zoomorphic bronze flask (no. 15) was inspired by Zhou dynasty (1046–256 BCE) examples; flasks were a shape that became popularised over the centuries. Its intricately incised carvings are identical in design to those found on lacquerwares from the Han dynasty (206 BCE–220 CE). From the Yuan dynasty (1279–1368) comes the finely carved white jade hexafoil cup with dragon-handle (no. 16), originally from a French private collection. This form was influenced by Tang dynasty (618–907) metalware bowls which, in turn, were influenced by Sassanian gold and silver objects.

In its inaugural 2001 exhibition, Knapton Rasti Asian Art presented the largest group of imperial Zhengde period (1506–21) blue-and-white ceramics and bronze vessels ever to come on the market. At that time, these were overlooked categories. The pieces that we showed over the years are now in important museums and collections around the world. The Zhengde mark-and-period bronze incense burner (no. 19) in this exhibition is almost identical to the one we handled in 2001. These objects are now widely recognized and far more difficult to find and thus, we are especially pleased to present this piece.

A discreet Ming dynasty (1368–1644) black and dark-grey jade waisted brushpot (no. 20) is of our personal taste. The vessel's restrained carving allows one to appreciate the naturally coloured stone. From a later period of the Ming dynasty and in contrast to the subtle brushpot is the unusually large pale celadon jade openwork stand (no. 21) with a complicated and profusely carved dragon-and-phoenix design. Although it now supports a rock crystal sphere which is not of the Ming dynasty, such a splendid stand would have been made to display a far more precious object.

Amongst the ivories in this exhibition is a 17th century parfumeur (no. 22), unusual as it is based on

bamboo examples associated with this type of object. It is signed by San Song, one of the most revered bamboo carvers during this period who occasionally worked in ivory. We present three Qianlong period objects from the collection of renowned dealer and collector Jules Speelman. The first, an ivory box-and-cover in the form of a finely detailed quail (no. 24) is almost identical to one in the Palace Museum, Beijing. The second is a pair of white quail-form jade box-and-covers (no. 25), smaller in size than average with finely executed details. The third is the skillfully carved spinach-green jade rhyton (no. 30), influenced by earlier examples of this type of drinking vessels which are made from jades and other materials.

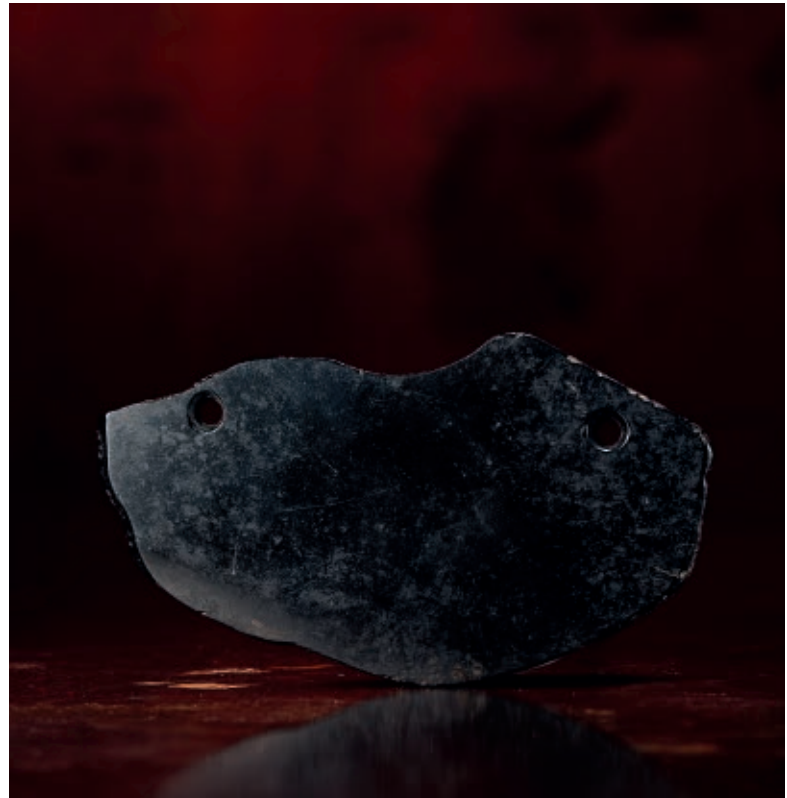
The Qianlong period lapis lazuli brushpot (no. 28) comes from a Monégasque collection and was previously exhibited by Knapton Rasti Asian Art in 2011. There seems to be no other recorded brushpots in this material; more common objects worked in lapis lazuli are mountains and other vessel forms. This splendidly carved example has a bright tone with silver inclusions.

