UNIVERSITY OF LONDON
PERCIVAL DAVID FOUNDATION OF CHINESE ART
SCHOOL OF ORIENTAL AND AFRICAN STUDIES
53 Gordon Square, London, W.C.1

ILLUSTRATED CATALOGUE OF
CH‘ING ENAMELLED WARES
in the
PERCIVAL DAVID FOUNDATION OF CHINESE ART
by
LADY DAVID
Curator

Section 2
1958
Flask of Yung-chêng Enamelled Porcelain

H. 11·6 inches
ILLUSTRATED CATALOGUE OF

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FOREWORD

SINCE the publication of the first section of the Catalogue of the Percival David Collection, the Foundation and its contents have become much more widely known. The appearance of the second section has been unavoidably delayed, but in the meantime a short illustrated Guide to the whole collection has been produced by the Curator, Lady David, formerly Miss Sheila Yorke Hardy. This was urgently needed by visitors to the galleries, and has been much appreciated.

I should like to express the thanks of all concerned for the unstinted help and advice given by Sir Percival David to the Curator from his unique fund of knowledge and experience.

S. HOWARD HANSFORD,

Head of the Foundation.

March, 1958.
Plan of the Forbidden City, Peking.
INTRODUCTION

His Catalogue, the second of its series by the present writer, is a record of the enamelled Ch'ing porcelain and glass displayed on the ground floor of the Percival David Foundation of Chinese Art. It does not, however, include the few pieces of enamelled Ch'ing ware shown on the second floor and placed there especially in order to afford the student an opportunity of viewing them together with similarly decorated Ming-marked objects.

The section here discussed has certain interesting features which may not come readily to the visitor's notice. It consists of relatively small objects of a delicate and refined type not to be seen, at least in any number, in public or private collections in this country. We do not have any large specimens of the splendid familles verte, jaune, or noire wares, with their robust and emphatic colouring and energy of design, that form so conspicuous a feature of the Salting Collection in the Victoria and Albert Museum. The omission of such pieces here is deliberate. In forming his collection Sir Percival David avoided, as far as he felt he should, the duplication of what could be seen to great advantage in London. For this reason our Ch'ing enamelled wares tend to illustrate, rather, one or two of the more neglected aspects of these wares in England, and indeed in most of the European and American collections. Thus, we have here what is considered to be the largest and most instructive assemblage of "Ku Yüeh" wares in the West. Our collection includes no less than thirty-one specimens of the rare "Ku Yüeh" porcelain and glass, a number far in excess of those in any other European or American collection, and for that reason far more instructive in its particular field.

The Percival David Collection was formed on the lines of the famous ceramic collection of the great Ch'ing Emperor, Ch'ien-lung. A good part of this used to be housed and shown in the Ch'ing Yang Kung1 of the Old Palace Museum in Peking, but is now in storage at T'ai-chung in Central Formosa. There, as I appreciated on the occasion of a recent visit, is an assemblage of ceramics much finer and greater in extent, of course, than ours, though largely of the same character and quality, so that where we have two or three specimens of a particular type, in the Ku Kung Collection at T'ai-chung there may be twenty or thirty. But our porcelains are, I can testify, very much in this imperial taste, both collections having been made in the classical tradition of Chinese scholarship and connoisseurship.

The reader will notice that some of the items described in this Catalogue are stated to have emanated from the Elphinstone Collection. Such pieces were acquired by Sir Percival David from his old friend, the late Hon. Mountstuart Elphinstone, in 1932 and 1933, and should be distinguished from others generously presented to the Foundation by Mr. Elphinstone himself in 1952, these being designated "Elphinstone Gift" in the Catalogue.

1. See plan opposite, Site 5.
Hsüan-yeh, the second Emperor of the Ch'ing Dynasty, was born in 1654 and died in 1722, having ruled over China from 1662 to 1722—a complete cycle of 60 years—under the reign-title of K'ang-hsi. Nominated to the succession by his father Shun-chih as he lay dying, K'ang-hsi was only eight years of age when he was proclaimed Emperor. For the next six years the control of his but lately subjugated dominion was vested in the hands of four regents. After 1667, however, K'ang-hsi, a mere lad of 13, took charge of its administration and, often against the advice of these men and other high officials of the Court, adopted certain unconventional policies which, in the event, proved fully justified, reflecting unusual courage, wisdom, and foresight in a ruler so youthful and inexperienced. Bold and resolute against his enemies, the supporters of the waning Ming cause, but tolerant and conciliatory to those who had tendered their submission to the Manchu regime, K'ang-hsi governed his empire in a just and enlightened manner, so that it flourished greatly during his long reign, his people enjoying to the full the fruits of peace, of honest administration, and of a signal advancement in Western learning for which the Emperor was in great measure personally responsible.

