

RASTI CHINESE ART

The Kirknorton Collection

柯克諾頓收藏

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FOREWORD

The Kirknorton Collection comprises a rich and varied assemblage of Chinese artefacts acquired mainly in the 1970s and '80s by an English lawyer who came to Hong Kong as a 25-year-old for a glimpse of the Orient and decided to remain there under its spell. Whilst gradually extending his interest to Chinese bronzes, terracotta, paintings, and furniture, it was to finely carved jade handling pieces that he found himself initially drawn—particularly animals—and these formed the centrepiece of the collection.

INTRODUCTION

This year, we have the honour of being invited to curate an exhibition from the renowned Kirknorton Collection, a selection of which was last presented and published in Brian Morgan's *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection* in 1995, and exhibited at Carter Fine Art Ltd. Our selection includes many previously unseen pieces of jade and bronzes, all acquired before 1993 save for one piece purchased from Knapton Rasti Asian Art Ltd. in 2006.

We find special resonance with this collection as its main theme is animal carvings, spanning almost three thousand years in date. Many of them are accompanied by their original 1970s and 1980s purchase invoices. Several pieces have also been exhibited in *Art & Imitation in China*, organized by the Oriental Ceramic Society of Hong Kong in 2006.

Highlights from the collection range from the archaic period to the Qing dynasty. First is a Spring and Autumn period (770–476 BCE) arc-shaped pendant, or *huang* (no. 3), of calcified jade, its colour altered by burial and typical of this period. It is skilfully carved with elaborate, tight scrolls terminating in twin dragon heads. The Warring States (475–221 BCE) dragon-headed *xi* (pointed) pendant (no. 5) derives from earlier Western Zhou dynasty pendants and displays a contrasting style of incised carving rather than the raised decoration of the former piece. The two jade models of pigs (nos. 13 and 14) represent different approaches in depicting this subject during the Western and Eastern Han dynasties (206 BCE–220 CE); the former, of opaque yellow celadon and deep russet stone, is naturalistically defined, while the latter, of a more translucent celadon material, has the sharp and angular 'eight-cut' style. Both have a powerful presence despite the differences in carving style.

Jade carving continued to evolve after the Han dynasty; one finds very unusual depictions of human figures, animals, and mythical beasts—often difficult to date—between the Six Dynasties and Tang periods (3rd–early 10th century). As Morgan has pointed out, there is little research of jades from the troubled times of the Six Dynasties and a limited supply of finer quality jade stones. Although we agree that caution is needed in comparing objects of differing materials, we strongly believe that similarities can be seen between a seated mythical beast (no. 16) and depictions of pottery and gilt-bronze dwarfs.

Better quality jade material was available during the Tang dynasty (618–907) such as the hound (no. 17) worked in a gloriously translucent white stone. The piece was most likely modelled as a belt attachment or perhaps sewn onto a robe, as it has three pairs of connecting apertures to the underside. It could possibly be from the Tang to early Liao dynasty (916–1125) as opposed to comparable examples that are dated to the later Song dynasty (960–1279). As Morgan noted, the emphasis for Tang dynasty jade animals was on their simplicity and vigour rather than their technical excellence.

There are several unpublished bronze pieces from the Kirknorton Collection, one of which is the superb Tang dynasty gilt-bronze model of a seated lion (no. 18) previously in the collection of Ip Yee. This was a period of enormous wealth and peace that allowed for great advances in art and culture. The lion travelled to China from India and is a symbol of Buddhism. Much admired for their strength and protective power, lions were often presented as tributary gifts to the Tang emperors. This piece belongs to a small group of

gilt bronzes previously exhibited in the *Loan Exhibition of the Arts of the T'ang Dynasty* organized by the Oriental Ceramic Society, London, in 1955 and in *Chinese Gold and Silver in American Collections: Tang Dynasty A.D. 618–907* at the Dayton Art Institute in 1984. Other examples of lions are more commonly seen in pottery and marble, along with representations in textiles, gold, silver, and jade.

Also from the Tang dynasty is the jade carving of a Western Asiatic tribute bearer (no. 19), first published in S. Howard Hansford's *Chinese Carved Jades* in 1968 and later exhibited in Bluett & Sons' *Chinese Jades from the Mu-Fei Collection* in 1990. Foreign tribute bearers travelled to the cosmopolitan Tang court bearing gifts ranging from exotic animals such as the lion above to exotic spices and other goods not found in China. This is truly an iconic piece.

Two additional small jade figures from the period are the standing attendant (no. 20) and foreign merchant (no. 21). The first can be compared to a figure in the same stone in the collection of the Palace Museum in Beijing and dated to the same period, as illustrated in *Compendium of Collections in the Palace Museum: Jade, Vol. 5, Tang, Song, Liao, Jin and Yuan Dynasties*. The second, in a paler stone, is dressed in a long cape and headdress and has large eyes, typical stylistic traits used in the Tang dynasty to depict foreigners. The vertical piercing for suspension on both is common during this period.

The Song dynasty was a period of obvious fascination for the collector. The eagle and unicorn jade group (no. 28) most likely represents *yingxiong*, or 'eagle bear', the rebus for 'hero' or 'champion'. It is this object that introduced us to the collector in 2006. Knapton Rasti Asian Art Ltd. purchased the piece in 2005 from the personal collection of Susan Chen; at that time, we had conservatively dated it to the 17th century. It was then acquired by the collector, who had stopped collecting jade since 1993 up until that point. Next is the subtly carved ring in the form of a coiled snake (no. 29); simply carved from pure white jade with russet inclusions, this is reminiscent of other Song dynasty carving with its economy of detail, but each detail of the highest quality. The clever use of the combination of colours on the pale celadon and russet jade fox (no. 30) gives the animal a yellowish hue. The delicate delineations of fur, rounded eyes, and smiling expression are from the hand of a master lapidary. The sagacious economy of detail shown in the creamy and russet jade seated tiger (no. 31), similar to the coiled snake, is yet another fine example from this period.

Bold jade carvings from the Yuan dynasty (1279–1368) are well represented. A dark-and-pale grey seated *qilin* (no. 36) shows a departure from earlier Song dynasty animals with its prominent features and greater detail. The upright seated stance of the animal is a favoured design of this period, and its mottled grey material places it to this date. The choice of stone for the recumbent horse (no. 38) is deliberate, with its speckled grey indicating the coat of the animal. Its large head with intensely defined eyes derives from Tang dynasty examples, but again the stone strongly indicates a Yuan dynasty dating. One of the most unusual objects is the jade pole top or, more likely, staff handle (no. 39). The meticulously carved object takes its design from Han dynasty metalwork attachments or other implements, reminiscent of the material and style in the Song dynasty 'ewer' from the Mu-Fei Collection shown in our 2018 exhibition *Vessel*.

The selection of Ming dynasty carvings exhibits clever uses of different colours within the same stone. The recumbent tiger (no. 48) with its long tail reaching over its back, derived from earlier Song examples, has its top half in pale celadon while the bottom half is in a red-russet colour. The playful erotic monkey group

shows a darker male pursuing a lighter female (no. 49). The dark-brown and grey jade blade or axe (no. 50) is a Ming dynasty interpretation of an archaic object. The two sides almost seem to be of two different objects; one has dark russet streaks covering most of the cream ground while the reverse is only slightly patched. Lastly, the white jade archer's ring (no. 52) inscribed in raised form by Lu Zi Gang, the Suzhou painter and calligrapher, has a design of dragons and waves carved in a manner typical of the artist.

From the Qing dynasty is a Kangxi period (1662–1722) recumbent jade model of a *longma*, or 'dragon-horse' (no. 56), large in size and skilfully and profusely carved with details in a pure white stone with russet skin and flecks. The Qianlong period (1736–95) white jade lion and cub group (no. 57) is of the finest quality in both carving and stone, which could also be said of the standing bearded sage (no. 58).

We would like to thank the collector for entrusting us with this collection, Mark French for his creative photography, and lastly the MOU for her untiring support.

Nader Rasti
Pedram Rasti

COLLECTING THE ARTS OF CHINA

Chinese art has always been and will always be a powerful draw to collectors. The immediacy of holding the distant past in one’s hand is counterbalanced with the knowledge that the art will outlast the collector into the future.

Collecting epitomizes one of the most basic aspects of human behaviour. Over 12,000 years ago, the Neolithic Revolution transformed the lives of hunter-gatherers from nomadic subsistence to the relative stability of fixed agricultural settlements. As urban areas developed, the ancient instinct to collect acquired new outlets. And collecting beyond mere subsistence established new hierarchical relationships—with power centred on one’s efficacy in amassing more than another in order to outrank them. In other words, securing ever-larger and more refined collections fuelled the power to initiate reordering social rankings. Collecting prowess thus impacted all subsequent constructs, from arts and culture to religion and ritual to language, politics, history, and society itself.

Against such a framework, introducing the vast subject of collecting the arts of China requires one to locate, define, and study multiple aspects—the who, what, where, when, and why behind collecting the arts of China. The diverse benchmark examples are divided by broad historical strokes to acquaint readers with local, national, and international aspects of collecting the arts of China. The local aspects centre on individual tombs archaeologically excavated, while the national and international aspects broaden the lens to political demands fulfilled by the arts of China as a means of ruling China from within and collecting Chinese art to redefine China from without.

The spring 2005 and fall 2006 excavation seasons at Liangdai near Hancheng, Shaanxi province, unearthed ‘Tomb 26’ dated to the early Spring and Autumn period (770–476 BCE). Tomb 26 was identified by bronze vessel inscriptions as being occupied by Rui Jiang, wife of duke Rui. Noteworthy jades entombed directly alongside her body match excavated jades from the Hongshan Culture (4700–2920 BCE) site at Niuheliang, roughly 1,300 kilometres away; the Shang dynasty (c. 1600–1046 BCE) tomb of Fu Hao (consort of Wu Ding) at Yinxu, Anyang, Henan province; and Western Zhou (c. 1046–771 BCE) period cemeteries of the Guo State at Sanmenxia, Henan province.

Rui Jiang’s tomb assemblage was drawn from multiple periods and distant locations and offers a view of a complex female collector of jades, jewellery, and inscribed sacrificial bronzes. The culturally identifiable jades entombed beside her demonstrate collecting on a large scale by an individual woman. A Hongshan jade *zhulong* (literally, ‘pig-dragon’), Shang jade pendants, and Western Zhou beads were buried with her—purposefully collected from far afield (1,000+ kilometres away) and from cultures predating her lifetime by over 2,000 years.

On a national level, the Qin’s unification of multiple states into a single nation allowed for important changes to collecting and studying the arts of China. Between the Han (206 BCE–220 CE) and Tang (618–907) dynasties, traditional histories note how early collectors acquired ink rubbings on paper of jades, bronzes, and stone steles. *Jinshi xue* (epigraphical studies of bronze and stone inscriptions) activities are mentioned in Han writings, with ink rubbings commonplace by the 6th century of the Southern and Northern Dynasties (386–589).

The robust internationalization of the Tang dynasty court at the capital Chang’an, where foreign scholars and artisans served the emperor, meant imported designs from Central Asia, Western Asia, and the Middle East as well as rare raw materials such as cobalt for blue-and-white porcelain wares became ubiquitous. Prosperous and open trade along the Silk Road and Maritime Silk Routes meant new colours, shapes, and iconographies infiltrated and imbued the arts of China. Everyday personal adornment jades reflected Central Asian musicians and Buddhist apsaras, while tombs included three-colour-glaze (*sancai*) figural pottery evoking Central Asian groomsman astride steppe horses and camels laden with imported Western goods.

Having overthrown the foreign-influenced-laden Tang, Song dynasty (960–1279) emperors systematically returned the rule of China to an inward, self-reflective focus. Rather than the multinational influencers of the Tang court, Song leaders looked instead to China’s past as it was imagined to be free of external forces. This resulted in politicians, intellectuals, and artists being archaistic in their end goals. Neo-Confucian ideals were elevated as tombs were unearthed in search of China’s true origin stories. Ancient rituals were reintroduced, fuelled by new scholarly inquiries into classical texts and histories backed by exhumed artworks. In other words, collecting the arts of China facilitated and justified imperial rule and the emperor’s role as the Son of Heaven.

At the same time, renowned collectors outside the court emerged, as is well documented in historical Song records and extant materials. Antiquarianism efforts related to bronze vessels and inscriptions are highlighted by Song publications like the woodblock-illustrated *Kaogu tu* (1092) and *Xuanhe bogu tulu* (c. 1125). Epitomized by efforts of the emperor Huizong (r. 1101–25) to build his imperial art collections, Song scholars systematically developed specific terminology to advance the study of jades, bronzes, ceramics, paintings, rubbings, and sculptures. The goal was to redefine knowledge of China’s bygone ancient arts and rites in order to rule the nation of China.