Nader Rasti
Pedram Rasti

夏家店下層文化 黑玉璜

- 1 A jet-black jade *huang* of flattened arc-form, carved with two circular suspension holes, the well-polished stone of deep black tone

China: Xiajiadian Xiaceng Culture
(c. 2200–1000 BCE)
Width: 4 in (10.2 cm)



新石器時代 褐黃玉璧

- 2 A small yellow and russet-red jade *bi*-disc, the mottled stone suffused with various shades of yellow and russet and thickly formed

China: Neolithic Period (2500–2000)
Diameter: 2 in (5.1 cm)

For two similar small yellow and mottled jade *bi*-pendants dated late Neolithic to Western Zhou dynasty see *A Catalogue of the National Palace Museum's Special Exhibition of Circular Jade*, pp. 53-54, no. 17 and 18; and another dated late Shang or Western Zhou dynasty in *ibid.*, p. 77, no. 37.



西周 墨綠褐玉琮

- 3 A small mottled deep-green and russet *cong*, of tubular rounded square-form enclosing a circular aperture, each corner carved with three rows of stylised masks accentuated with horizontal ridges and circular eyes, the stone of deep tones of green and russet

China: Western Zhou Dynasty (1100–771 BCE)
Height: 1 7/8 in (4.9 cm)

Provenance 來源: Christie's London
倫敦佳士得 1983-1984
Michael Gulbenkian
Collection
邁克爾•古爾本基安珍藏

For similar small mottled jade *congs* from the Liangzhu Culture see Teng (ed.), *Select Jades in the National Palace Museum, Volume One: The Spirit of Jade, I*, pp. 365-367, nos. I-110 to I-113.



良渚文化 褐玉琮

- 4 A small mottled russet red jade *cong*, of square section with circular central aperture, carved in low relief with double horizontal lines above a shorter single line, sub-divided into four sections, the deep red stone with lighter inclusions

China: Liangzhu Culture (c. 2500 BCE)
Width: 1 1/4 in (3.2 cm)



新石器時代 褐黃玉鐲

- 5 A yellow and deep russet jade circular bracelet, the exterior of natural irregular form with bright yellow tones suffused with strong russet tones

China: Neolithic Period (2500–2000 BCE)

Width: 3 1/4 in (8.3 cm)

For an irregular mottled green jade ring see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, vol. 1, Neolithic Age*, p. 57, no. 9; a black jade bracelet in *ibid.*, p. 263, no. 265; another irregular jade bracelet in Hangzhou History Museum, *Ancient Jade of Hangzhou*, p. 59, no. 33; a similar Neolithic period bracelet in Rawson, *Chinese Jade: From the Neolithic to the Qing*, p. 147, no. 6:3; and a mottled green and russet jade bracelet of the same period in Fung (ed.), *Exquisite Jade Carving*, p. 155.



紅山文化 白玉璧

6

A white jade *bi*-disc of flattened rectangular form with rounded corners and central circular hole, the white stone with creamy patches resulting from burial

China: Hongshan Culture (4700–2900 BCE)

Width: 1 7/8 in (4.8 cm)

For a similar rounded square-form jade disc from the same period see Lu (ed.), *Zhongguo Gudai Yuqi Yishu*, pp. 18-19; six further jade discs of similar form in Gu, *The Complete Collection of Jades Unearthed in China: Inner Mongolia, Liaoning, Jilin, Heilongjiang*, pp. 140-144, 200 and 204; a similar white jade disc in *Jades from the Hei-Chi Collection*, p. 28; another white jade example attributed to the Han dynasty in Salmony, *Archaic Chinese Jades: From the Edward and Louise B. Sonnenschein Collection*, pp. 266-267, pl. CIII, no. 3; and one in white jade from the Chang Wei-Hwa Collection in Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades*, 27 November 2019, lot 2715.