Early in his reign, K'ang-hsi found himself constrained to deal drastically with the causes of a number of unexpected national tribulations. His first preoccupation was with one of his former regents, Ao Pai (Manchu, Oboi) who continued to exercise considerable influence at Court. In 1669 Ao Pai was arrested and imprisoned by imperial orders, and his followers severely punished. Five years later, Wu San-kuei, the Viceroy of Yunnan, suddenly threw off his feigned allegiance to the Manchu regime and declared himself, first, the founder of a new dynasty, and when this attempt failed, a supporter of the Ming cause. Styling himself Commander-in-Chief of the Ming military forces, he led his followers in a savage onslaught on the Manchu-held province of Kiangsi, in the course of which the great Imperial Porcelain Factory at Ching-te-chen was burnt to the ground. It was not until the spring of 1681 that, this rebellion having been suppressed and Wu San-kuei captured, tried for treason, and executed, Kiangsi Province was reported to the Palace to be entirely pacified. In September of that year an imperial decree was issued ordering, for the first time since the destruction of the factory, the supply of a large quantity of porcelain utensils and other objects for the Palace. A Board of Commissioners, selected from a department of the Imperial Household, the so-called Nei Wu Fu, was sent to Ching-te-chen to superintend the carrying out of the order. "Previously to this", to quote Bushell, "the first-class workmen had been levied from the different districts of Jao-chou; but now all this was stopped, and as each manufactory was started, the artisans were collected and the materials provided, the expenses being defrayed from the imperial exchequer and the money paid when due, in accordance with the market prices." But this Commission proved unsatisfactory and was replaced in 1683 by another under the chairmanship of Tsang Ying-hsüan, Secretary of the Imperial Parks, Department of the Board of Works, who arrived in Ching-te-chen in that year.

2. See Plan of the Forbidden City, Site 2.
3. Description of Chinese Pottery and Porcelain, being a translation of the Tao shuo, p. 3.
In the meanwhile, another industrial project of the young Emperor was being put into effect. Enthusiastic patron of the native arts and industry as well as of Western science, K’ang-hsi conceived the idea of constructing within the limits of the Forbidden City a series of workshops in which many of the handicrafts of his country, aided by the latest inventions which had then been brought to China by Western missionaries, could be practised. It was not long before this idea was translated into reality. For its accomplishment Father Ferdinand Verbiest (1623-88), one of the most active of the Jesuit missionaries at the Imperial Court, was called in for advice, and by 1680 at least 27 (some authorities say 30) different workshops, manned by expert craftsmen drawn from all parts of the Empire as well as from amongst the Western missionaries, were already operating. Their work included the establishment of metal foundries, glass works, and a clock and watch manufactory, and the fabrication of cloisonné enamels, objects in jade, gold, filigree, lacquer, and ivory, wood carving, chiselling of movable type, map-making, joining and carpentry. The complete list of crafts as detailed by Bushell, need not here be repeated. His list of the activities of this Bureau of Works, the so-called Tsao-pan Ch’u, agrees substantially with that given in Chapter 917 of the Ch’in ting ta Ch’ing hui tien shih. The main office of the Bureau was housed in the building indicated on the plan of the Forbidden City here reproduced, and stood almost directly south of the Yang-hsin Tien, the large palace where, as readers of Section I of my Catalogue will recall, the Emperor Ch’ien-lung lived and slept and granted audience, and where, too, T’ang Ying, the great 18th century ceramist, worked as a page and attendant for over twenty years. Meanwhile, certain workshops of the Bureau, for which accommodation could not apparently be found in the Forbidden City, had to be located in other parts of Peking, so numerous had they become. All these ateliers continued in operation, Bushell informs us, for more than a century, but after the death of the Emperor Ch’ien-lung they were closed down one by one, the last of them having been destroyed by fire in 1869. But the building in the Forbidden City which housed the main offices of the Tsao-pan Ch’u remained intact, though Sir Percival tells me that no work of any sort was being carried on there when he had the building pointed out to him as he was being shown over the palace during his stay in Peking in 1929.

It is well known that the familiar designation famille verte as applied to a certain class of enamelled ware of the K’ang-hsi period, so called because of the predominance of green in its decoration, was

5. See Plan of the Forbidden City, Site 1.
One account records that 150 rooms were allocated to the Tsao-pan Ch’u in 1691, and eighteen years later a further 100 rooms. According to another account, it was only in the Yung-cheng period that the Bureau was moved to the buildings marked on the Plan, which became its permanent premises thereafter. In addition to the Bureau in the Forbidden City, there was another Tsao-pan Ch’u in the Yüan Ming Yuan.
6. I am informed that a good account of the Tsao-pan Ch’u also appears in the Ch’ing bung shu wen (Aspects of the Manchu Palaces), by Ch’ang T’ang-jung, published in 1941 by the National Palace Museum, Peking.
7. See Plan of the Forbidden City, Site 4.
For a view of the interior of this Palace, see Bland, J. O. P., and Backhouse, E., China under the Empress Dowager, pl. opp. p. 122.
first given to this type by Albert Jacquemart, the well-known 19th century French collector. The term is of course purely descriptive, and like all such descriptive terms is somewhat misleading. For it might as well be applied to *Wan-li Wu-t'ai*, the five-colour ware of the Wan-li period (1573-1620) with its usual predominance of green enamels, as to the later K’ang-hsi ware which was its direct progeny. At first the *famille verte* of the K’ang-hsi period included in its repertory an underglaze blue used in combination with the on-glaze translucent enamels of green, yellow, and aubergine, together with the lower-fired overglaze iron-red. This splendid red, called coral by older collectors, was so thinly applied that at first sight it looks more like a pigment painted on the surface of the glaze than a fired vitreous enamel. To this list of enamels there should be added a brownish black which was often used by ceramic decorators of the period to trace the outlines of their designs. It is this same brownish black pigment, covered with a thick greenish translucent glaze, which was used to produce the green-black ground of the so-called *famille noire*, of which we have two examples in the Foundation (Nos. A821 in Case 1, and 811 in Case 2). But the use of underglaze blue, a feature of late Ming enamels, was largely replaced in K’ang-hsi Wu-t’ai by an overglaze violet-blue enamel, which not only improved the quality of the colour scheme but also simplified the manufacturing process by obviating the necessity of two different methods of applying colour. The use of underglaze blue did not at once entirely disappear, however, and it was in fact used by Ching-té-chén potters whenever and wherever necessity arose, as for example in the execution of orders from their foreign clients. Sir Percival David tells me that the use of blue enamel dates back at least to the Wan-li period (1573-1620), if not to the earlier Chia-ching (1522-1566), despite Father d’Entrecolles’ statement dating its invention to about the year 1700. The small octagonal cup in the Foundation (No. 811 in Case 2), once the property of the late Sir William Eden, the father of our former Prime Minister, well illustrates its use on a *famille noire* specimen datable to about the year 1685.