Amplifying and promoting the emperor’s political power through imperial art patronage and art collecting continued through the Ming (1368–1644) and Qing (1644–1911) courts. Political rule meant imperial artists and studios were commissioned to study ancient artworks from earlier dynasties to facilitate the creation of jades, paintings, sculptures, ceramics, bronzes, and other arts according to imperial decrees and specifications.

The Qing under emperor Qianlong (r. 1736–96) embraced traditional collecting of the arts of China while engaging new international opportunities afforded by exchanges with foreigners, particularly with Europeans and Jesuit missionaries. Qianlong not only acquired materials for display, such as clocks and astronomical instruments, but also added new processes and materials to imperially commissioned projects, including copper-plate printing and architecture such as the exquisite water fountains in the Yuanmingyuan (Old Summer Palace). Qianlong’s rule was omnipresent in the arts. Under his edicts and orders, in the hope that they would mould the nation and its people to uniform ideals, the arts of China flourished.

During the latter half of the Qing dynasty, China continued experiencing an intense internationalization of exchange with its trade and cultural partners, not only throughout Asia but also with an increasing number of Western counterparts. The intermingling of traditional collecting forces with global demands to export materials from China produced distinct hybrid collectors during this period, both inside and outside of China's borders.

In the late Qing dynasty, Duan Fang (1861–1911) served the imperial court in many official capacities nationally and internationally. He was an avid and noted collector of Chinese arts who embodied traditional connoisseurship and scholarship. Like his Song predecessors, Duan Fang published woodblock-illustrated books on his Taozhai Collection of Chinese jades, bronzes, paintings, and sculptures. Savvy to international trends, he guided a Qing imperial taskforce studying governmental models in North America and Europe in 1905–06. While crossing the United States by railroad, Duan Fang stopped over in Chicago and learned of the founding plans for the Field Museum. Upon returning to China, he inscribed (in Chinese and English) a Daoist sandstone stele he then donated to the Field Museum, thus permanently affecting a Western collection of the arts of China. In Shanghai in 1908, Duan Fang allowed the Chinese art collector A. W. Bahr (1877–1959) to display selections from his Taozhai Collection alongside some 3,000 other works of art in the exhibition *Old Chinese Porcelain and Works of Art in China*. With his fame on the rise inside and outside of China, Duan Fang hosted foreign visitors at his provincial residences in Hunan and Jiangsu. The missionary and Chinese art adviser John Ferguson (1866–1945) was a colleague of Duan Fang's who was instrumental in getting the Taozhai Collection published in Western journals; after Duan Fang's death, he also helped the family sell the collection to seminal Chinese art collectors and institutions such as Charles Lang Freer (1854–1919), the Nelson-Atkins Museum of Art, and the Metropolitan Museum of Art. The Qing's last decades witnessed severe changes to the collecting and exporting of arts of China. Social unrest, civil war, and international events such as the Sino-Japanese War (1894–95), World War I (1914–18), the Second Sino-Japanese War (1937–45), and World War II (1939–45) reoriented collecting and how Chinese art could be used nationally and internationally, directly impacting collectors and exhibitions of Chinese art in China and abroad.

In terms of collectors in Asia, Japan's governmental interventions within China's borders at the very end of the 19th century through the end of World War II established official archaeological and collecting missions. Besides economic, military, and political factors, Japanese archaeological teams systematically conducted excavations and removed works to national museums in Japan.

Collectors in the West such as Aurel Stein (1862–1943), Paul Pelliot (1878–1945), and Langdon Warner (1881–1955) were expedition leaders to China collecting for their respective institutions—the British Museum, Musée Guimet, and Harvard University. As noted above, post-1911 upheavals allowed foreign collectors opportunities to export materials from China. The fervent removal of sculptures, architectural works, tomb treasures, and artworks was rampant since a lack of governmental control and economic uncertainty combined to create a chaotic market where financial gain was easily found in art market outlets.

This supplied collectors and exhibitions abroad with unprecedented quantities of newly exported Chinese art and architectural treasures via international dealers such as the Paris-based C. T. (Ching Tsai) Loo (1880–1957) and London-based Sadajirō Yamanaka (1866–1936). Loo and Yamanaka supplied the arts of China to the global market of collectors. Many of these international collectors would eventually donate to

municipal and national museums. For example, George Eumorfopoulos (1863–1939) collected thousands of pieces which are now housed at the British Museum and the Victoria and Albert Museum in London, while Charles Lang Freer and Arthur M. Sackler (1913–87) donated their massive collections to the Smithsonian Institute in 1923 and 1987, respectively.

Global Chinese art exhibitions grew similarly at exponential rates. In 1925, an international loan exhibition of 212 works was held in Amsterdam by the Vereniging van Vrienden der Aziatische Kunst (Asian Art Society of the Netherlands) at the Stedelijk Museum. Loans were secured from foreign museums like the Musée Cernuschi and Musée d'Extrême-Orient (Palais du Louvre) in Paris and the Ostasiatische Kunstsammlung in Berlin. Acclaimed private collectors such as George Eumorfopoulos in London and Adolphe Stoclet (1871–1949) in Brussels also loaned works. In 1926, Cologne hosted an Asian art exhibition with 600 works held by the Freunde Ostasiatischer Kunst (Friends of East Asian Art) with loans from European museums and private collectors. In 1929, Berlin boasted a massive exhibition coordinated by the Gesellschaft für Ostasiatische Kunst (Society for East Asian Art) and the Preussischen Akademie der Künste (Prussian Academy of Arts). It showcased 1,272 exhibits loaned from 171 private, institutional, and art-dealer collections from thirteen countries.

In 1935 and 1936, the largest exhibition of art from China ever mounted was shown at London's Burlington House of the Royal Academy of Arts. The *International Exhibition of Chinese Art* contained 3,080 exhibits from more than 240 international lenders. Of note were the 984 objects loaned from China's Palace Museum, National Museum, Academia Sinica, National Peiping Library, Henan Museum, and Anhui Provincial Library by the Organizing Committee of the Executive Yuan. The works were first displayed in Shanghai during the spring of 1935. This massive two-continent exhibition becomes even more complex when one realizes that it occurred just prior to the Second Sino-Japanese War and that the Japanese government served as an active lender of Chinese art to the London-based organizers.

The collecting of the arts of China on such an international stage illustrates how Chinese art serves geopolitical agendas outside art historical and museum circles. Following the 1935–36 exhibition, World War II began and it was not until after 1949 that major exhibitions of the arts of China could begin anew. Interruptions notwithstanding, the immense flow of material that exited China between 1911 and 1949 continues to fuel collecting to today: first with collectors outside of China, and now, since the year 2000, with China-based collectors becoming the major international buyers.

The arts of China are wondrous and powerful. Collectors are as instinctively drawn to them today as people always have been, and collecting continues in a manner that echoes history. Engaging the who, what, where, when, and why behind collecting the arts of China is the first step on a journey to better understand this ageless global phenomenon.

Jason Steuber

Director of the Appleton Museum of Art; formerly Cofrin Curator and Chair of Asian Art at the Samuel P. Harn Museum of Art (2008–2019), Leverhulme Fellow at Glasgow University (2006–2007), and Asian art curator at the Nelson-Atkins Museum of Art (1994–2006).

SECULAR JADES AND THE CULTURAL HISTORY OF CHINA

China experienced radical changes during the Spring and Autumn (770–476 BCE) and Warring States (475–221 BCE) periods. This was the time when ‘a hundred schools contended’, one of them being Confucianism. The Confucians incorporated jade into their philosophy, likening it to the virtue of a gentleman, and imbuing it with the Confucian values. Music, virtue, heaven and earth all became embodied in the physical material of jade, endowing it with ethical or anthropomorphic qualities.

The result was the appearance of more and more varied types and styles of jades and it also became very fashionable for gentlemen to wear jades. It is thus fair to say that as the ritual system collapsed in the Spring and Autumn period, the concept of jade changed from that of ritual to that of everyday usage.

During the Han dynasty (206 BCE–220 CE), the production of jade developed in two directions; the first was the fashion for originals or copies of ancient jades, part of a more generalized movement ‘back to the ancients’, and the second was the use of ritual jades for burial and the necromantic practice of eating jade. There is some reason to believe that jade was also a symbol of wealth during this period.

During the Wei-Jin and Northern and Southern Dynasties period (220–589) Metaphysical (Xuanxue) and Buddhist ideologies delivered a blow to traditional Confucianism, and the unconventional and unrestrained style of the Wei-Jin period replaced traditional ritual practices. This resulted in the final eclipse of the concepts of ideals of the previous several thousand years, including the ritual use of jade. Before the Wei-Jin period, ancient Chinese jades were considered sacred objects that could not be profaned, but after this period, and particularly after the Sui (581–618) and Tang (618–907) dynasties, jade objects were increasingly considered as secular handicrafts, and not religious objects. They were appreciated for their artistic merit and the beauty of the objects themselves and did not attract the same reverence as previously.

The Tang dynasty was the most prosperous and open period in China’s history, and the extensive infiltration of foreign arts into China dealt another blow to traditional ancient jade. This is particularly the case with the influence of the arts of Central Asia during this period. Gold and silver objects were much admired by the upper classes, but the appreciation of jade had an ancillary status. Status is well reflected in the tombs of the Tang dynasty—in their mode of construction and the interior decoration (such as painted murals)—which iconographically expressed differences in rank. Within this context the number of jades serving as tomb accessories was limited. Two tombs demonstrate the system which guided the use of jades as burial accessories in the Tang dynasty. One is the tomb of Li Xianhui, Princess Yongtai (684–701), unearthed in present-day Xi’an. In this tomb were jade *huang* (semi-annular jade pendants) and jade *heng* (belt pendants resembling *huang*). The second tomb is that of Shi Siming, the rebel associate of An Lushan, located in Fengtai, a southern district of Beijing. In that tomb were some jade decorations and a set of jade *ce* (small decorated jade slips). Jade *heng* and *huang* could be regarded as the lingering survivals of ritual jades of the Three Dynasties period (Xia, Shang and Zhou dynasties), and they reflect the perpetuation of a tradition of a classicist style in jade objects. The jade *ce* found in the tomb of Shi Siming, however, mark the beginning of a new tradition of burial accessories—the use of a set of jade *ce*, often inscribed with details of rank. From this it can be seen that jade objects of the Sui and Tang periods were in a transitional stage.

Carved jades of the Tang period were also heavily influenced by foreign culture; firstly in the form of the objects, which included many images of the Buddha, lotuses, *apsaras*, camels and elephants that were introduced into China. There were also sets of jade belt pendants (*yu daiban*) of an indigenous style, many of which were engraved with images of Central Asian musicians and dancers. Since Tang regulations decreed that only the three highest ranks of officials could wear such pendants, there were numerous examples that have either been handed down or excavated from the tombs of leading officials. In terms of composition, the form of carved Tang jades was usually determined by aesthetic notions of *yin cai er zuo* (conforming with the original shape of the material). As a result, it was difficult to avoid a certain over-exaggeration. However, this florid carving of superfluous areas of jades matched the cultural romanticism of the Tang period.

The view held by many scholars that the Song dynasty (960–1279) represented the highest point for Chinese jade after the Han dynasty needs to be examined. Firstly, at the end of the Tang dynasty, following the emperor’s seizure of power and the ensuing disorder, the Song rulers consolidated their power, rigorously established Neo-Confucian ethical principles, encouraged classical scholarship and tried to return to the old system of rituals. This was similar to the situation in early Han dynasty society. As a result, the aristocracy and high officials of this period eagerly assembled, catalogued and studied ancient jades, and ancient jades were naturally much in demand by collectors. Copies of ancient jades, mainly imitations of Han jades such as jade *bi* and ornaments for swords, also emerged at this time. However, although the jades produced during this germinal archaizing phase have a similar outward appearance to genuine archaic jades, they are rather different in form, decoration, craftsmanship and artistry. The emergence of archaistic jades during the Song dynasty also coincided historically with the commercialization of jade. By the Southern Song (1127–1279), there were already specialist jade shops in Lin’an (today’s Hangzhou). Previous scholars have noted that the appearance of archaistic jades in the Song dynasty was merely the result of merchants seeking to make a profit, and disregarded the conservative trend towards restoration in the politics of the time. The latter is an essential ingredient in the development of archaistic jades, and it is incorrect to stress only the commercial aspects. Even though few archaistic jades from the Song dynasty have been handed down, they heralded a trend, and by the Ming and Qing dynasties archaistic jades had become an important category of Chinese ancient jades.