齊家文化 黑灰玉琮

- 7 A black and dark grey jade *cong*, the tapering square exterior enclosing a circular aperture, the stone with a mottled jet black and grey tones

China: Qijia Culture (2200–1600 BCE)

Height: 2 7/8 in (7.3 cm)

For a *cong* of dark russet colour in the same shape see Yang, *Huanghe Liuyu Shiqian Yuqidetese (Prehistoric Jade Artifacts from the Yellow River Valley in the National Palace Museum's Collection)*, pp. 220-221, pls. 6-10; a black jade *cong* in The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, vol.2, Xia, Shang and Zhou Dynasties*, p. 101, no. 82; a Shang dynasty dark spinach jade *cong* in Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, p. 2, no. 2; a dark green jade *cong* dated Eastern Zhou or Western Han dynasty in Hartman, *Ancient Chinese Jades from the Buffalo Museum of Science*, p. 73, no. 105; and two further examples in Salmony, *Archaic Chinese Jades: From the Edward and Louise B. Sonnenschein Collection*, pp. 184-185, pl. LXV, nos. 4 and 6.



齊家文化 黑灰玉琮

- 8 A black and grey jade *cong*, the tapering square exterior enclosing a circular aperture, the stone with mottled dark tones and opaque chalky-white patches through calcification to mainly the neck and small areas of the corners to the body

China: Qijia Culture (2200–1600 BCE)

Height: 5 1/8 in (13 cm)

For a closely related black jade *cong* see *Ancient Chinese Jades*, p. 7; for three *cong* examples of similar form in yellow and russet jade see Yang, *Huanghe Liuyu Shiqian Yuqidetese (Prehistoric Jade Artifacts from the Yellow River Valley in the National Palace Museum's Collection)*, pp. 146-147, pls. 3-4, pp. 154-155, pls. 4-5 and pp. 156-157, pls. 4-6; a further example with ivory, green and brown markings in Salmony, *Archaic Chinese Jades: From the Edward and Louise B. Sonnenschein Collection*, pp. 260-261, pl. C, no. 3; and a dark green and russet jade *cong* in *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, p. 34, no. 48.



西周 褐白玉琮，宋雕工

- 9 A mottled russet and white jade *cong*, the tapering square exterior enclosing a circular aperture, lightly carved to each panel with three segments of addorsed C-scrolls with integrated studded 'eye' motifs separated by double vertical lines, the stone with lighter and deep russet tones with patches of white areas with further russet flecks giving a yellowish hue

China: the *cong* Western Zhou Dynasty (1100–771 BCE)
the carving possibly of the Song Dynasty (960–1279)
Height: 2 3/4 in (7 cm)

For a Liangzhu Culture *cong* with three segments and animal mask motifs see *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, no. 223; it was first dated the Han dynasty and later revised to the Liangzhu Culture.





商 褐白玉璧

10

An ivory and russet jade high-collared disc, the thinly carved *bi*-disc with raised collar projecting from the central aperture, the reverse with a lower raised collar, the smooth stone predominantly in a yellowish olive-green tone with russet patches, particularly to the edges

China: Shang Dynasty (1600–1100 BCE)

Diameter: 4 ³/₈ in (11.1 cm)

For a Shang dynasty collared-disc of the same form in a darker shade of green see Deng (ed.), *Jintian Gewu: Zhongguo Lidai Yuqi Daodu*, p. 63, fig. 5-2-5; a similar 'cup-stand' in ivory in Salmony, *Archaic Chinese Jades: From the Edward and Louise B. Sonnenschein Collection*, pp. 42-43, pl. XIII, no. 1; a similarly toned disc termed a wrist or arm ornament from the Shang dynasty in So, *Early Chinese Jades in the Harvard Art Museums*, pp. 116 and 119, no. 10B; a buff-coloured disc dated Spring and Autumn period in Gu (ed.), *The Complete Collection of Jades Unearthed in China, Vol. 12, Yunnan, Guizhou, Xizang*, p. 6; a mottled ivory and russet collared-disc shard in *The Jinsha Site*, pp. 62-63, no. 35; another in *Chinese Art: Catalogue, Venezia 1954*, p. 59, no. 167; a mottled russet and cream jade disc unearthed from the tomb of Fu Hao in Chengdu Institute of Cultural Heritage and Archaeology (comp.), *The Jades from Yinxu*, no. 7 (495); three further Shang dynasty collared-discs in similar tones in *Jade from the Tomb of Fu Hao*, pp. 269-271, nos. 1976AXTM5:1014,456 and 487; four ivory and dark green toned jade collared-discs with Qianlong inscriptions in Deng, *Qianlong Huangdidezhiyuwei Yuzhishizhongdediwangguyuguan (The Wisdom and Ignorance of Emperor Qianlong: Perceptions on Ancient Jades as Viewed from His Poems)*, pp. 196-203; for a collared-ring with Qianlong inscription from the Shang dynasty or earlier see Rawson, *Chinese Jade: From the Neolithic to the Qing*, p. 102, fig.10; and another in dark green in *ibid.*, p. 166, no. 9:2.