The attractive violet-blue enamel I have referred to has, in its K’ang-hsi version, the property of affecting the glaze immediately surrounding it, a phenomenon first noticed by Hobson. It is, as he has said, “often ringed about by a kind of halo of dull lustre, reflecting faint rainbow tints.” But this phenomenon is by no means constant, as he himself has pointed out, nor should students rule out the possibility of its occurrence on relatively modern copies of K’ang-hsi *famille verte*.

Father d’Entrecolles writes how in 1712 porcelain was being painted with landscapes in a medley of almost all the colours heightened with gilding, how beautiful some of these pieces were, and how highly priced. The worthy Father refers here to the later K’ang-hsi *famille verte* porcelain of the type represented in our Collection by a number of specimens, as, for example, Nos. 803 in Case 3, 814 and 823 in Case 4, 844 in Case 5, and E.G. A842 in Case 6. This type may well have been one of the innovations introduced into the Imperial Porcelain Factory by Tsang Ying-hsüan. The thin, almost eggshell, white body,
the dainty and delicate designs and the pale translucent colours of matchless purity, these characteristics, the visitor will note, distinguish many of our Ch'ing enameled specimens.

In the early years of the 18th century it was made known to all in the Empire that the 60th anniversary of the Emperor's birthday was approaching. Vast preparations for its celebration in 1713 were put in train. Amongst a great number of ceramic wares which Lang T'ing-chi (1663-1715), Governor of the Province of Kiangsi (1705-12), was ordered to have made and sent up to the capital, was this type of enameled porcelain, specially devised for the occasion. It was in fact a development of the famed Ch'eng-hua tou-ts'ai of the 15th century, and is best seen in the so-called "Imperial Birthday Service" (see Nos. 812 and 891 in Case 2, and 890 and A836 in Case 5). Dishes bearing the significant inscription Wan shou wu chiang, "A myriad longevities without ending" (the traditional imperial birthday greeting) painted within cartouches round the border, are easily recognizable as forming part of this service. Its main decorative features are the predominant theme of longevity, the exceedingly fine drawing, and the slight modelling of the contours of the figures, thus already fore-shadowing the influence of European chiaroscuro.

A feature of another class of enameled ware of this period, the porcelain known to the West as famille rose, was the appearance of an opaque rose-pink colour. This addition to the ceramic decorator's palette seems to have been introduced into Ching-te-chen towards the end of the K'ang-hsi period. Honey has told us how the rose-pink or rose-purple from gold chloride and tin was discovered about 1650 by Andreas Cassius of Leyden, and how this "purple of Cassius" was put to industrial use by Johann Kunckel in the manufacture of his ruby glass about the year 1680. When exactly the rose-purple colour made its first appearance in China it seems impossible for us to determine at present. Whatever the date may be, this rouge d'or as a colour invention must surely have been at the disposal of Chinese craftsmen generally for some time before it was actually used by their potters in Ching-te-chen. We have in the Foundation an important specimen (No. A832 in Case 11) painted in famille rose enamels and dated precisely to the year 1721, the last full year of the reign of the K'ang-hsi Emperor. But 1721 is admittedly a long way from the date of the discovery of the "purple of Cassius" in Leyden, as it is from that of the founding of the Tsao-pan Ch'u in Peking.