Although the intellectual and political tendency towards archaism during the Song dynasty was important, most Song jade objects reflected the secularization and popularization of jade objects and were not a reflection of this tendency. From the Wei-Jin period onwards, jade objects gradually became more popular and by the Song dynasty the fashion for jades had reached an exceptional level.

The popularization of jade objects in the Song dynasty is primarily reflected in changes in the types of objects produced. In the Tang dynasty, apart from imitations of the forms of ancient jades, there still survived ritual jades of genuine significance. In the Song dynasty, however, the use of burial jades almost completely disappeared. Objects for daily use emerged, like the commonly seen vases, jars, bowls, cups and wine cups, or life-like images of lions, hares, birds and other animals. Some objects also conveyed a specific meaning, such as a lotus bud signifying the desire for many sons, or jade tortoises and phoenixes expressing the wish for longevity, but these still reflected man’s everyday life.

If it can be said that cosmopolitan Tang culture resulted in the subject matter of jade objects reflecting the styles of many different regions, then Song dynasty jade objects firmly embodied an autochthonous Chinese cultural tradition. Tang dynasty *apsaras*, camels and other ‘foreign’ motifs were rarely seen in the Song dynasty, but were replaced by objects from the natural world. The flowers and plants commonly used to decorate jade bracelets, jade cups, earrings and hairpins were also used on cups, wine cups and other objects for daily use. Many of these objects have been found in archaeological excavations or have been handed down. Some of these are not refined objects, and because they were used for everyday purposes or for decoration, in aesthetics they are referred to as ‘excessive in liveliness, but short on austerity’.

In terms of their carving style, jade objects from the Tang and Song are very different; Song jades lack the exaggerated romantic style of the Tang and the majority are naturalistic, with careful attention paid to fine detail. This contrast between romantic and realistic styles reflects the different cultural and social milieux of the Tang and Song dynasties.

Of interest are the Sui dynasty burial jades often found in Liao (916–1125) and Jin (1115–1234) dynasty tombs, such as the ten jade plaques found in the Liao dynasty tomb housing the princess and *fuma* (prince consort) of the Chen kingdom. Liao and Jin jade objects are not refined, but they are stylistically unique. Among them the most famous are those known as the ‘spring water’ (*chunshui*) and ‘autumn mountain’ (*qiushan*) jades. On the former the main elements are lotus leaves and flowers, water plants, eagles and geese. The ‘autumn mountain’ jades have landscapes, tigers and deer as the major design elements. These two genres of jade objects are distinct from both the traditional ritual jades of the Central Plain and the new secularized jade objects. Their main interest lies in illustrating the vastness of space, and in the picture they paint of the natural world. They are completely different from the jade objects from the Central Plain which draw on a single scene or single object. On a small object is depicted an entire landscape, possibly featuring a hovering male phoenix, a ferocious crouching tiger, a milling herd of deer or the wind whistling through mountains and forests. The *chunshui* and *qiushan* jades reflect the everyday life of the northern nomadic peoples. Their ingenious compositions had a considerable influence on the ‘jade mountains’ (*yushanzi*) of the Ming and Qing dynasties.

Another feature of Liao and Jin jades is their inheritance of the Tang style of jade carving, for example, design of *apsaras* or camels, which are rarely seen on Song dynasty jades from the Central Plain, but which were again popular on later Liao and Jin jade objects. The carving on these jades is also different from the fine, clear style of Song jades, and many contain decorative elements reflecting the particular flavour of the nomadic peoples. It is thus possible to see in Liao and Jin jades the formation of a unique style.

Along with Liao and Jin jades, scholars also often neglect jade objects of the Yuan dynasty, which were, in reality, both a continuation and fusion of Song, Liao and Jin jades and influenced the emergence of jades in the Ming dynasty.

The Mongols were northern nomadic peoples, and for this reason Yuan dynasty jades primarily continued the style of Liao and Jin *qiushan* jades, and the themes of their decoration were often tigers, deer and hunting scenes. However, at the same time, because some Han Confucians entered the upper echelons of power, there were also jade objects that reflected specific features of Han culture. Those most often seen are archaic *bi*, *huang* and jade seals, and the decorative designs are a continuation of the pre-Tang dragons, *chi* dragons etc. Under the influence of this tendency towards archaism, the status of jade once

again transcended that of gold and silver, and according to Yuan regulations only the highest rank of officials was eligible to wear jade pendants. Excavated Yuan dynasty jade objects confirm this; for example, imitation archaic *bi* and *huang* from a Yuan dynasty tomb in Wuxian county, Jiangsu province and from the tomb in Suzhou of Zhang Shicheng’s mother, Madam Cao. Many of the jade objects found in a Yuan dynasty tomb in Wuxi were decorative items in the shape of human figures, vases or gourds.

Another point worth mentioning is that the Yuan dynasty work *Ancient Jades Illustrated* (*Gu Yu Tu*) by Zhu Derun was the earliest treatise on jade objects. The jades recorded in this book were ancient jades collected by aristocrats and nobles living in the capital, and those in the Bifusuo (Imperial Collection)—another indication that collecting ancient jades was fashionable at that time.

The last great eras for ancient Chinese jades were the Ming (1368–1643) and the Qing dynasty (1644–1911) prior to the reign of the Qianlong emperor (1736–95), and the standard for jades at that time was determined by the jade objects of the court.

The flourishing of jade objects during the Ming dynasty is primarily manifested in the great variety of shapes produced. From jade objects in the Palace Museum and excavated objects it is possible to divide these into the following broad categories: imitations of ancient jades, jades for display, personal ornaments (*pei yu*), and utensils made of jade. However, these divisions are not very strict, and many utensils, for example, could be used either for display or for more practical purposes. Shapes of objects ranged from human figures, landscapes, flowers and birds to insects and fish.

The archaistic jade objects that sprang up in the Song period flourished in the Ming. Not only the shape of the objects, but also their artistry, craftsmanship, colour and patina were painstakingly copied so that imitations could be passed off as genuine objects. The popularity of imitations of ancient jades in the Ming dynasty was due not only to commercial factors, but also to the fact that they satisfied the requirements of the upper levels of society. In the collection of the Palace Museum in Beijing there are numerous archaistic jade *gui* and *bi*. Archaist burial jades, such as jade *gui* and *huang*, were also unearthed from the mausoleum of emperor Shenzong, the Wanli emperor, at Dingling in the Ming tomb complex outside Beijing. This archaizing tendency in the Ming dynasty even led to the emergence of a large number of contemporary imitations of ancient bronzes. Even though the skills employed in imitating these ancient pieces had progressed by this time, the differences between them and ancient jades are relatively clear. For example, the design on the jade *gui* unearthed at Dingling is executed in a mixture of contemporary and ancient styles. It should be pointed out, however, that very often Ming dynasty burial jades were not imitations of ancient pieces, but jade belt pendants that were used to signify official status during his period.

Jade objects used for display comprised one of the categories that arose during the Ming dynasty. They consisted mainly of jade mountains, human figures and animals, of which the mountains were the most outstanding. In their composition these jade mountains are as satisfactory as, although different in approach from, the *chunshui* and *qiushan* jades of the Liao-Jin period. They were also heavily influenced by literati painting, the subjects of which were landscapes, gardens, pavilions, human figures, flowers and birds and small bridges overflowing water. The majority are leisured and elegant, while a few are in the grasslands style of the northern tribes.

Personal ornaments, such as hairpins (*zan*), *chaozhu* (stringed beads worn as belt ornaments), bracelets,

rings, belt clasps, *paizhui* (insignia pendants) and fan pendants (*shanzhui*) made of jade comprise the largest group. In the Ming dynasty—from the emperor down to the common people—everyone sought eternal youth. Because of the popular belief that the *lingzhi* fungus had the ability to restore life, it became the most prevalent motif for personal jade ornaments during the Ming dynasty. The design of dragons among clouds was also widely employed because of its auspicious connotation. However, most personal jades used by the literati and senior officials were imitations of ancient jades although their decoration was subject to contemporary fashion, for example, poems were often inscribed on jades to demonstrate the refinement of the owner.

The production of jade utensils during the Ming also flourished; most often seen are incense burners, jade boxes, brush holders, inkstones, flasks, cups and bowls. Since most of these objects were comparatively large, they could easily be decorated, for example, brush pots were shaped like bamboo or incense burners formed in the shape of sacrificial vessels. However, the most transformed were the ears, lids and handles, which were sometimes fashioned as flowers, birds or human figures that are very life-like and appealing. The bodies of the vessels could be comparatively simple and unadorned, but many featured auspicious characters such as *fu* (felicity) and *shou* (longevity), *kui* dragons or *lingzhi* fungus. Some are also decorated with designs of immortals. Utensils made for the court were also often inlaid with gold, of which the gold inlay jade bowl excavated from the Ming tombs at Dingling is an excellent example. Gold inlaid jade objects tallied with the ancient Chinese aesthetic-moral concept of ‘gold and jade filling the hall’.

Ming jades exhibit fine carving and workmanship concealed beneath a rough form. The majority of Ming jade objects have clearly delineated edges and corners, and in their detailed execution all exhibit extremely high, almost transcendental, levels of craftsmanship. The 16th century jade carver Lu Zigang has become a household name synonymous with the highest level of the jade carving art.

Jade craftsmanship reached its highest level during the reign of the Qianlong emperor. Qing dynasty jades not only continued the same level of artistry as their Ming counterparts, but also greatly developed it. Jade objects flourished in the early Qing dynasty for two major reasons. Firstly, the Chinese imperial sweep at that time enabled the central government to control, geographically, the sources of jade itself. During the reigns of the Kangxi and Yongzheng emperors, China acquired territorial possession over Xinjiang (the New Dominion as it was known in the Qing) which enabled the government to encompass Hotan (Khotan), the sources of the best jade, within its domain. Secondly, Qing dynasty artisans were able to draw on the experience of several thousand years and so had numerous sources of inspiration. As a result, palace artisans in particular began designing jades and produced some extremely high-quality pieces.

The early Qing dynasty was the last great era of China’s feudal society and from then onwards it declined and antiquarianism reappeared. In addition to the Qianlong emperor’s vast collection of ancient jades, he also commissioned palace craftsmen to make large numbers of copies of ancient jades. Qing archaistic jades can be divided into two broad categories; the first is old jades that were refurbished, and some ancient jades that were reworked. The most famous pieces of this type are the Yuan dynasty Taoshan jade oceans (*Taoshan da yuqi*); the other group consisted of pieces made on the basis of jades handed down from ancient times or drawings of ancient jades which were copied and sometimes later passed off as genuine ancient jades. However, many of these archaistic jades have a year mark (*nianhao*) stating when the copy was made, and this permits collectors to distinguish them clearly. Ming and Qing dynasty archaistic jades are not the same; there are many *bi* and *gui* from the Ming dynasty, but Qing dynasty

archaistic jades mostly consist of copies of bronze vessels such as *ding*, *hu* and other sacrificial vessels, or they were made in accordance with the system of *liurui* (the six auspicious icons used as insignia by high officials). This went beyond the parameters of Ming dynasty archaism.

Apart from archaistic jades, the popularization of jade objects also increased and the subject matter became more extensive. To auspicious animals such as the dragon, *qilin*, and lions were added such motifs as horses, oxen, goats, dogs, chickens, ducks, fish and birds. Among floral motifs the auspicious *lingzhi* fungus was most common and its use became somewhat monotonous during the Ming. In the Qing dynasty, however, vegetables, fruits, melons and flowers were all depicted, and pomegranates, cabbages, lotus blossoms, *yulan* magnolias and water caltrops became the most common floral motifs in jades. Figural pieces were dominated by immortals, Buddhist figures and children, and the majority of such Qing jades were realistically carved. Although the auspicious *qilin* were ferocious in form, animals taken from life were different—either passive or active, standing or reclining. Floral depictions were similarly realistic, and great attention was paid to such detail as the bases of gourds or the veins on leaves.