漢 黃褐白玉璧

11

A mottled yellow, white and deep russet jade *bi*-disc, carved to each side with a border of continuous entwined stylised birds enclosing a thin rope-twist band and a wider band of nipped designs around the central aperture, the stone with lighter patches surrounded by vivid russet tones

China: Western Han Dynasty (206 BCE–8)

Diameter: 4 1/4 in (10.8 cm)

For a closely related *bi*-disc with similar tones of larger size from the C. F. Wu Collection see *Art of China*, January 1988, frontispiece and p. 105, no. 28, also published in Rasti Chinese Art, *Works of Art*, October 2015, pp. 26-27, no. 17; another of similar design and tone in Fok, *The Splendour of Jade: The Songzhitang Collection of Jade*, pp. 80-81, no. 72; a dark green disc with similar design dated Eastern Zhou or Han dynasty in Rawson, *Chinese Jade: From the Neolithic to the Qing*, pp. 253-255, no. 15:4; for one with similar design see Gu, *The Complete Collection of Jades Unearthed in China: Shaanxi*, vol. 14, p. 130.





宋 灰玉耳杯

12

A miniature grey jade earcup, the shallow oval vessel with two flat crescent-moon-shaped handles projecting from below the rim, the rounded sides resting on a plain flat base, the softly polished stone with mottled shades

China: Song Dynasty (960–1279)

Length: 2 1/4 in (5.7 cm)

For a larger Song dynasty yellow jade earcup previously from the Gerald Godfrey Collection see Knapton Rasti Asian Art, *Chinese Works of Art, October 2013*, frontispiece and pp. 14-15, no. 8.





遼 黃瑪瑙貝型盒

13

A small honey agate box and cover in the form of a shell, mounted in gold with similar shell-shaped hinges and attached hanging chain

China: Liao Dynasty (907–1125)
Width of box: 1 ³/₈ in (3.5 cm)

For an amber fish-shaped container with identical attached gold chain see Shen (ed.) *Gilded Splendor: Treasures of China's Liao Empire (907–1125)*, pp. 168–169, no. 35; and a jade fish-shaped container with similar mounts in *ibid.*, pp. 174–175, no. 38.

宋 灰瑪瑙盞及盞托

14

A pale grey agate cup and cup stand, the cup with deep rounded sides rising from a raised stepped foot, the stand of shallow rounded form rising from a tapering foot widening to the base and well-hollowed underside, the centre of the top with recessed area to fit the cup, the entire vessel highly polished

China: Song Dynasty (960-1279)

Overall height: 3 ³/₄ in (9.5 cm)

Cupstand diameter: 3 ³/₄ in (9.5 cm)

Provenance 來源: Private Japanese collection 日本私人收藏

For an agate mallow-shaped bowl and stand see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, vol.5, Tang, Song, Liao, Jin and Yuan Dynasties*, p. 83, no. 74; for an agate cupstand of comparable colour in the National Museum of China see *Zhongguo Gudai Yuqi Yishu*, pp. 394-395; for a Southern Song dynasty ceramic cup and cupstand see *Treasures of Zhejiang: Tales Told by 100 Selected Cultural Relics*, pp. 156-157, pl. 048-1; and two Song dynasty lacquer examples in Cai, *Dynastic Renaissance: Art and Culture of the Southern Song, Antiquities*, pp. 192-193, pls. 64-65.