It is well known that while these Peking workshops were engaged in turning out a great variety of goods, in metal or stone, horn, bone or ivory, none was there produced in porcelain. While it had been K'ang-hsi's original intention to have a porcelain factory established in the Forbidden City and, as Father d'Entrecolles informs us, the Emperor "had porcelain workers sent from Ching-te-chen to Peking, together with everything proper for this kind of work", the project failed: "it may be", the Father adds significantly, "that political or
other interests had something to do with this want of success". In any case, the project, at least in its initial form, had to be abandoned. In its stead, as Yang Hsiao-ku in his Ku Yiieh Hsiian tz'ü k'ao, supporting Hsi Chih-heng in Yin liu chai shuo tz'ü, has said, "Ku Yiieh, and other imperial pieces were ordered by the Tsao-pan Ch'u to be sent from Ching-te-chen in the white to be decorated and fired in a small enamelling kiln in the Forbidden City. This statement finds corroboration in a small white bottle-shaped vase (No. A433 in Case 24 on the second floor) in the Foundation, to which I have referred elsewhere. That the so-called "cloisonné style" of decoration of enamelled wares, marked, as many of them are, with the K'ang-hsi or Yung-cheng yii chih cachet and decorated in opaque "foreign" colours and designs, were made for the use of the palace is unquestionable. It is my view, moreover, that it is these bowls (see Nos. A805 and A806 in Case 12 that might well be designated "Brocade Palace Bowls") which were also sent up to Peking in the blank, and decorated there by foreign craftsmen, inexperienced in the technique of ceramic enamelling. This explanation provides, at any rate, a raison d'être for the varying quality of such bowls and similarly decorated cups in the Ku Kung collection in T'ai-chung, all of which may nevertheless, we think, be justifiably attributed to the dates of their cachet.

The Ku Yiieh Hsiian tz'ü k'ao by Yang Hsiao-ku, cited above, is regarded in China as the standard work on Ku Yiieh ware. In it the author relates how he had come upon a number of specimens in the palace in a small treasury to the north-east of the Tuan Ming Tien in the Ch'ien Ch'ing Kung. Sir Percival has told me how in 1929, a few years before this book was published, he himself had seen some of these and other pieces in the treasury, the vases or bowls packed separately in specially fitted silk-lined drawers within large cupboards labelled Tz'u t'ai hua fa-lang, or "porcelain painted in fa-lang enamels". Fa-lang is a romanization of the Chinese phonetic equivalent for France, or as it came to mean, Europe, whence the missionaries were known to have come to the Ch'ing imperial court. The phrase therefore refers to porcelain decorated in a "Western" style and in "Western" enamels. Yang attributes the origin of what he regards as "Ku Yiieh" ware to Tsang Ying-Hsiian, who we know had been appointed Superintendent of the Imperial Porcelain Factory in 1681. Yang seems to consider that this term was first applied to the brocade-patterned bowls and cups decorated in a manner adapted from cloisonné enamels on a bronze or copper body, and that later its use was extended to include the class of ware we call Ku Yiieh Hsiian. He states that this ware reached the zenith of its development between the years 1727 and 1753, when the Imperial Porcelain Factory was functioning under the superintendence of T'ang Ying, who added brown-black to the Ku Yiieh decorators' palette and brought both freshness and brilliance to their designs. According to Yang, the manufacture of Ku Yiieh ware ceased on the demise of T'ang Ying in 1754.

15. See Plan of the Forbidden City, Sites 6 and 7.
Yang describes 103 palace items which he regards as Ku Yüeh. Of these, four are pairs, making a total of 107 specimens. He records that eighty-four of them were decorated with flower and bird subjects, fifteen with landscapes, and four with figure subjects. But these specimens could only have been a fraction of the total number of Ku Yüeh pieces in the palace; indeed, I was reliably informed in T'ai-chung that there are over 400 pieces of that class of ware in storage there now. Of the thirty-one specimens in the Foundation, twenty-five are painted with bird and flower subjects, two (Nos. 850 and 851 in Case 11) with landscapes, and four with figure subjects (Nos. 881 in Case 3, A818 in Case 8, and 854 and 864 in Case 11).

In T'ai-chung, moreover, I was interested to see the Ku Yüeh glass bottle-shaped vase lent by the Chinese Government to the great International Exhibition (Chinese Government Catalogue, Porcelain, No. 307). This did not seem to me to be as fine as its ceramic counterpart, referred to by Kuo Pao-ch'ang in his “Introduction” to this Catalogue (Vol. II, p. 35), which I also saw in New York some years before its acquisition by the Freer Gallery of Art, Washington, D.C. In T'ai-chung, too, we saw a most attractive pair of Ku Yüeh porcelain vases decorated with rustic scenes. These are recorded and described by Yang, and were seen by Sir Percival in the Wu Ying Tien in Peking in 1929. A hanging painting in colours on silk of a delightful rendering in a single composition of both the rustic scenes on these vases is in our small private collection. This painting bears a large red seal of the Pi-shu Shan Chuang (the Heat-avoiding Mountain Villa) or Imperial Summer Palace at Jehol, and is signed by Lang Shih-ning (Giuseppe Castiglione). The two vases and this painting (all three were said to have been in Jehol before they were brought to Peking) well exemplify Juan Yuan's description of the missionary as an artist able to blend the Chinese and Western traditions of painting into perfect unity; for the figures are Chinese, though their faces are rendered in the European manner with the cast shadows and modelling of Western art. Another very rare specimen of Ku Yüeh porcelain with figure decoration is the magnificent flask-shaped vase in the collection of Mr. Moritatsu Hosokawa which I was glad to see in Tokyo. This vase, a veritable masterpiece of its class, painted with great skill and charm in delicate "Western" enamels, is decorated with two mythological scenes, one on either side, in the baroque style favoured by 18th century Italian artists. One of these scenes, it is clear, represents the "Judgement of Paris", the other, probably the "Return of Ulysses". Its decoration has in fact been popularly attributed to the hand of Castiglione, and, in my opinion, not without justification. Yang goes so far as to say that most of the figure subjects painted on