There was an enormous variety of jade shapes in Qing dynasty, but they nevertheless all fall within the four broad categories of Ming jades, and I will not adumbrate these again here. However, it should be pointed out that the most commonly seen display jades of the Qing tend to be very large pieces, and the names of some of these indicate their dimensions—*qiushan xinglyu* (Travelling through the Autumn Mountains), *Nanshan jicui* (The Luxuriant Glens of the Southern Mountains) and *Da Yu zhishui* (The Mighty Yu Taming the Floodwaters). Some of these weigh several thousand *jin*, and working such enormous pieces of jade required not only fine carving skills, but an ability to design and plan the overall composition. For this reason, the large-scale works represent both the pinnacle of a very long tradition and the decline of the archaistic jade tradition. Such stress on the external materiality is quite different from the internalized austerity and religiosity of ancient jades, and there is no longer any ritual content associated with the medium.

Ancient jades which emerged as early as the Neolithic period in China have some historical continuity down through the Wei-Jin, Sui and Tang. This period can therefore be called the era of ritual jades, when jade had rich religious associations. Henceforth, jade became an artistic item and attention was lavished not on its ritual significance, but rather on the beauty and workmanship of the object itself. While there were several attempts to return to ancient ways, after the Sui and Tang periods neither ritual jades nor archaistic jades constituted the mainstream. The transformation of the role of jades from a ritual to a secular function, and then on to a popularized form, is in conformity with the historical transformation that took place in Chinese culture generally. Such is the mysterious power of jade.

Li Boqian

Former Director of the Arthur M. Sackler Museum of Art and Chairman of the Department of Archaeology at Beijing University.

Reprinted with permission from Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, pp. v to xii (lightly edited for mechanics).

EXHIBITION REVIEW

‘Naturalism & Archaism: Chinese Jades from the Kirknorton Collection’ Carter Fine Art Limited
at Duke’s Hotel, London 10–14 June 1995

Tony Carter and Dominic Jellinek of Carter Fine Art Limited have been well known for many years in the world of Asian art from when they worked in the old established London firm of Bluetts. It is pleasing for us jade collectors that their first major exhibition as Carter Fine Art is of 86 Chinese jades from one private collection. The pieces consist almost entirely of animals and figures and are good examples of the Chinese jades that appeared at relatively modest prices on the world market in the 1970s, but which are seldom seen today, and when seen seem to realize prices which shock old-time collectors like myself.

At the end of the 1960s, the world’s major auction houses designated all jades produced after the Han dynasty and before 1800 as being 18th century in date. This left the field open for discerning collectors to assemble significant collections of Chinese jades dating over these 16 centuries by using their own intuition and the expertise then emerging as to the actual identification of such jades. The expertise has been documented in several exhibitions, most notably James Watt’s 1980 ‘Chinese Jades from Han to Ch’ing’ at the Asia House Gallery in New York and the Min Chiu Society’s ‘Chinese Jade Carvings’ in Hong Kong in 1984, and culminating in the current ‘Jades from China’ at the Museum of East Asian Art in Bath with its bulky catalogue which this reviewer co-authored.

The collection being offered by Carter Fine Art is typical of those collections put together in Hong Kong during the 1970s and 1980s, displaying, in particular, a good range of the animals and human figures that could be found on the market at that time, principally dated to the Ming and Qing dynasties. Quite a number of the pieces on offer from the Kirknorton Collection would, however, justify an earlier dating. Attention must be drawn to the excellent introduction in the exhibition catalogue by Brian Morgan, who rightly points out that, unless taken from an actual dated excavation, the dating of a particular jade can, after all, only be an expression of the dater’s opinion. The specialist must rely solely on his expertise together with his knowledge of excavated jades and similar dated material in other media. Such opinions are, however, constantly subject to change in the light of new evidence and a deeper understanding. Among the figures there are several tribute bearers of the variety seen in previous exhibitions; in this case I believe they have been correctly dated from the Tang to the Song dynasty.

There is also a fine range of archaistic pieces, including a finely carved mythical beast of translucent pale and dark grey jade, which seems likely to date from the Yuan dynasty (cat. no. 57). These are still the most problematic jades in terms of dating as the reverence of the Chinese for their past has been a feature of Chinese art for centuries. This phenomenon is addressed in an interesting essay in the catalogue by Li Bogian, Director of the Arthur M. Sackler Museum and Chairman of the Department of Archaeology at Beijing University, which also discusses such archaistic pieces found in Chinese excavations.

It seems invidious to single out pieces for specific mention when choice of jade is such a personal matter, but this reviewer particularly liked a figure of a standing attendant dated in the catalogue also to the Tang or Song dynasty. In my opinion it could well be as early as the Han dynasty, but certainly dates no later

than the Yuan period. Other personal favourites included a pot-bellied beast possibly datable to the Six Dynasties period (cat. no. 10); a small carving in pale grey stone of an eagle attacking a bear dated to the Northern Song dynasty (cat. no. 21); and a horse marvellously rendered in pale green jade with a small russet inclusion and probably datable to the Ming period.

Brian McElney

Reprinted with permission from *Orientations*, vol. 26, no. 5, May 1995, p. 87.

商晚期|西周早期 綠灰玉虎形珮

1 A partially calcified olive-green and opaque grey jade silhouette plaque in the form of a tiger, its head pointing down and its angular tail flicked over its back, with trapezoidal cut eyes, two suspension holes drilled through the mouth and tail

China: late Shang/early Western Zhou dynasty (1100–1000 BCE)
Length: 3 1/8 in (8 cm)

Purchased prior to 1993.

For a similar jade tiger pendant from the same period, see D'Argence, *Chinese Treasures from the Avery Brundage Collection*, pp. 50–51, no. 37; another in Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, pp. 106–07, pl. XXXVII, no. 13; two in greyish-white and opaque jade in Ip, *Chinese Jade Carving*, pp. 80–83, nos. 52 & 56; two more in Forsyth and McElney, *Jades From China*, p. 184, no. 82, and p. 214, no. 93; an opaque jade tiger in Bai (ed.), *Tianjinshi Yishu Bowuguan Cangyu* (Jade from Tianjin Art Museum), no. 48; and a jade tiger in Fung (ed.), *Exquisite Jade Carving: Figures, Animals, Ornaments*, p. 75, no. 51.



商晚期|西周早期 灰玉癸龍形珮

2 A predominantly calcified opaque pale grey jade silhouette plaque in the form of a *guei* dragon, its head pointing down and angular tail flicked up, with trapezoidal eyes, two suspension holes drilled through the mouth and tail

China: late Shang/early Western Zhou dynasty (1100–1000 BCE)
Length: 2 1/2 in (6.4 cm)

Purchased prior to 1993.

For a similar jade plaque of a *guei* dragon excavated in Anyang, see Hansford, *Chinese Carved Jades*, pl. 10, no. 1; two Shang dynasty dragon plaques in The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 2, Xia, Shang and Zhou Dynasties*, p. 147, nos. 143 & 144; and another Western Zhou dynasty plaque of a *guei* dragon in Burkart-Baur, *Chinesische Jaden: aus drei Jahrtausenden* (Chinese Jades: From Three Millennia), pp. 65–66, no. 71.



3 春秋 玉璜

A calcified opaque greyish-white jade *huang*, the curved double-sided pendant terminating with two dragon heads carved in relief, with pierced suspension holes defining the mouths within thin rope-twist bands forming the collars and edges of the mouths, the main body also carved in relief with C-scrolls, drilled circles and incised hooks with a further small suspension hole to the centre of the top

China: Spring and Autumn period (770–476 BCE)
Width: 4 1/4 in (10.8 cm)

Purchased from Galaxie Art & Gift Co., Hong Kong, on 23 September 1986.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 1

For a similar jade *huang* from the Spring and Autumn period, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 3, Spring and Autumn Period and Warring States Period*, p. 39, no. 19; for a similar Han dynasty opaque jade *huang*, see Lam (ed.), *Jades from the Tomb of the King of Nanyue*, no. 181; for two opaque jade *huangs*, see Deng (ed.), *Jintian Gewu: Zhongguo Lidai Yuqi Daodu* (Respect for Heaven and Objects: A Guide to Chinese Jade Articles in Past Dynasties), p. 83, figs. 5-5-12 & 5-5-13; for three jade Spring and Autumn period *huangs*, see The Palace Museum (ed.), *The Complete Collection of Treasures of the Palace Museum, Jadeaware (I)*, pp. 131-34, nos. 109, 110 & 111; another in a similar stone dated 6th-5th century BCE in De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, p. 47, no. 16; a closely related Spring and Autumn period *huang* in a similar stone is in Teng Shu P'ing, *One Hundred Jades from the Lantien Shanfang Collection*, pp. 186-87, pl. 55; and another in Queensland Art Gallery, *Treasures from the Shanghai Museum*, p. 96, no. 43.



春秋 伍玉璧貳玉環一組

4

A group of five calcified jade *bi*-discs and two *huangs*, the first curved pendant carved in relief with terminating dragon heads with interweaving C-scrolls and commas, detailed with incised rope-twists, two suspension holes; another, carved in oblique incisions and incised C-scrolls and dragon-head terminals, three suspensions holes, both *huang* of opaque greyish-white jade; and five similar calcified *bi*-discs, all carved similarly with stylized dragons, interlocking C-scrolls and commas with incised rope-twist details

China: Spring and Autumn period (770–476 BCE)

Huang width: 3 ³/₈ in (8.5 cm)

Disc diam.: 1 ¹/₄ in (3.2 cm) and 1 ⁷/₈ in (4.8 cm)

Purchased from Galaxie Art & Gift Company, Hong Kong, on 6 November 1986.

For an article on Spring and Autumn period jades including similar *bi*-disc and *huang* examples, see Yao, 'Spring and Autumn Period Jades from the State of Wu', *Orientalions*, vol. 22, no. 10, pp. 47-52, figs. 1-2 & 4-6.



戰國 褐青白玉龍珮

- 5 A pale celadon and light russet jade *xi* pendant in the form of a coiled dragon, the double-sided curved pendant with an angular dragon head terminating to a pointed tail, carved in oblique incisions with scrolling designs with a rope-twist border to the body and the animal's eyebrows, the translucent stone with small areas of calcification

China: Warring States period (475–221 BCE)

Length: 2 7/16 in (6.2 cm)

Purchased from Galaxie Art & Gift Co., Hong Kong, on 19 March 1987.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 2.

For a very similar jade *xi* pendant from the Warring States period, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 3, Spring and Autumn Period and Warring States Period*, p. 196, no. 200; for an example of a similar jade dragon *xi* pendant dating from the Eastern Zhou dynasty to Spring and Autumn period, see Johnston and Chan, *5000 Years of Chinese Jade: Featuring Selections from the National Museum of History, Taiwan, and the Arthur M. Sackler Gallery, Smithsonian Institution*, p. 68, no. 33; two Spring and Autumn period examples can be seen in Nanyangshi Wenwukaogu Yanjiusuo (ed.), *Fine Ancient Jade from Nanyang*, pp. 214–15, nos. 193 & 194; for a Eastern Zhou period dragon pendant of similar form, see Rawson, *Chinese Jade: From the Neolithic to the Qing*, p. 270, no. 17:11; another Eastern Zhou period *xi* pendant in Hansford, *Jade: Essence of Hills and Streams*, p. 74, no. B19; and one from the late Eastern Zhou period in Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, pp. 244–45, pl. XCV, no. 2.



戰國|西漢 銅鎏金龍首帶鉤

- 6 A gilt-bronze belt hook, the terminal modelled as a dragon's head looking back at its coiled body and claws reaching over its body, the reverse inlaid in silver

China: Warring States|Western Han period, (475 BCE–9 CE)
Length: 3 7/8 in (9.8 cm)

Purchased prior to 1993.

戰國|西漢 銅鎏金圓形鎮

- 7 A gilt-bronze circular weight, modelled as two coiled chimera lying nose to tail with raised heads on a circular base

China: Warring States|Western Han period (475 BCE–9 CE)
Diameter: 1 3/4 in (4.5 cm)

Purchased prior to 1993.



西漢 銅鎏金熊一對

8 A pair of gilt-bronze supports, hollow cast in the form of kneeling bears looking directly ahead with their forepaws resting on the legs

China: Western Han dynasty (202 BCE–9 CE)

Height: 1 1/2 in (3.8 cm)

Purchased from Galaxie Art & Gift Co., Hong Kong, on 12 December 1986.

For a pair of similar gilt-bronze bears, see D'Argence, *Chinese Treasures from the Avery Brundage Collection*, pp. 44–45, no. 30; another single gilt-bronze bear-shaped support in *The Mount Trust Collection of Chinese Art*, no. 12.