宋 仿古銅器瓶

15

An archaistic bronze zoomorphic flask, the gourd-shaped vessel of rounded tapering form with leaning neck, the rim with an upturned double-horned beast head with large protruding eyes and ears, the back of the rim with an incised *taotie*-head flanked by stylised geometric animal designs, all above three continuous bands of interlocking stylised dragons separated by triangular bands of lappets containing key-frets and three raised narrow borders of rope-twists to the body and footrim, slight traces of gilt

China: Song Dynasty (960–1279)

Height: 5 ⁷/₈ in (15 cm)

The present vase imitates Zhou dynasty (8th–7th century BCE) bronze flasks, see Rawson (ed.), *Treasures from Shanghai: Ancient Chinese Bronzes and Jades*, p. 107, no. 41. The form was derived from flasks used by nomadic peoples north of the Chinese states. There is another bronze flask-form bronze in the collection of the Metropolitan Museum of Art, New York, which suggest a date of 10th–9th century BCE. This form increased in popularity in China, particularly from the 6th century onwards. The incised interlocking dragons design on the present example are taken from Han dynasty inlaid metalwork and lacquers. For a similar Warring States period bronze vessel and cover in the shape of a bird see Tokyo National Museum, Kobe City Museum, Nagoya City Museum, Kyushu National Museum, NHK, NHK Promotions Inc., The Mainichi Newspapers (eds.), *China: Grandeur of the Dynasties*, p. 85, no. 44; another example dated Han dynasty or earlier in Trubner, *American Exhibitions of Chinese Art*, pp. 32–33, no. 36; for a Qianlong period white jade vase and cover of similar form see Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, p. 125, no. 129; and a further white jade example dated Southern Song or Yuan dynasty in Forsyth and McElney, *Jades from China*, p. 385, no. 316.





元 青白玉杯

16

A pale celadon jade hexafoil cup, the deep vessel with six thinly-walled vertical lobes on a short raised foot, boldly carved to one side with a coiled *qilong* dragon clambering to the rim forming the handle, the beast with long head, bifurcated horn and tail flanking a long sinuous back, the highly polished stone with faint russet and grey speckles

China: Yuan Dynasty (1279–1368)

Width: 4 ³/₈ in (11.1 cm)

Provenance 來源: Private French collection 法國私人收藏
Speelman Collection 史博曼珍藏

This cup exhibits influences from Tang dynasty metalware bowls, which in turn were taken from Sassanian gold and silver vessels. One such Tang dynasty example, a gold lobed-cup from the British Museum can be seen in Rawson, *Chinese Silver and its Western Origins*, p. 37, pl.1; it is illustrated alongside a Sassanian parcel-gilt silver cup from the Hermitage Museum in *ibid.*, p. 37, pl.2; for a similarly lobed magnolia-cup with thin walls and a dragon-handle dated 13th–15th century see Rawson and Ayres, *Chinese Jades Throughout the Ages*, p. 98, no. 315; and for a Song dynasty jade mallow-petal-bowl with dragon-handle see *The Complete Collection of Treasures of the Palace Museum, Jadeaware (III)*, pp. 132-133, no. 111.





明17世紀 青玉耳杯

17

A celadon jade archaistic ear cup, the deep vessel rising from a short narrow foot to two hollowed and pierced handles to the rims carved with two paisley-shaped bands to the top above the ear rims continuing to the main vessel rim with a band of *lingzhi* on a cross-hatched ground

China: Ming Dynasty, early 17th century

Length: 4 1/2 in (11.5 cm)

Provenance 出處: Susan Chen Collection 陳淑貞收藏
Private English collection 英國私人珍藏

The above earcup is modelled on Han dynasty originals with similarly designed pierced handles, two of which can be seen in So, *Early Chinese Jades in the Harvard Art Museums*, pp. 262 and 288-290, no. 41A; for a plain celadon winged cup from the Western Han dynasty see Wilson, *Chinese Jades*, p. 36, no. 33; and for a carved celadon jade earcup from the 17th century see Spink, *Chinese Jade*, p. 14, no. 9.



17世紀 德化白瓷壺

18

A Dehua cream glazed bullet-shaped teapot and cover, of globular form on a raised foot and everted rim, short spout and loop handle, the flattened cover with knob finial, the glaze of even ivory tone, the underside with indistinct impressed square sealmark

China: 17th century

Height: 4 1/4 in (10.8 cm), old double Japanese wood box with inscription and silk cover

Provenance 來源: Private Japanese collection 日本私人收藏

For a similar, smaller Dehua Kangxi period wine pot and cover see Knapton Rasti Asian Art, *Ceramics and Works of Art*, November 2012, p. 55, no. 43.