16. See Old Furniture, II (1927), pp. 172 and 176-177. It is interesting to note that both these vases have the same poetical inscription.
17. See Plan of the Forbidden City, Site 3. These vases are also mentioned by Perzynski, F., in “Marks and Decorative Inscriptions on Chinese Porcelain” in The Burlington Magazine, LII (1928), p. 69, n. 11.
19. Sekai Toji Zenshu, vol. 12, pl. 1 and fig. 80.
Ku Yüeh wares were in fact the work of Castiglione, which is why, he argues, these have become so very valuable.

Brother Castiglione, 1688-1766 (he has sometimes been erroneously referred to as “Father” Castiglione), Jesuit missionary, artist and architect, came to China in 1715. Soon after his arrival in Peking, he was attached to the imperial court, where under his Chinese name of Lang Shih-ning, he laboured unremittingly for forty years and where he became very popular. In addition to the signed painting I have mentioned, there is positive documentary evidence for the traditional Chinese belief in Castiglione’s influence on the work of ceramic artists of his time. In 1729, for example, Nien Hsi-yao (d. 1738), who had been appointed Director of the Imperial Porcelain Factory at Ching-té-chén three years earlier, published an illustrated diagrammatical treatise on draughtsmanship entitled Shih hsüeh, “Visual Learning”. In its Preface he acknowledges his indebtedness to Lang Shih-ning for instruction in the principles of Western projection and perspective, saying that Lang had “taught him the method of drawing lines from a fixed point, so that the minutest details (of a figure or object) could be accurately represented”. In the Preface to the second edition of this technical work which appeared in 1735, Nien Hsi-yao relates how as a result of many discussions with Lang Shih-ning, he had learnt “the way to give a three-dimensional effect to the drawing of an object with its particular light and shade aspects”, which he describes as “the subtlety of the European method of painting”. It should not be assumed, however, that Castiglione could not and did not paint in the Chinese manner at all. He was indeed ordered to do so by the Emperor, and I have already cited two such examples of his work. Later, however, Nien Hsi-yao and his followers seem to have had considerable influence on the growing interest at court in things European, an influence shown as much in the architecture of the European section of the Yüan Ming Yüan as in Castiglione’s celebrated oil-painting on canvas of the imperial concubine Hsiang Fei in European armour; as much in the figure-decorated Ku Yüeh porcelain vase in the Freer Gallery as in its glass counterpart in T’ai-chung; in the Ku Yüeh figure-decorated porcelain jar and bottle-shaped vase in our Collection (Nos. 881 in Case 3 and A818 in Case 8) as in our exquisitely painted glass brush pot and coupe (Nos. 854 and 864 in Case 11).

Much ingenuity has been exercised by modern Chinese writers on the significance of the seals appended to the verses on Ku Yüeh specimens, and several hypotheses have been advanced by them in this regard. Yang says he has found all Ku Yüeh pieces decorated with designs of “yellow autumn flowers” to be sealed Chin Ch’eng, and with bamboo designs, Pin jan chün tzu, while those decorated with landscapes had seals reading Shan hao shui chang. But we in the Foundation are far from certain that any safe conclusion can be drawn

20. Sir Percival David recently obtained from the Bodleian Library through the courtesy of its Librarian, Mr. N. C. Sainsbury, microfilms of the whole of this rare book, photostats from which, together with translations of the relevant passages, he has kindly placed at my disposal for the preparation of this Catalogue.

21. For a fine example of Ku Yüeh ware with landscape decoration, see Old Furniture, III (1928), pp. 84-85, and 90-91.
from the relatively few supporting examples there cited, and it would be better, we think, to leave this difficult question unanswered for the present.

It has been suggested that in the decoration of Ku Yueh wares there is invariably revealed a distinctly Chinese interpretation of a European scene. But could not the contrary also be true? Could it not be that in some Ku Yueh designs we have representations of Chinese scenes by European artists? We think that the latter possibility should not be ruled out. It is, surely, worthy of further consideration and of textual research. We may thus one day be able to identify and establish by indisputable documentary evidence the hand of Castiglione himself in the consummate delineation and brushwork of the three-dimensional European scenes on the Hosokawa flask, and perhaps even of some collaborator or disciple, of inferior artistic calibre admittedly, in the European scenes depicted on some of our Ku Yueh pieces.

The study of Ku Yueh wares has by no means reached finality. Much investigation remains to be carried out, and the opinions I have here advanced should be regarded as tentative. Our knowledge of the history of Chinese ceramic art, as indeed of all Chinese art history, remains incomplete, and the connoisseur of the future will no doubt find much in its present literature to supplement, to expunge, and to correct.

In the preparation of this work I have had, as before, the privilege of the invaluable assistance of my husband, the donor of the collection, without whose scholarly guidance and advice I could not have accomplished the task.