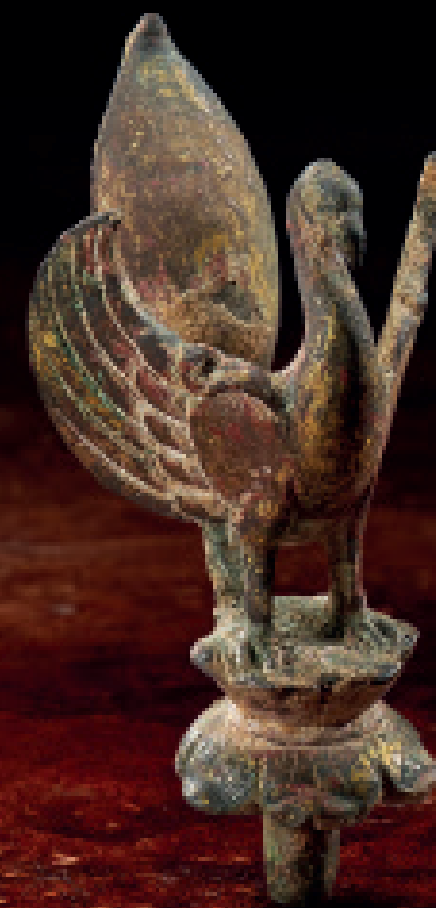
唐|遼 銅鎏金鳳頂

9 A gilt-bronze finial, modelled as a phoenix with outstretched wings and raised tail on a double-lotus base

China: Tang|Liao dynasty (9|10th century)

Height: 3 3/8 in (8.5 cm)

Purchased prior to 1993.



西漢 青白玉劍璏

10

A pale celadon and calcified opaque white jade sword slide, carved in relief to the top with a repeated design of double C-scrolls separated with a single narrow line to the centre terminating in a zoomorphic mask with large eyes and bushy eyebrows, the top almost covered wholly in calcification above the bottom half retaining the translucent pale celadon stone

China: Western Han dynasty (202 BCE–9 CE)
Length: 3 1/4 in (8.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 3
Maudsley (ed.), *Art & Imitation in China*, p. 218, no. 94

For two similar Han dynasty opaque white jade sword slides, see Lu, *Zhongguo Yuqi Quanji*, Vol. 4 (Complete Works of Chinese Jades, Vol. 4), p. 205, pl. 286 & p. 152, pl. 212; another worked in the same stone in Rawson and Ayers, *Chinese Jades Throughout the Ages*, p. 62 & p. 163, pl. 163; for a similar opaque sword slide see Johnston and Chan, *5000 Years of Chinese Jade: Featuring Selections from the National Museum of History, Taiwan, and the Arthur M. Sackler Gallery, Smithsonian Institution*, p.78, no. 43; another in Rawson, *Chinese Jade: From the Neolithic to the Qing*, p. 300, no. 21:12; and a further opaque jade sword slide in Lin, *The Immortal Stone: Chinese Jades from the Neolithic Period to the Twentieth Century*, p. 46, cat. 33.



西漢 褐青白玉劍璏

11

A pale celadon and deep russet jade sword slide, carved in relief to the top with a repeated design of double C-scrolls separated with a single narrow line to the centre and flanked by etched details terminating in a zoomorphic mask with large eyes and bushy eyebrows, the translucent stone with strong russet patches and slight areas of calcification

China: Western Han dynasty (202 BCE–9 CE)
Length: 2 9/16 in (6.5 cm)

Purchased from Galaxie Art & Gift Co., Hong Kong, on 3 March 1987.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 4

For a white and russet jade sword slide similarly decorated, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 4, Han, Wei, Southern and Northern Dynasties*, p. 69, no. 49; a Han dynasty sword slide of similar stones in Hansford, *Jade: Essence of Hills and Streams*, p. 96, no. C4; and another in white jade in Knapton Rasti Asian Art, *November 2007: Works of Art*, pp. 6–7, no. 3.



西漢 褐青白玉劍珌

A pale celadon and russet jade trapezoidal sword guard, formed of four rectangular sides and carved in relief to each section with a stylized confronting *guei* dragon to form two *taotie* heads with large eyes with C-scrolls suggesting the bodies of the dragons, the translucent stone with russet patches, the central aperture of the carving with remains of an iron sword

China: Western Han dynasty (202 BCE–9 CE)

Width: 2 ¼ in (5.7 cm)

Purchased from Galaxie Art & Gift Company, Hong Kong, on 3 March 1987.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 5

For a sword guard with remains of an iron sword, see Lam (ed.), *Jades from the Tomb of the King of Nanyue*, no. 71; three similarly carved jade guards in The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 4, Han, Wei, Southern and Northern Dynasties*, pp. 56-57, nos. 27, 28 & 29; another with remains of an iron blade in So, *Chinese Jades from the Cissy and Robert Tang Collection*, pp. 129 & 132-33, no. 23c; one further in Bai (ed.), *Tianjinshi Bowuguan Cangyu* (Jade Wares Collected by Tianjin Museum), p. 105. no. 88; another in Lu, *Zhongguo Yuqi Quanji, Vol. 4* (Complete Works of Chinese Jades, Vol. 4), p. 182, pl. 254; and a very similar sword guard with iron remains in Fung (ed.), *Exquisite Jade Carving: Figures, Animals, Ornaments*, p. 200, no. 177.



西漢 褐青白玉豬

13

A yellowish-celadon and mottled deep russet jade model of a pig, the recumbent animal of rounded rectangular form with flat snout, with rounded eyes and deep, slanting grooves delineating the ears, below the top of the head with the single character *wang* or 'king' and the carved haunches leading to incised C-scrolls, the underside plain and uncarved, the stone with a lighter russet to the back leading to deeper tones to the side and partially celadon base

China: Western Han dynasty (202 BCE–9 CE)

Length: 3 in (7.6 cm)

Purchased from Galaxie Art & Gift Co., Hong Kong, on 20 December 1986.

Although the single character *wang* or 'king' is often found incised on the head of a tiger, which is considered the king of the animal kingdom in Chinese culture, it is incised on the model of a pig in this instance and implies that the item was made for a person of high rank.

For a similarly carved brown jade recumbent pig, see Trubner, *Arts of the Han Dynasty: Chinese Art Society of America Asia House, February to March, 1961*, p. 44, no. 78; another of mottled brown jade dated Han dynasty in Watt, *Chinese Jades from Han to Ch'ing*, p. 45, no. 15; a pale green jade pig in J.J. Lally & Co., *Arts of Ancient China*, Spring 1990, no. 5; an opaque jade pig with russet tones in Makariou, *Jade: From Emperors to Art Deco*, p. 65, no. 41; and a dark-grey jade pig in Lu, *Zhongguo Yuqi Quanji, Vol. 4*, [Complete Works of Chinese Jades, Vol. 4], p.137, pl. 187, and a pair of opaque grey jade pigs in *ibid.* p. 88, pl. 118.



東漢 青白玉豬

14

A celadon jade model of a pig, the recumbent animal of rounded rectangular form, with flat snout and pointed ears, the details in deep slanting oblique grooves delineating the haunches and legs tucked beneath the body, the short tail with hole drilled through as well as another through the mouth, the underside plain, the stone of even tone with slight russet patches

China: Eastern Han dynasty (25–220)

Length: 4 ⁷/₁₆ in (11.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 6



For a pale greenish jade pig of the same period, see Ip, *Chinese Jade Carving*, pp. 128–29, no. 120; for a celadon jade model of a pig, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 4, Han, Wei, Southern and Northern Dynasties*, p. 129, no. 150; another celadon jade pig in Bai (ed.), *Tianjinshi Bowuguan Cangyu* (Jade Wares Collected by Tianjin Museum), p. 112, no. 95; and one of similar colour in Lu, *Zhongguo Yuqi Quanji*, Vol. 4 (Complete Works of Chinese Jades, Vol. 4), p. 195, pl. 272.



15

東漢 青白蟬

A yellowish-celadon jade model of a cicada, the angular insect of flattened form cut with oblique strokes and protruding eyes, the highly polished translucent stone of even tone

China: Eastern Han dynasty (25–220)

Length: 2 1/4 in (5.7 cm)

Purchased from Galaxie Art & Gift Co., Hong Kong, on 19 March 1987.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 7



For a jade cicada of the same period, see Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, pp. 270-71, pl. CV, no. 4; a yellowish-brown jade cicada in Ip, *Chinese Jade Carving*, pp. 126-27, no. 118; three further jade cicadas from the same period in The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 4, Han, Wei, Southern and Northern Dynasties*, p. 106, no. 121, p. 108, no. 124 & p. 121, no. 140; two more in Bai (ed.), *Tianjinshi Yishu Bowuguan Canyu* (Jade from Tianjin Art Museum), nos. 117 & 118; and a celadon and deep russet jade cicada from the same period in Rasti Chinese Art Ltd., *Earthly Hues*, pp. 18-19, no. 11.



16

六朝|唐早期 棕灰玉瑞獸

A grey and russet-brown jade model of a seated mythical beast, sitting upright and looking directly ahead, holding a rosary in the right hand and a fluted club-type object in the left, the animal with two large protruding eyes, wide nose and long beard, the back of the head with two long horns curling to the shoulders above the defined vertebrae, the opaque stone with variegated grey and brown streaks

China: Six Dynasties|early Tang dynasty (5|7th century)

Height: 2 1/8 in (5.4 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 10

For another similar animal from the same collection, see Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 9 and also published in Rasti Chinese Art Ltd., *Man/Beast*, no. 1; one from the same period in D'Argence, *Chinese Jades from the Avery Brundage Collection*, pp. 68-69, pl. XXVII; for a beast from the Godfrey Collection dated Tang to Song dynasty see, Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, p. 110, no. 114; another in deep russet jade dated Tang dynasty in *Ching Ta Chuang and Nien Sheng Tang Antique Jade Collection*, p. 90, no. 112; and a further example in Rawson and Ayers, *Chinese Jades Throughout the Ages*, pp. 71 & 123, no. 194.

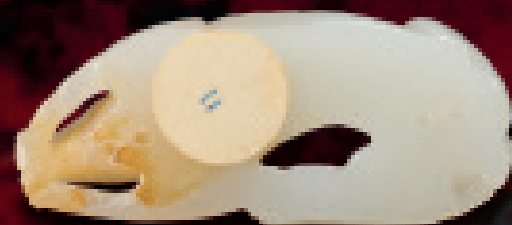


唐 白玉犬

17

A white jade model of a recumbent hound, its head resting on its forepaws and ears falling to the sides of its head, the eyes picked out in small concave circles above the long nose, the slightly curved back with well-defined vertebrae and ribcage leading to the tail flicked over its right foot, the base flat and plain drilled with four holes for attachment and with slight russet markings beneath the paws, the stone highly translucent and of pure white tone

China: Tang dynasty (618–907)
Length: 2 ⁵/₁₆ in (5.9 cm)



Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 11

For a slightly later related white jade recumbent hound from the Song dynasty, see Bai [ed.], *Tianjinshi Bowuguan Cangyu* (Jade Wares Collected by Tianjin Museum), p. 158, no. 140; another recumbent hound in yellow and russet jade with a plain flat base dated Southern Song dynasty in Chung, Michaelson and So, *Chinese Jade Animals*, pp. 130-31, no. 107; two further dated Song dynasty in Lv [ed.], *Zhongguo gudai yuqi yishu* (Ancient Chinese Jade Art), pp. 293-95; and a badger-like belt ornament in pale celadon and russet jade dated Liao/Jin dynasty in So, *Chinese Jades from the Cissy and Robert Tang Collection*, pp. 168-69, no. 33.



18

唐 銅鎏金獅

A gilt-bronze model of a seated lion, seated on its haunches with open mouth showing its bared teeth and tongue above a triangular beard beneath the flat nose, the prominent bulging eyes set below its thick bushy eyebrows, two curled horns falling onto finely curled mane and long bushy tail tucking in over its back right leg sweeping up over its back, with finely engraved strokes to define the fur, wearing a bell attached to a rope-twist collar, the paws powerfully defined, the animal heavily cast

China: Tang dynasty (618–907)
Height: 3 1/4 in (8.3 cm)

Provenance 來源 : Dr. Ip Yee, Hong Kong

Purchased from P. C. Lu & Sons Ltd., Hong Kong, on 29 October Kong 1985.



For an almost identical example of a Tang dynasty gilt-bronze lion, see Eskenazi Ltd., *Ancient Chinese Bronze Vessels, Gilt Bronzes and Early Ceramics*, 1973, no. 25; another in *Loan Exhibition of the Arts of the T'ang Dynasty*, no. 375, also in Bluett & Sons, *Early Chinese Art: A Catalogue of Early Chinese Bronzes, Jades and Allied Decorative Art from the Cunliffe Collection*, pl. XXVII, no. 53, and in Eskenazi Ltd., *Early Chinese Art from Private Collections*, no. 24; and a further identical Tang dynasty gilt-bronze lion from the Rafi Y. Mottahedeh Collection in Kelley, *Tang Dynasty A.D. 618–907: Chinese Gold and Silver in American Collections*, p. 98, no. 67.