明正德 銅阿拉伯文三足爐《大明正德年製》款

19

A bronze tripod bombé incense burner, the waisted and rounded body rising to a flattened rim with raised everted rim, the exterior cast in relief with three shaped cartouches of Arabic invocations on stippled grounds, the heavily cast vessel of reddish-brown patina, the underside with a six-character *Zhengde* mark on a stippled ground and a rectangular reserve

China: Zhengde six-character mark-and-period (1506–21)

Diameter: 5 ³/₄ in (14.5 cm)

Height: 3 ¹/₄ in (8.3 cm)

Weight: 38.9 g

The Arabic script may be translated as:

'The best invocation to God is:

There is no God but God,

Mohammed is the prophet of God'



Provenance 來源: Private English collection 英國私人收藏

For an almost identical Zhengde mark-and-period bronze censer see Knapton Rasti Asian Art, 2001, no. 41; a cylindrical-form censer of the same period in Knapton Rasti Asian Art, *Works of Art, November 2007*, pp. 86-87, no. 55; another Zhengde mark-and-period cylindrical censer in Knapton Rasti Asian Art, *November 2010*, no. 79; a further example in Sydney L. Moss Ltd., *Emperor Scholar Artisan Monk: The Creative Personality in Chinese Works of Art*, 1984, pp. 264-265, no. 118; and one in Hung and Chern, *Chinese Incense Burners, Collection of Steven Hung and Lindy Chern*, p. 103, plate 72.





明 黑灰玉筆筒

20

A black and dark grey jade brushpot, the well hollowed vessel of waisted form with everted rim and flattened rim above a wider spreading foot, the base with three short feet, the uncarved softly polished mottled grey stone suffused with black patches

China: Ming Dynasty (1368–1644)

Height: 4 ³/₈ in (11.1 cm)

Base diameter: 4 ³/₄ in (12.1 cm)

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

Compare the form of the present brushpot with similar vessels in other materials from this period such as ceramics, ivory and wood. For a mottled spinach-green brushpot from the Gerald Godfrey Collection see Christie's Hong Kong, *Chinese Jades From The Private Collection of Gerald Godfrey*, 30 October 1995, lot 840.





21

明萬曆 青白玉透雕祥雲龍鳳紋座及水晶球

A celadon jade openwork 'dragon and phoenix' stand, the deeply cut stone with a coiled *qilong* dragon and phoenix amongst swirling clouds below a recessed top supporting a clear rock crystal spherical ball, the jade highly polished and with natural veining

China: Wanli (1573-1619)

Height of stand: 5 1/4 in (13.3 cm)

Ball diameter: 3 1/2 in (8.9 cm)

Provenance 來源: Sotheby's Hong Kong, 28 October 1992, lot 501

香港蘇富比, 1992年10月28日, 拍品501

Private Asian collection 亞洲私人收藏





17世紀 象牙透雕人物香筒《三松》款

22

An ivory openwork incense stick holder or parfumer, the cylindrical implement carved with two figures looking out from a building onto a boy riding a buffalo, a figure in a boat and a further figure with a brush between two bridges amongst pierced rockwork and pine trees, the ivory of a rich honey tone, one area with a two character signature, mounted with buffalo horn fittings to the ends

China: 17th century

Length: 7 1/2 in (19 cm), signed *San Song*

Provenance 來源: Private English collection 英國私人收藏

Knpton Rasti Asian Art, c. 2005 納普頓 • 瑞斯帝亞洲藝術, 約2005年

UK CITES export no. 534842/03 and Hong Kong permit

The two-character signature, San Song, is the alias of renowned bamboo carver Zhu Zhizheng, who was active during the Tianqi (1621–1627) and Chongzhen (1628–1643) periods and possibly into the early Qing dynasty. For a further discussion on how the artist also occasionally worked in ivory see Ip and Tam, *Chinese Bamboo Carving, Part II*, Hong Kong Museum of Art, 1978, pp. 60-62.