I am also most grateful to Professor Hansford who has been good enough to edit the typescript and to make some helpful suggestions which I have been glad to incorporate.

SHEILA DAVID.

March, 1958.
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CATALOGUE

The illustrations are from photographs by Mr. R. Hunter, Staff Photographer of the Foundation. An asterisk appears against each of the items illustrated. *The Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David, Bt.,* by R. L. Hobson, is here referred to as *PDC.*

**800 PAIR OF MINIATURE DISHES OF K'ANG-HSI & ENAMELLED PORCELAIN**

Saucer-shaped with rounded sides. Fine white eggshell porcelain decorated in pale transparent *famille verte* enamels each with a slightly differing design, inside with a fruiting and leafy twig of the peach on which is pencilled in gold the *shou* "longevity" character in slightly different seal forms on each of the saucers. On the base is written the six-character mark of the K'ang-hsi period (1662-1722) within a double circle in underglaze blue. *D*: 2.1 in. (5.3 cm.)

*Note.*—These saucers must have formed part of the so-called "Birthday Service", which was made for the celebration of the 60th birthday anniversary of the Emperor K'ang-hsi, born on May 4, 1654. The event was observed in Peking in 1713 with great pomp and ceremony.

**802 WINE CUP OF ENAMELLED PORCELAIN**

With rounded sides and everted lip. Fine white porcelain decorated in transparent *famille verte* enamels with three varieties of fish on the outside and a fourth fish inside, and in under-glaze slip inside with two fish-dragons. Under the base is a fanciful design in underglaze blue of four shells within a double square, the whole within a single circle. Early 18th century. *D*: 2.25 in. (5.7 cm.)

**803 DISH OF ENAMELLED PORCELAIN ***

Saucer-shaped with rounded sides and narrow foot-rim. Fine white porcelain decorated in pale *famille verte* enamels with the figure of a bearded scholar seated on a large rock beneath a pine tree, watching two roosters fighting. Under the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. *D*: 8 in. (20.3 cm.)

*From the Eumorfopoulos Collection, Catalogue, Vol. V, No. E120, and pl. 21.*

*Note.*—There is a small square illegible seal in pale iron-red enamel to the right of the figure.

**804 SNUFF BOTTLE OF ENAMELLED GLASS**

Flask-shaped, with flattened circular body, short tubular neck and oval base with ringed foot. Fine white semi-opaque
glass with decoration carved in relief and enameled in famille rose colours. On one side a phoenix, with a sprig of the ling-chih in its beak, stands on a rock, a blossoming chrysanthemum plant growing from behind: on the other a pair of quails, one of them attracted by an insect, stand on a bank of greensward with a large ornamental rock at the side, from behind which emerges a blossoming chrysanthemum branch; asters and grasses are shown growing at the edge. On the base is pencilled the characters Kū yüeh hsüan ("Ancient Moon Pavilion") in pale gold in a horizontal line. About 1850. H: without stopper 2.3in. (5.8cm.)

The snuff bottle is fitted with a carved coral stopper.

805 PAIR OF DISHES OF ENAMELLED PORCELAIN *
& 806

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent famille verte enamels with the figures of three ladies preparing a meal by a low table which supports various food vessels; one of the ladies with a fan in her right hand is shown seated on a stool by a brazier, the others standing, each holding a food vessel. Scattered leaves, blossoms and butterflies decorate the flattened mouth-rim of the dishes, details of the whole design differing slightly on each. On the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. D: 6.8in. (17.2cm.)

807 DISH OF ENAMELLED PORCELAIN *

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent famille verte enamels with a landscape scene under a gold-tinted sun with two figures, one of them an archer with a bow and a quiver of arrows, with one of which he seems to have shot at the recumbant figure of a tiger. Scattered leaves, blossoms and butterflies decorate the flattened mouth-rim of the dish. On the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. D: 6.8in. (17.2cm.)

808 DISH OF ENAMELLED PORCELAIN *

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent famille verte enamels with a landscape scene with rocks, bamboo and pine trees, below which appear three ladies, one carrying in her right hand a lamp depending from a ju-i sceptre. Scattered leaves, blossoms and butterflies decorate the flattened mouth-rim of the dish. On the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. D: 6.8in. (17.2cm.)
809 PAIR OF DISHES OF ENAMELLED PORCELAIN *

& 810 With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent *famille verte* enamels with two female figures, one a Taoist fairy holding a *ju-i* sceptre in her right hand, a heavenly deer by her side, the other, her attendant, bearing the peach of longevity on a dish, three bats, emblematic of the three blessings, flying overhead, and a small rock and plants in the background. Scattered leaves, blossoms and butterflies decorate the flattened mouth-rim of the dishes, details of the whole design differing slightly on each. On the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. $D: 6.8\text{in.} (17.2\text{cm.})$

For decoration, see Hobson, R. L., *Chinese Pottery and Porcelain*, II, pl. 113, fig. 1.

811 CUP OF ENAMELLED PORCELAIN *

Deep with six straight sides. White porcelain decorated on the biscuit in *famille verte* enamels and overglaze blue, outside with six *shou* “longevity” characters in different forms in a greenish black ground and between volute and lotus-pod borders, inside with a lotus flower in the centre and six round the sides below an iron-red enamelled volute border on a white glazed ground. On the base there is a double circle in pale underglaze blue. K'ang-hsi period (1662-1722). $H: 2.9\text{in.} (7.4\text{cm.})$

From the Collection of Sir William Eden, Bart.