唐 青白玉朝貢胡人

A celadon jade model of a tribute bearer, the bearded Western Asiatic kneeling on his left knee, wearing long coat and sleeves covering his hands and a soft cloth cap with curled end tied around his head, his features with large round eyes and nose above his protruding upper lip and curly beard, holding aloft above his right shoulder either a circular bowl containing a flaming pearl or an incense burner, issuing with smoke or flames, the stone of even tone

China: Tang dynasty (618–907)

Height: 2 ⁹/₁₆ in (6.5 cm)

Provenance 來源 : Dr. Cheng Te K'un, Hong Kong
 Bluett & Sons, London
 Thomas Yen, Hong Kong

Purchased from Bluett & Sons London, on 20 December 1990.

Published 出版 : Hansford, *Chinese Carved Jades*, Faber, 1968, pl. 69A
 Wu and Morgan, *Chinese Jades from the Mu-Fei Collection*, no. 40
 Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 15
 Maudsley (ed.), *Art & Imitation in China*, p. 161, no. 51 (right-hand side figure)

For a Tang dynasty white jade model of a foreign wine peddler from the C. F. Wu Collection, see *Art of China*, p. 81, no. 3; for another pale celadon jade foreigner carrying a jar with tribute, see Gure, 'Some Unusual Early Jades and Their Dating', pl. 42 a & b; and for a late Tang/early Song dynasty white jade figure of a dancing foreigner, see Knapton Rasti Asian Art Ltd., *November 2005: Jade*, frontispiece and no. 9.





唐 青白玉侍從

A pale celadon jade model of a standing attendant, his arms raised to his chest, covered by long robes falling before him, with large almond-shaped eyes and flat nose and open mouth below finely incised hair, the translucent stone suffused with russet veins and dark-brown patches to the top of the head and feet setting off a yellowish tone, pierced vertically for suspension

China: Tang dynasty (618–907)

Height: 2 in (5 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 12



For a small standing jade figure from the same period of very similar tones, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 5, Tang, Song, Liao, Jin and Yuan Dynasties*, p. 32, no. 12; for a jade standing figure of similar type and colour from the same period, see Rawson and Ayers, *Chinese Jades Throughout the Ages*, p. 74, no. 212, Eskenazi Ltd., *Chinese Jades from a Private Collection*, pp. 18-19, no. 8, and Eskenazi Ltd., *Early Chinese Art from Private Collections*, pp. 32-35, no. 6; for a similarly carved pale green jade figure dated to the Eastern Zhou or Han dynasty, see Rawson and Ayers, *Chinese Jades Throughout the Ages*, p. 56, no. 142, pl. 142; for another similarly marked Tang dynasty jade tribute bearer, see Morgan and Ayers, *Dr Newton's Zoo*, p. 8, pl. II, no. 15 & p. 16, no. 15; and for a white jade standing attendant dated Tang/Song dynasty, see Wu and Morgan, *Chinese Jades from the Mu-Fei Collection*, no. 38.

21

唐 青白玉胡人

A pale celadon jade model of a standing foreigner, resting his right hand on a staff placed before him, the left holding a flower bud to his chest, wearing a vertically patterned long cape tied at the neck, a headdress with scrolling terminals below a cloth cap above his long tightly curled hair, with rounded eyes, wide nose and smiling expression, the translucent stone with a slight grey area to the stalk of the flower, pierced vertically for suspension

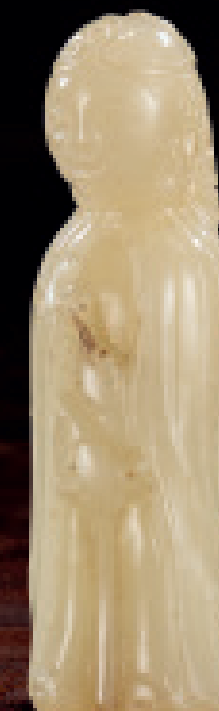
China: Tang dynasty (618–907)

Height: 2 3/8 in (6 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 13



For a small white jade standing foreigner from the Tang dynasty, see Moss, *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, p. 231, no. 90; and for another standing white jade tribute bearer from the same period see Ip, *Chinese Jade Carving*, pp. 180-81, no. 165.



22

唐|宋 青白玉羊

A small yellowish-celadon jade model of a ram, the recumbent animal facing directly ahead with its legs tucked beneath its body, the eyes picked out in small concave circles on a small head and large horns curled to the sides, the underside with simple angular cuts to define the legs, the stone with russet veins

China: Tang|Song dynasty (8|11th century)
Length: 1 9/16 in (4 cm)

Purchased prior to 1993.

For a closely related pale celadon jade model of a recumbent ram dated Sui|Tang dynasty, see Lv (ed.), *Zhongguo Gudai Yuqi Yishu* (Ancient Chinese Jade Art), pp. 284-85; and for a small Tang dynasty model of a ram in russet and grey jade, see Chung, Michaelson and So, *Chinese Jade Animals*, pp. 98-99, no. 67.



23

宋 褐白玉蟬

A white and russet jade pendant modelled as a cicada, the insect with protruding eyes and pointed wings, the details with simple deep cuts to the stone, the back rounded in form and front flat, the softly polished translucent white stone with a russet patch to the back

China: Song dynasty (960-1279)
Length: 2 7/16 in (6.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 8



宋 褐青白玉犬

24

A pale celadon and russet jade model of a recumbent hound with its head turned to look behind above its forepaws together in front below the ears, the details of the eyes intricately carved, the curved back with well-defined vertebrae and ribcage and tail flicked to one side, the flat underside with one leg placed below, the translucent stone with the russet patch over the animal's lower back

China: Song dynasty (960–1279)
Length: 1 ³/₄ in (4.5 cm)

Purchased from Elegant Art & Crafts Co., Hong Kong, on 2 December 1976.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 47

For two similarly modelled Song dynasty pale celadon jade recumbent hounds, see Ip, *Chinese Jade Carving*, pp. 146–47, nos 134 & 135.



唐晚期|宋 灰玉駱駝與犬

25

A grey jade pebble-form group of a Bactrian camel and dog, the recumbent mammal with its long neck and head turned to look behind at the canine clambering over its right haunch, the larger animal's legs tucked under its body, the details of the fur and features well defined, the translucent stone with dark-brown patches and cream speckles

China: Late Tang|Song dynasty (9|11th century)
Length: 1 ⁹/₁₆ in (4 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 20

For a closely related example of a camel and dog group in similar stone, see Chung, Michaelson and So, *Chinese Jade Animals*, pp. 114–15, no. 89; and for a similarly marked recumbent jade camel dated Tang dynasty, see Wu and Morgan, *Chinese Jades from the Mu-Fei Collection*, no. 32.



宋 褐青白玉鵝

26

A pale celadon and russet jade pebble-form model of a goose, its head turned to its left grasping in its beak fruiting peach branches extending over one side, the form of the pebble cleverly used to depict the rounded body with details of the wings added over the surface, the flat underside shallowly carved with the bird's legs, the translucent stone with bright russet markings

China: Song dynasty (960–1279)
Length: 2 7/16 in (6.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 23



宋 褐青白玉彫龜龍章形鎮

27

A pale celadon and russet jade seal-type weight, carved to the top with a dragon-turtle, *guilong*, standing four-square its head facing directly ahead, single horn and mane falling over its dimpled shell, the back of the shell curled up onto the back above the tail flicked to one side, on a square base, the underside plain and flat, the translucent stone with a grey patch and covered almost entirely with russet veins

China: Song dynasty (960–1279)
Length: 1 9/16 in (4 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 19
Maudsley (ed.), *Art & Imitation in China*, p. 152, no. 38



28

宋 褐青白玉英雄

A pale celadon and russet jade eagle and unicorn group, the recumbent beast facing forward with its legs tucked beneath its body, with large rounded bulging eyes, flat nose and long beard, a single horn on top of the head flanking the pricked-back ears, the bird of prey perched on the back of the animal attacking with its beak on the beast's horn, the partially stretched wings dropped to the sides, the tail resting above the animal's bifurcated tail flicked up over the back, the translucent stone suffused with bright russet veins

China: Song dynasty (960–1279)

Length: 3 ³/₈ in (8.5 cm)

Provenance 來源 : Susan Chen, Hong Kong

Purchased from Knapton Rasti Asian Art Ltd. on 7 June 2006.



For a similar pale celadon and russet jade eagle and unicorn group dated Song dynasty, see Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, pp. 60-61, no. 117; the same piece was dated 13th to 15th century and exhibited in Knapton Rasti Asian Art Ltd., *November 2009: The Property of Mr Philip Carneiro*, no. 18.



宋 褐白玉蛇環

A white and russet jade model of a snake, the reptile coiled into a ring with its head raised up to the edge of the back and tail ending just along the head, the rounded eyes carefully defined, the translucent stone with russet patches and veins setting off a yellowish tone

China: Song dynasty (960–1279)
Diameter: 1 5/8 in (4.2 cm)

Purchased from Susan Chen & Co., Hong Kong, on 23 April 1983.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 61

For a Song dynasty jade coiled snake, see Nott, *Chinese Jade Throughout the Ages*, pl. IX (top middle image); for a white jade coiled snake from the same period, see Rasti Chinese Art Ltd., *October 2017: Works of Art*, pp. 6–7, no. 3; and for a Song dynasty celadon and russet jade coiled snake, see Knapton Rasti Asian Art Ltd., *November 2008: Ceramics and Works of Art*, p. 8, no. 4.



宋 褐青白玉狐

30

A pale celadon and russet jade model of a fox, the recumbent animal with its head slightly turned above crossed forepaws, with large, rounded eyes, circular concave pupils, long nose and smiling expression, the back with finely delineated hair and rib cage, the large bushy tail flicked over the left haunch and underside naturalistically defined, the highly translucent stone with russet veins setting off a yellowish tone

China: Song dynasty (960–1279)

Length: 2 3/4 in (7 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 28

For a similarly modelled yellow jade model of a fox dated 12th to 14th century, see Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, pp. 38–39, no. 38; the piece was also exhibited in Knapton Rasti Asian Art Ltd., *November 2008: Ceramics and Works of Art*, p. 14, no. 10.



南宋 褐白玉虎

31

A creamy and russet jade model of a seated tiger, resting on its haunches and looking directly ahead, the large head with large almond-shaped eyes, bushy eyebrows and whiskers above a smiling expression, the ears pricked forward and long tail flicked up against its rounded back, the softly polished stone with russet streaks

China: Southern Song dynasty (1127–1279)

Height: 2 ³/₈ in (5.5 cm)

Purchased from Nin Fung Hong, Hong Kong, on 10 January 1977.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 44

For a Song dynasty white jade seated tiger in the same style from the Joan Barrow Collection, see Bluett & Sons, *Oriental Art*, 1988.



宋 白玉羊

32

A white jade model of a recumbent ram, the animal with its left foreleg raised in front, the right tucked beneath its body, its head turned very slightly to its right, with almond-shaped eyes, bushy beard and long curled horns stretching over its back above a wide *ruyi*-shaped short tail, the highly translucent stone with two slight russet patches to the head

China: Song dynasty (960–1279)

Length: 2 1/16 (5.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 38

For a Song dynasty grey and russet jade ram with similar long curled horns extending over the back, see Chung, Michaelson and So, *Chinese Jade Animals*, pp. 118-19, no. 93.



宋|元 青白玉虎

33

A pale celadon jade model of a recumbent tiger, its head resting between its forepaws in a preying pose, with large round bulging eyes, bushy eyebrows and cup-shaped pricked-back ears, the hunched back with knobbly vertebrae and shaped lines to indicate the stripes, its long curling tail flicked up over the back, the translucent stone with a strong russet vein to one side of the body

China: Song|Yuan dynasty (13|14th century)
Length: 2 in (5 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 52



宋|元 白玉瑞獸

34

A white jade model of a crouching mythical beast, the single-horned beast with almond-shaped eyes, long beard and wide pricked-back ears, looking slightly to one side, its back with well-defined vertebrae and bushy tail flicked over the right haunch, the translucent stone with slight russet and creamy veins to one side

China: Song|Yuan dynasty (13|14th century)
Length: 2 3/8 in (6 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 51

For a very closely related similar mythical beast in yellow jade dated Song dynasty, see Knapton Rasti Asian Art Ltd., *November 2007: Works of Art*, pp. 14-15, no. 8.