view 1



view 2

清乾隆 象牙透雕五福齋戒香囊

23

An ivory 'abstinence' pomander, of lobed rectangular form in two sections, carved with a central panel incised with the characters 'zhaijie' within a wide openwork border carved with five bats ('wu fu'), amongst scrolling clouds, the reverse with a central panel reading 'bolgomi karga' or 'purity charm/pendant' in Manchu script within a border of the same design, all within scrolling borders

China: Qianlong (1736–95)

Length: 2 1/4 in (5.7 cm)

Provenance 來源: Mr & Mrs Gerard Hawthorn 好善簪珍藏

UK CITES export no. 563567/10 and Hong Kong permit

For five various openwork pomanders from the Qianlong period see The Palace Museum (ed.), *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, pp. 224–225, pls. 182–183.



view 1



view 2

清乾隆 象牙鸕鶿型蓋盒

24

An ivory box and cover in the form of a quail, its head turned slightly to its left, widely rendered eyes inset with horn before a curved pointed beak, the cover forming the upper part of the bird's body carved with overlapping layers of plumage extending to the pointed tail, the box forming the lower section of the body with similar plumage, the underside carved in relief depicting the claws tucked beneath the body

China: Qianlong (1736–96)

Length: 3 ⁵/₈ in (9.2 cm)

Provenance 來源: Speelman Collection 史博曼珍藏

UK CITES export no. 561684/02 and Hong Kong permit

For a very similar ivory quail box and cover see Zhang and Zhao (eds.), *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings in the Collection of the Palace Museum: Classics of the Forbidden City*, p. 228.



清乾隆 白玉鵪鶉型蓋盒一對

25

A pair of white jade boxes and covers in the form of quails, the heads with slender eyes and slightly curved pointed beaks, the covers forming the upper part of the birds subtly carved with overlapping layers of plumage extending to the tails, the box forming the lower bodies of the birds with further similar plumage, the undersides carved depicting the claws tucked beneath the bodies, one bird with even tone, the second with creamy speckles in the stone and both highly polished

China: Qianlong (1736–95)

Length: 2 7/8 in (7.3 cm)

Provenance 來源: Speelman Collection 史博曼珍藏

For a pair of white jade quail boxes and covers see Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, p. 247, no. 196; a pair in white jade from the same period in Ip, *Chinese Jade Carving*, pp. 216–217, no. 196; and a white jade quail box and cover from the Qianlong period in Li (ed.) *Zhongguo Meishu Fenlei Quanji: Zhongguo Yuqi Quanji*, Vol. 6, p. 69, pl. 106.



18|19世紀 白水晶雕龍鳥酒壺

26 A rock crystal wine pot and cover with bird's head spout and gnarled tree section forming the handle, the body carved in relief with birds among flowering prunus and magnolia below two coiled dragons on the shoulder, the cover carved with a further dragon, the stone of pure clear tone

China: 18|19th century

Width across spout and handle: 6 1/4 in (15.9 cm)

Provenance 來源: Ralph M. Chait Galleries, New York 紐約瑞甫 • 查蒂畫廊
Private English collection 英國私人珍藏

For a similar rock crystal dropper see *Gems of Beijing Cultural Relics Series: Works of Decorative Art II*, p. 156, no. 156; for a rock crystal *guang* and cover from the Qianlong period see Knapton Rasti Asian Art, *Ceramics and Works of Art*, November 2011, pp. 58-59, no. 43; and another similarly carved rock crystal *guang* and cover of tapering form in *Zhongguo Meishu Fenglei Quanji: Zhongguo Yuqi Quanji*, vol. 6, p. 27, pl. 44.



清乾隆 白水晶盞及托

27

A rock crystal cup and lobed saucer, the deep U-shaped cup rising from a short tapered foot to an everted rim with a coiled dragon handle, the rim with a band of key-frets and foot with lappet frieze, the quatrefoil saucer with a central recessed foot to fit the cup, the underside with a further lappet band in relief and short foot following the same shape, the stone highly polished and clear

China: Qianlong (1736-95)

Cup width across handle: 2 ³/₄ in (7 cm)

Saucer width: 3 ⁵/₈ in (9.2 cm), fitted wood stand

Provenance 來源: Speelman Collection 史博曼珍藏

For three white and spinach jade cups and saucers from the Qianlong period see *The Complete Collection of Treasures of the Palace Museum: Jade ware III*, pp. 250-252, nos. 205-207.