812 DISH OF K'ANG-HSI ENAMELLED PORCELAIN *

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent *famille verte* enamels with a naturalistic design of a bird on a pendent fruiting bough of the peach tree, symbolising longevity, the flattened rim with a brocade-pattern border rendered in pale iron-red and gold enamels interrupted by four medallions containing the seal characters *Wan shou wu chiang*, “A myriad longevities without ending!”.

On the base is written the six-character mark of the K'ang-hsi period (1662-1722) within a double circle in underglaze blue. $D: 10\text{in.} (25.4\text{cm.})$

From the Liddell and Russell Collections.


*Note.*—This dish formed part, no doubt, of the so-called “Birthday Service” which was made for the celebrations of the 60th birthday anniversary of the Emperor K'ang-hsi.

813 SNUFF BOTTLE OF CH'IEN-LUNG ENAMELLED GLASS *

Of double-gourd form with short neck and flat base. Milky-
white opaque glass delicately painted in mixed enamels in 'Ku Yüeh' style with a gourd-vine and red bats; round the neck is a band of yellow enamel spotted with red, from which depends a border of pendent leaves. On the base is pencilled the four-character mark of the Ch'ien-lung period (1736-95) in blue enamel.  

The snuff bottle is fitted with a pearl and coral stopper.

**814** CUP OF ENAMELLED PORCELAIN *

Deep, with straight sides and small foot. Fine white porcelain decorated on the outside in transparent famille verte enamels with the figures of nine boys at play in a rocky landscape with pine and prunus trees and flowering shrubs. Late K'ang-hsi period (1662-1722).  

**815** SET OF TWELVE WINE CUPS OF K'ANG-HSI ENAMELLED PORCELAIN *

Deep, with slightly rounded sides, everted lip and small base with deep foot. Fine white eggshell porcelain, each cup decorated in late famille verte enamels and underglaze blue with a different seasonal flower or plant, some also with rocks, others with blossoming shrubs, aquatic plants, butterflies, insects or birds. On the other side of each of the cups appears a different poetical inscription in underglaze blue, three of these in seven-character lines, the rest in five-character lines, the inscription in each case followed by an undecipherable seal within a single square. On the base is written the six-character mark of the K'ang-hsi period (1662-1722) in very small script within a double circle in underglaze blue.  


Note.—According to Dr. H. L. Li, of Philadelphia, Pa., author of Chinese Flower Arrangement, the following is a list of the flowers in temperate Central China generally recognised as representative of the twelve months of the year:

1st month: Prunus  
2nd month: Magnolia  
3rd month: Peach  
4th month: Rose  
5th month: Crab-apple  
6th month: Peony  
7th month: Lotus  
8th month: Pomegranate  
9th month: Ku'ei huaxu  
10th month: Chrysanthemum  
11th month: Orchid  
12th month: Narcissus

**816** VASE OF CH'IEN-LUNG ENAMELLED PORCELAIN *

Of tall baluster form, hexagonal in section and with expanding neck fitted with two tubular handles, the foot six-sided and slightly spreading. Fine white porcelain with "orange-peel" undulating surface, painted with a design in Su Tung-p'o style, of rocks and bamboo in a shadowy grey pigment with touches of pink, blue and iron-red on a crackled pale green ground, and further embellished with an inscription of fourteen characters in black with three seals in red on one side and an oval seal in red on another; the characters Shih-chih ("crag")
The gentle breeze blows cool below the Grove of the Seven Worthies.

The pale moon seems wintry as it shines over the Stream of the Six Talents.

This is preceded by a seal, P'ien yüeh ("Half Moon") and followed by two others Han and Mo, or "Brush" and "Ink", which are believed to be the seals of the great ceramist, T'ang Ying. The oval seal reads Ch'ien-k'un i ts'ao-t'ing ("Heaven and Earth are but a single thatched pavilion"), a line from Tu Fu. On the base, which has also a pale green glaze, is written the six-character seal mark of the Ch'ien-lung period (1736-95) in underglaze blue.

Note.—The "Six Talents of Chu Ch'i (i.e., "of the Bamboo Stream", mentioned in the Biography of Li Po (699-762), were Li Po himself, Han Chun, K'ung Ch'ao-fu, P'ei Chêng, Chang Shu-ming and T'ao Mien, all of whom are said to have lived under the Tsu-lai Mountains in Shantung Province; they became celebrated for the songs they sang and the wine they drank. For the "Seven Worthies" see Mayers, W. F., Chinese Reader's Manual, p. 29, No. 85.

WINE CUP OF ENAMELLED PORCELAIN *
Moulded in eight-foil oval form with two rustic bamboo handles. White porcelain decorated on the biscuit in famille verte enamels, outside with panels of flowers on a yellow ground between volute and diaper borders, and inside with a chrysanthemum in a medallion in the centre of the base and a conventional chrysanthemum border round the lip. K'ang-hsi period (1662-1722). W : 3.4in. (8.6cm.)