元 灰青白玉麒麟

35

A greyish-celadon jade model of a *qilin*, the beast seated upright with its head slightly raised and chest protruded, holding *lingzhi* sprays issuing with leaves in its mouth, with bulging eyes and long horn, the tail curled over its back, on a raised oval base carved with repeated key-frets, the base plain, the stone with slight russet veins

China: Yuan dynasty (1279–1368)

Height: 3 ³/₈ in (8.5 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 58



元 灰玉麒麟

36

A dark-and-pale grey jade model of a *qilin*, the beast seated upright looking directly ahead and chest protruded, with large bulging eyes and bared teeth, a large *ruyi*-head form nose and overhanging brow below a short single horn curled upward on top of the head flanked by finely detailed swept-back mane, the scaly body with flamiform details to the haunches and long knobbly tail flicked up over its back, the claws powerfully defined, the highly translucent stone with strong dark-grey patches

China: Yuan dynasty (1279–1368)
Height: 3 7/8 in (9.7 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 57
Maudsley (ed.), *Art & Imitation in China*, p. 154, no. 41



For an earlier Tang dynasty example of a dragon seated in a similar pose carved from a similar stone, see Fung (ed.), *Exquisite Jade Carving: Figures, Animals, Ornaments*, p. 98, no. 74; for a Five Dynasties/Song period jade seated mythical lion in a similar stone, see Rasti Chinese Art Ltd., *October 2014: Works of Art*, pp. 20-21, no. 18; and for another Five Dynasties/Song period jade *qilin* seated in the same stance, see Knapton Rasti Asian Art Ltd., *November 2012: Ceramics and Works of Art*, p. 8, no. 5.

元 褐青白玉彫螭龍璧

37

A mottled celadon, deep russet and creamy jade *bi*-disc, carved in high relief to the top with a coiled *qilong* turned onto its tail, its large flat head with rounded eyes, flat nose and snarling expression below a long horn to the back of the head, with powerfully modelled striding legs, above the circular disc carved in shallow relief to the underside with swirls, the stone with strong mottled tones

China: Yuan dynasty (1279–1368)

Width: 2 3/4 in (7 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 76
Maudsley (ed.), *Art & Imitation in China*, no. 43



For a similarly carved Song dynasty sword ornament in white and russet jade, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 5, Tang, Song, Liao, Jin and Yuan Dynasties*, pp. 122-23, no. 130; and for a similarly carved chape with dragon design dated late Eastern Zhou dynasty, see Hansford, *Jade: Essence of Hills and Streams*, p. 85, no. B45.



元 褐灰青白玉馬

38

A speckled grey, yellow-green and deep russet pebble-form jade model of a recumbent horse, the boldly carved animal with its large head turned to its right and looking downward, with almond-shaped eyes, large nostrils and smiling expression, the ears flanking the finely delineated mane falling either side of the neck, the legs tucked beneath its smooth body and tail flicked around one side, the back of the animal in a speckled grey stone naturalistically indicating its fur, one side and the underside in mottled tones and naturalistically defined

China: Yuan dynasty (1279–1368)

Length: 3 ⁵/₈ in (9.2 cm)

Purchased prior to 1993.



For a very similar Yuan dynasty yellow-green jade horse in the same stance, see Wills, *Jade of the East*, p. 67, no. 50; for a similarly carved recumbent yellow-brown jade horse with a large head dated the Tang dynasty, see *Loan Exhibition of the Arts of the T'ang Dynasty*, pp.106-07, no. 282 and also in Rawson and Ayers, *Chinese Jades Throughout the Ages*, p. 72, no. 203, pl. 203a; for a pale celadon and russet jade recumbent horse dated Jin to Yuan dynasty, see Chung, Michaelson and So, *Chinese Jade Animals*, pp. 146-47, no. 127; for a Song dynasty recumbent white and russet jade horse in the same stance, see He (ed.), *The Jade of Lustrous Virtue: Song Dynasty Jade from the Wuzhang Shanfang Collection*, pp. 272-75; for a late Tang to early Song dynasty white jade recumbent horse, see Knapton Rasti Asian Art Ltd., *November 2005: Jade*, no. 8; for a Yuan/Ming dynasty mottled celadon and brown jade recumbent horse from the Junkunc Collection, see Sotheby's, *Junkunc: Chinese Jade Carvings*, pp. 94-95, lot 223; for a Yuan dynasty yellow jade recumbent horse, see Christie's, *Northwick Park Collection: Fine Oriental Ceramics and Works of Art*, lot 97, pl. 15; and for a yellow jade recumbent horse dated Yuan to early Ming dynasty, see Tsang and Moss, *Arts from the Scholar's Studio*, pp. 176-77, no. 155.



元 褐青白玉桿頂或杖柄

39

A pale celadon and russet pole top or staff handle, of rounded and curved form, each terminal rising to a double-horned *makara* head with narrow eyes and upturned trunk-form snout, finely etched naturalistically flowing mane above a wide mouth, all above simulated archaistic legs and wings carved in low relief with scrolling motifs and *ruyi* heads, three apertures pierced through the 'wings' and the centre, the underside of the centre with an oval recessed area to fit a vertical pole or staff, the translucent stone with bright russet patches

China: Yuan dynasty (1279–1368)

Width: 5 ¹¹/₁₆ in (14.5 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 66
Maudsley (ed.), *Art & Imitation in China*, p. 156, no. 44

Compare the style of carving and stone used for a Song dynasty jade 'ewer' previously in the Mu-Fei Collection most recently exhibited and published in Rasti Chinese Art Ltd.'s *Vessel*, 2018, pp. 12–13, no. 4.



元 灰青白玉雙童子

40

A yellowish-green and dark grey jade playing boys group, the figures standing side by side, holding one another's arms and heads pressed against each other, one with flat and lined topknot hair, the other's tied into a knot, both with smiling expressions, the opaque stone with scattered strong dark patches

China: Yuan dynasty (1279–1368)

Height: 1 ⁹/₁₆ in (3.9 cm)

Purchased from King Fung Arts Co., Hong Kong, on 8 October 1984.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 32

For a similar dark grey and celadon jade boys group dated Jin/Yuan dynasty, see Tang's Hall of Precious Ltd., *Illustrated Catalogue of Chinese Ancient Jade Sculptures*, 2010, no. 12.



元|明 白玉雙馬

41

A white jade recumbent horse group, one frolicking on its back with its head resting on the other's haunch, the other horse recumbent with its head over the first's stomach, the underside carved with simulated waves, the translucent stone of even tone

China: Yuan|Ming dynasty (14|15th century)

Length: 2 in (5 cm)

Purchased from Nin Fung Hong, Hong Kong, on 21 April 1982.

For a closely related grey and brown jade horse group dated to the Song dynasty, see Ip, *Chinese Jade Carving*, pp. 162-63, no. 149; for a russet jade horse group dated Song dynasty from the C. F. Wu Collection, see *Art of China*, p. 161, no. 96; for a russet and white jade horse group dated Song or later, see Watt, *Chinese Jades from Han to Ch'ing*, p. 49, no. 23; another white jade double horse group dated Song dynasty in De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, p. 88, no. 47; and one in white jade dated Song dynasty in Lin (ed.), *Jade Collection of the Ju-Yi Scholar's Studio*, p. 111, no. 123



明早期 褐青白玉太少獾擺件

42

A celadon and russet jade badger and cub group, both recumbent, the adult with large eyes, bushy eyebrows, open mouth and well-defined teeth with its head turned to one side over the young clambering over its back, both animals with naturalistically rendered rib cages and long bushy tails, the underside finely detailed, the translucent stone with russet patches

China: early Ming dynasty (15th century)

Length: 2 1/8 in (5.5 cm)

Purchased from The Petit China Art Store, Hong Kong, in the 1980's.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 55

For a related white jade animal group, see Morgan and Ayers, *Dr Newton's Zoo*, p. 18, no. 20.



明 褐青白玉鴨

43

A pale celadon and russet jade model of a duck, its head slightly raised and turned to one side holding lotus branches in its long beak, the branch with one bud issuing from a curled stalk to one side and extending over the head and back with a further bud and leaves, the wings detailed with C-scrolls and webbed feet naturalistically defined, the stone scattered with russet patches and cream speckles

China: Ming dynasty (1368–1644)

Length: 2 ¹⁵/₁₆ in (7.5 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 25



明 褐青白玉雕雙癸龍鎮

44

A pale celadon and russet jade pebble-form weight, carved in relief with two *guei* dragons coiled around the entire pebble amongst waves, both with the heads reaching to the peak of rock formations, the base plain and flat pierced with two holes for surmounting possibly as a finial, the opaque stone with strong russet tones

China: Ming dynasty (1368–1644)

Width: 2 ³/₄ in (7.1 cm)

Purchased from Elegant Arts & Crafts Co., Hong Kong, on 17 January 1977.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 74

For a similar pebble carving in pale celadon and russet jade depicting a mythical beast, see Knapton Rasti Asian Art Ltd., *November 2009: The Property of Mr Philip Carneiro*, no. 31.



明 白玉帶皮鹿

45

A russet-skinned white jade pebble-form model of a deer, the seated animal with slightly raised head holding a branch issuing *lingzhi* sprays and leaves reaching above and around its head, the hooves tucked under its body below a short tail, the natural pebble cleverly used to retain its form, the translucent stone with bright russet striations

China: Ming dynasty (1368–1644)
Height: 2 1/2 in (6.4 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 37



明 褐白玉童子

46

A white and russet jade model of a standing boy, his head turned to one side with a smiling expression, his hair in a topknot, unravelling a scroll with both hands incised with the characters *shangdaren* or 'master', the translucent stone with a russet patch to one side

China: Ming dynasty (1368–1644)
Height: 2 9/16 in (6.5 cm)

Purchased from K. M. Siu & Co., Hong Kong, on 27 September 1978.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 33

Shangdaren is part of a set of simple phrases in use since the Tang dynasty for teaching calligraphy to students.

For a similar jade standing boy holding a lotus dated the 16th century, see De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, p. 90, no. 51.



明 褐青白玉瑞獅

47

A pale celadon and russet jade model of a recumbent mythical lion, the animal turned to one side, its large head boldly carved with circular bulging eyes and heavy eyebrows above a flat nose and grimacing teeth, the curled ears laid flat over the shoulders flanking the bushy overlapping mane, the bifurcated tail flicked up over its haunch, the underside naturalistically carved with the legs tucked beneath the body, the translucent stone with russet veins

China: Ming dynasty (1368–1644)
Length: 2 3/4 in (7 cm)

Purchased from Nin Fung Hong, Hong Kong, on 21 April 1982.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 50

For a similar greyish-white jade recumbent mythical animal, see Ip, *Chinese Jade Carving*, pp. 176–77, no. 161; and for another Ming dynasty beast, see Knapton Rasti Asian Art Ltd., *November 2002*, p. 57, no. 93.



明 褐青白玉虎

48

A pale celadon and russet jade model of a recumbent tiger, its head slightly raised and looking ahead, the eyes with bulging rounded pupils, a flat nose below a single character *wang* or 'king' incised on its head before a single horn touching its long tail flicked up over the back, the body with incised stripes to indicate the fur linings above the legs tucked under beneath, the translucent stone with a deep russet patch covering the entire underside, left haunch and part of the tail

China: Ming dynasty (1368–1644)
Length: 2 in (5 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 36

The single character *wang* or 'king' is often found incised on the head of a tiger, which is considered the king of the animal kingdom in Chinese culture.

For a Song dynasty white jade seated tiger carved in a similar manner from the Joan Barrow Collection, see Bluett & Sons, *Oriental Art*, 1988.



明 黑灰玉雙靈猴

49

A black and grey jade erotic monkey group, the male seated behind and reaching over the female's back who is crouching forward and holding a large peach between her hands, the male holding another peach in his mouth, the underside detailed with the animals' genitals

China: Ming dynasty (1368–1644)

Length: 2 ¹²/₁₆ in (6.8 cm)

Purchased prior to 1993.