清乾隆 青金石雕文人雅景筆筒

28

A lapis lazuli brushpot of cylindrical form, carved in relief with a continuous scene of a scholar on a riverbank beside a bridge before further figures in pavilions below mountains and clouds, surrounded by finely carved pine trees and a willow tree among overlapping rockwork, the base plain and flat, the stone of bright powder-blue tone with silver inclusions

China: Qianlong (1736–95)

Height: 4 ³/₄ in (11.1 cm)

Diameter: 3 ⁵/₈ in (9.3 cm)

Provenance 來源: Private Monegasque collection, purchased in Hong Kong in the 1980s
摩納哥私人收藏，在1980年代購自香港

Published 出版: Knapton Rasti Asian Art, *Ceramics and Works of Art*, November 2011, pp. 62-63, no. 45





清乾隆 綠瑪瑙雕荷花葉瓶

29

A green chalcedony agate spill vase modelled as an open lotus leaf, carved in relief to the exterior with a lotus flower to one side and a curled leaf on the other issuing from twisted tendrils, the main section in a stronger icy-green tone, the stone highly translucent, fitted *yumu* wood stand carved with lotus and waves

China: Qianlong (1736–95), fitted in a silk bound *zitan* wood rectangular box and sliding cover
Overall height with stand: 4 1/4 in (10.8 cm)



For an agate washer with similarly coloured agate washer see Zhang and Zhao (eds.), *Scholar's Paraphernalia: Classics of the Forbidden City*, pp. 226-227, no. 237; an agate finger citron washer of similar colours in *ibid.* p. 107, no. 237; another agate flower receptacle with lotus in Zheng (ed.), *Small Refined Articles of the Study: The Complete Collection of Treasures of the Palace Museum*, p. 333, no. 330; a green and honey chalcedony washer in Wilson, *Chinese Jades*, 2004, p. 101, no. 98; a mottled agate spill vase with ivory stand in Knapton Rasti Asian Art, *November 2010*, no. 66; a golden agate cabbage vase in *ibid.*, no. 67; and a similarly coloured Qianlong mark-and-period agate finger citron brushwasher in Chen, *Su Gu Hua Jin: Tang Gugong Zhubao*, p. 107



清乾隆 碧玉雕五螭龍觥

30

A spinach-green jade rhyton, the deep vessel of shaped circular form with raised rounded lip, carved in deep relief with five *qilong* dragons scattered around the body and clambering to the rim above an upturned lion-mask with large bushy tail and long horns forming the feet, all on an incised cloud-scroll ground, the stone with bright green tones

China: Qianlong (1736–95)

Height: 5 ³/₄ in (14.5 cm), fitted pierced wood stand carved with *lingzhi* sprays

Provenance 來源: Speelman Collection 史博曼珍藏



For a mottled grey jade rhyton, or *gong* vessel from the Ming dynasty see Fung, *The Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, p. 204, fig. II-3.13; another greyish jade rhyton dated Song dynasty in Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, p. 74, no. 67; two Song dynasty celadon, russet and yellow jade rhytons in *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, nos. 358 and 355, the second with a cover; a yellow jade rhyton dated 17th–18th century in Christie's Hong Kong, *Chinese Jades From The Private Collection of Gerald Godfrey*, 30 October 1995, lot 903; two Ming to early Qing dynasty pale celadon jade and russet rhytons in Makariou, *Jade: From Emperors to Art Deco*, p. 119, cat. 97 and p. 172, cat. 112; and a Qianlong period spinach green jade fish-dragon vase in Hong Kong Museum of Art, *Auspicious Emblems: Chinese Cultural Treasures-45th Anniversary Exhibition of the Min Chiu Society*, p. 106, no. 20.



19世紀 灰白壽山石雕蝠方形蓋盒

31

A creamy grey soapstone square seal box and cover, carved all over in relief with six bats in flight amongst swirling clouds, the compartmentalised interior in three sections fitted with four seals

China: 19th century

Width: 2 1/4 in (5.7 cm)

Provenance 來源: Private American collection, acquired in occupied Japan at the end of the Second World War, and thence by descent

美國私人收藏，第二次世界大戰結束時，購自日本，家傳至今

For a set of soapstone seals in a fitted *hongmu* box see Tsang and Moss, *Arts of the Scholar's Studio*, pp. 100-101, no. 60.





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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
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