明 棕褐灰玉鉞

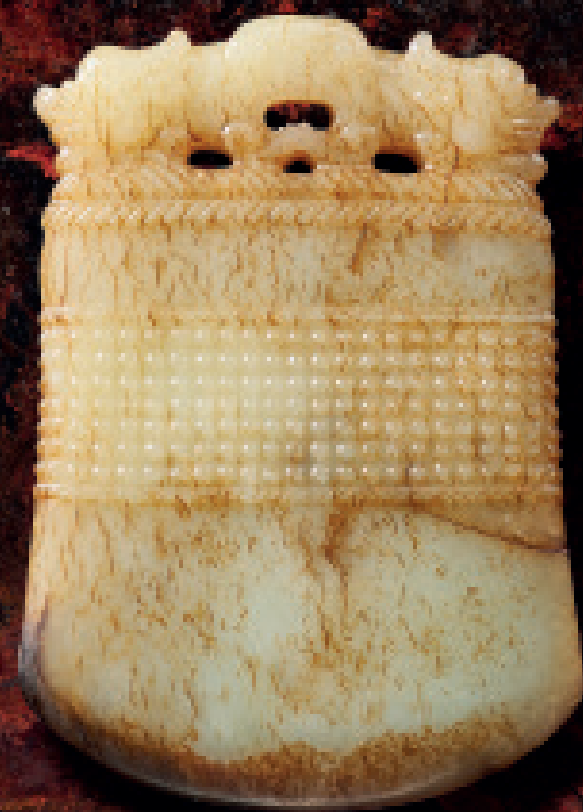
50

A dark-brown, russet and grey jade blade or axe, the flattened implement with a double-dragon terminal, the conjoined animals lying back to back above a thin double band of vertical lines, the plain body with a wide band of studded motifs between rope-twist borders, the translucent stone with darker patches to one side and lighter variegations on the other

China: Ming dynasty (1368–1644)

Height: 3 1/8 in (7.9 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 73



明晚期 白玉瑞獸

51

A white jade mythical beast, the recumbent twin-horned animal leaning forward on its folded forelegs, the hind legs tucked under the body, the head pointing forward with bulging eyes and ears pricked back, holding a lotus leaf branch in its mouth, the horns extending over its back flamiform details to the body before a finely defined long bushy tail flicked up over the back, on an intricately carved cloud-scroll base, the translucent stone of even tone with slight inclusions

China: late Ming dynasty (16|early 17th century)

Length: 3 7/8 in (10 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 41



明晚期 白玉彫龍扳指

52

A white jade archer's ring, carved in relief continuously with a coiled dragon amongst breaking waves below clouds, two cloud-scrolls detailed on the top edge of the ring, incorporating two characters in the decoration

China: late Ming dynasty (16|early 17th century), signed 'Lu Zi Gang'
Diameter: 1 1/4 in (3.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 77

For a jade box, peach cup, nuptial wine cup and ewer in the Palace Museum, Beijing inscribed 'Zi Gang', see Zhou, Nanquan, et. al., *The Complete Collection of Treasures of the Palace Museum: Jade ware (III)*, pp. 285-90, nos 219, 220, 221 & 222; for a white jade box and cover inscribed 'Lu Zi Gang', see Tsang and Moss, *Arts from the Scholar's Studio*, pp. 118-19, no. 83; for a white jade hairpin inscribed 'Zi Gang', see Wan and Jiang, *Transcending Transience: Art and Culture of Late-Ming Jiangnan I*, pp. 66-67, no. 1.2.



清康熙 褐青白玉象

53

A pale celadon and russet jade model of a caparisoned elephant, the animal with its head lowered to one side and trunk slightly raised, the eyes narrowly carved and floppy ears naturalistically rendered, the tail falling between its back legs, the ripples of the skin and feet to the underside well defined, the translucent stone with russet striations

China: Kangxi (1662–1722)

Length: 2 ⁷/₁₆ in (6.2 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 63

For a white jade elephant in similar pose, see Ip, *Chinese Jade Carving*, pp. 166–67, no. 153.



清康熙 白玉彫三羊帶鉤

54

A white jade three-rams *sanyang* or 'three rams' belt buckle, of pierced oval section, formed with three recumbent rams lying around a yin-yang symbol amongst clouds issuing from one animal's mouth, surrounded by further cloud-scrolls, the underside hook terminal carved as a dragon's head

China: Kangxi (1662–1722)

Width: 3 1/8 in (9 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 40



清乾隆 白玉彫螭龍帶鉤

55

A white jade belt hook, the long-curved implement with grimacing lion-head terminal looking back at a coiled *qilong* dragon with a bifurcated tail and holding a spray of *lingzhi* in its mouth, the translucent stone of even tone

China: Qianlong (1736–95)

Length: 5 3/16 in (13.2 cm)

Purchased from K. M. Su & Company, Hong Kong, on 26 April 1978.

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 79



清康熙 褐白玉龍馬

56

A white and russet jade model of a recumbent *longma* or 'dragon-horse', the beast with its head turned and raised to look behind, its large bulging eyes above a flat nose and whiskers curling to the sides, the twin horns tied down with a bow, and from its mouth protrudes cloud-scrolls with an album placed on top beside the animal's finely defined long bushy tail flicked to one side, the body with profuse scaling detailed in high relief with flames over one haunch, its back with further clouds boldly carved, the base with fine details of the hooves among clouds, the translucent stone with russet skin and flecks

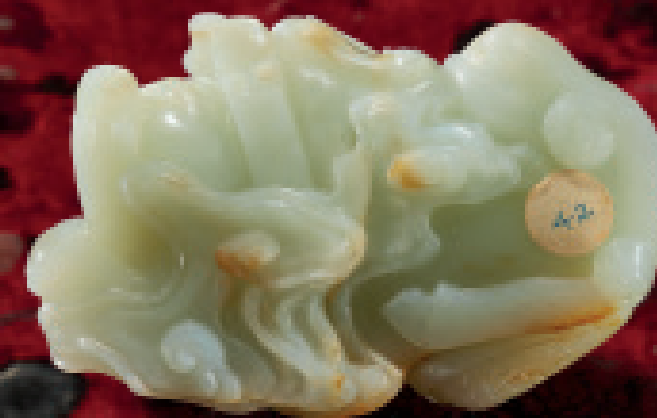
China: Kangxi (1662–1722)
Length: 4 3/4 in (12 cm)



Purchased from Weisbrod & DY Ltd., New York,
on 28 September 1979.

Published 出版 : Morgan, *Naturalism & Archaism:
Chinese Jades from the Kirknorton
Collection*, no. 42

For a similar mottled grey and black jade recumbent beast
from the Ming dynasty, see Knapton Rasti Asian Art Ltd.,
November 2002, p. 49, no. 75; and for a large Kangxi period
white jade recumbent dragon-horse with similar features,
see Knapton Rasti Asian Art Ltd., *November 2003*, no. 37.



清乾隆 白玉太少獅擺件

57

A white jade lion and cub group, the recumbent adult with its head turned to its left above the cub looking up beneath its chin with a playful raised paw, the larger animal with large bulging round eyes, bushy eyebrows and pricked-back ears, the vertebrae and rib cage finely defined above the bushy tail flicked to one side, its large powerful claws placed in front, the pure translucent white stone without blemish

China: Qianlong (1736–95)
Length: 3 1/2 in (8.9 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 53

For a similar white jade group, see Bai (ed.), *Tianjinshi Bowuguan Cangyu* (Jade Wares Collected by Tianjin Museum), p. 192, no. 174.



清乾隆 青白玉賢人立像

58

A pale celadon jade model of a standing bearded sage, the figure stroking his long beard, wearing a cloth cap and long flowing robes, holding a fruiting peach branch over his right shoulder and a large cane hat slung over his left shoulder, the details finely defined, the translucent stone with small russet flecks to the back

China: Qianlong (1736–95)

Height: 3 1/2 in (8.9 cm)

Published 出版 : Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, no. 82

For a similar white jade carving of Shoulao, see Moss, *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, 1984, p. 232, no. 91; and for a similar Qianlong period standing white jade figure see Knapton Rasti Asian Art Ltd., *November 2002*, p. 52, no. 82



1740–1850年 褐黃玉鼻煙壺

59

A yellow and russet-brown jade snuff bottle, of flattened ovoid form with fixed lion-head-ring handles, carved using the brown skin with a figure and crane in a tree boat, the back of the boat with extending pine overhanging branches with an attached hanging gourd above a basket of peaches at the front of the boat, the reverse in a mottled tone of light and dark russet separated with a yellow band, coral stopper

China: 1740–1850
Height: 2 ³/₄ in (7 cm)

Purchased prior to 1993.



1740–1850年 褐黃玉鼻煙壺

60

A yellow and russet-brown jade snuff bottle, of flattened ovoid form with fixed lion-head-ring handles, carved using the brown skin with a fisherman seated on a riverbank below a pine tree issuing from rockwork, the reverse with a boy carrying tied branches among rocks, gilt-copper and coral stopper

China: 1740–1850
Height: 2 ³/₄ in (7 cm)

Purchased prior to 1993.



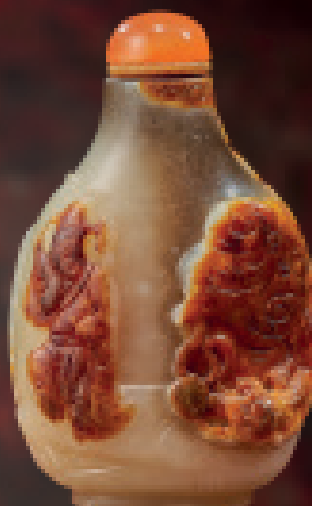
61

1740-1850年 褐黃玉鼻煙壺

A pale yellow, mushroom and deep russet jade snuff bottle, ovoid to one side, carved using the deep russet skin with a dragon emerging from clouds chasing a flaming pearl above waves, the dragon spewing flames extending to the side and base of the bottle, the irregularly shaped reverse carved with a standing figure holding a *ruyi* above a lion playing with a ball, agate stopper

China: 1740-1850
Height: 2 3/4 in (7 cm)

Purchased prior to 1993.



62

1740-1850年 褐黃玉鼻煙壺

A yellow and caramel jade snuff bottle, of rounded rectangular form with fixed lion-head-ring handles, carved using the caramel tones with a boy in a tree boat with extending pine branches, a basket of peaches below him beside rocks, the reverse with a figure of Shoulao with a staff and a seated money holding a peach, coral stopper

China: 1740-1850
Height: 2 3/4 in (7 cm)

Purchased prior to 1993.



63

1740-1850年 褐黃玉鼻煙壺

A yellow and russet-brown jade snuff bottle, of flattened tapering ovoid form with fixed lion-head-ring handles, carved with a dragon emerging from clouds, the reverse in plain yellow jade, coral stopper

China: 1740-1850
Height: 3 in (7.6 cm)

Purchased prior to 1993.



64

清乾隆 白玉鼻煙壺

A white jade snuff bottle, of flattened rounded rectangular form, carved in light relief with a simulated brocade with geometric designs over a central *guqin* or 'zither', the reverse similarly designed with the back of the instrument, the translucent pure white stone of even tone, coral stopper

China: Qianlong (1736-95)
Height: 3 in (7.6 cm)

Purchased prior to 1993.



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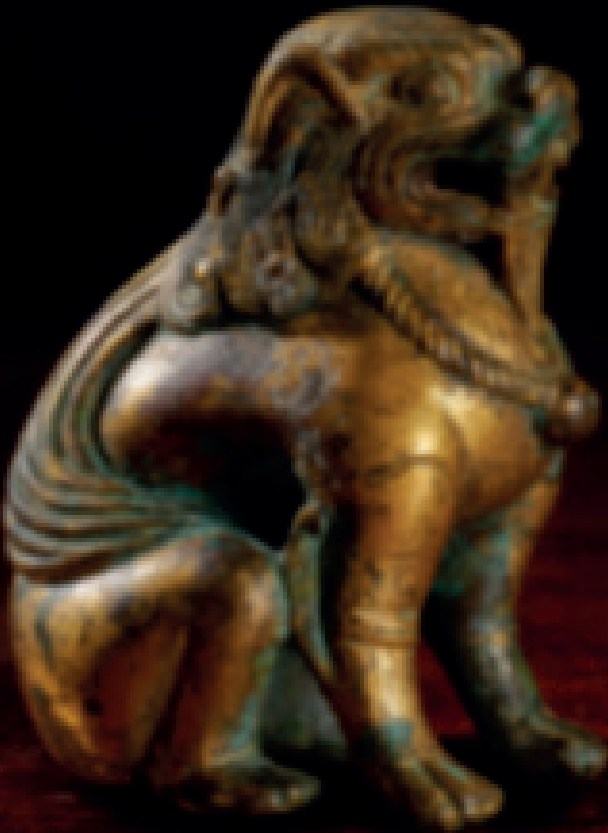
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DYNASTIES IN CHINA 中國歷代朝代

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	1279–1368
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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