For a similar specimen, see Grandidier, E., La Céramique Chinoise, pl. XXIV, No. 67.


DIsh of K'ANG-HSI ENAMELLED PORCELAIN *
Saucer-shaped; fine white porcelain painted in delicate enamels. Inside is a large peach shaded in iron-red with twigs and leaves in famille verte colours. On the peach pencilled in gold are the seal characters wan shou, "A myriad longevities", the imperial birthday greetings. On the outside are three twigs with green peaches inscribed in gold with the circular seal form of the character shou, "longevity". On the base is written the six-character mark of the K'ang-hsi period (1662-1722) within a double circle in underglaze blue. D : 11.3in. (28.6cm.)

Cf. Honey, W. B., The Ceramic Art of China, etc., p. 151 and pl. 131 (a).


BRUSH BARREL OF ENAMELLED PORCELAIN *
Of hexagonal section with straight sides, flanged mouth-rim and "fitted" stand of castellated form. White porcelain,
the sides pierced in honeycomb pattern and with filled-in medallions. Decorated on the biscuit in famille verte enamels and black, with phoenixes almost heraldically depicted and landscape scenes in alternate circular and rectangular panels between borders of the Eight (Taoist) Precious Objects and the Eight (Buddhist) Emblems of Happy Augury. On the lightly glazed base there is impressed an undecipherable seal. K’ang-hsi period (1662-1722).  

_H: 5.1in. (12.8cm.)_  

**820 PERFUME BASKET OF ENAMELLED PORCELAIN** *  
Oval pot-pourri container in the form of a basket with pierced sides and lid, and bamboo handle (pi liang) with two supporting branches on either side of the ends of the handle. White porcelain decorated on the biscuit with flowers between borders of Greek-key and volute pattern in famille verte and iron-red enamels. K’ang-hsi period (1662-1722).  

_H: 5.4in. (13.6 cm.)_  

**821 CUP OF YUNG-CHENG ENAMELLED PORCELAIN** *  
With slightly rounded spreading sides and deep foot. Fine thin white porcelain decorated in famille rose enamels, brown and iron-red, outside with a poppy and two flowering sprays of peony, and inside with fruit seeds and a melon. On the base is written the six-character mark of the Yung-cheng period (1723-35) within a double circle in underglaze blue.  

_D: 3.6in. (9.1cm.)_  
Compare with No. 878.

**822 SMOKING-PIPE OF ENAMELLED PORCELAIN** *  
In the form of a lotus pod with stem and branches, the pod forming the body of the pipe, while the bowl, in the form of a small lotus flower has attached to it two small pods, one open, the other closed. Fine white porcelain decorated in famille verte enamels and overglaze blue. The whole of the base is modelled to resemble a lotus leaf which supports the pod and is enamelled in pale green. Late 18th century.  

_H: 8.7in. (22.1cm.)_  

**823 VASE OF YUNG-CHENG ENAMELLED PORCELAIN** *  
Bottle-shaped with globular body and tall cylindrical neck. Fine white porcelain decorated in low relief in famille verte enamels, on one side with a landscape scene of a mounted official looking over his shoulder as he gallops away on a spirited steed, a whip in his upraised right hand, and followed by his boy attendant carrying a ch’in. On the other side are a blossoming prunus and a magnolia tree in bloom, rocks, and two birds flying overhead. On the base is written the six-character mark of the Yung-cheng period (1723-35) within
a double circle in underglaze blue. \( H : 14.8 \text{in.} \ (37.5 \text{cm.}) \)
From the Elphinstone Collection.

824 **FLASK OF YUNG-CHÈNG ENAMELLED PORCELAIN**

Bottle-shaped with flattened globular body and short narrow cylindrical neck with two “cloud-scroll” handles joining neck and shoulder. Fine white porcelain with slightly undulating “chicken-skin” glaze artistically painted in *famille rose* enamels, on one side with rose-peonies and two birds in varying shades of green, and in brown and white; on the other with chrysanthemum and butterflies, blossoming peach and two long-tailed birds in white picked out in brown and crimson. On the slightly recessed base is written the mark of the Yung-chêng period (1723-35) in six seal characters in underglaze blue. \( H : 11.6 \text{in.} \ (29.4 \text{cm.}) \)
From the Collection of the late Lord Redesdale.

825 **PAIR OF DISHES OF ENAMELLED PORCELAIN**

Saucer-shaped with rounded sides and deep foot. Fine white porcelain decorated in their interior in *famille verte* enamels, one with a scholar possibly one of the *Chu lin ch’i hsien* (the Seven Worthies of the Bamboo Grove) gazing at a small clump of bamboo beside a rock, the other with a figure of a man carrying a crackled vase who has stepped out of a building in the direction of a group of vessels lying on the ground. A square seal appears within the design of each saucer. On the base is written the six-character mark of the Ch’êng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. \( D : 6.25 \text{in.} \ (15.8 \text{cm.}) \)
From the Russell Collection.

826 **WINE POT OF ENAMELLED PORCELAIN**

In the form of a peach with handle and spout imitating branches of its tree, enamelled on the biscuit in pale aubergine and black. White porcelain decorated on the body with boughs of blossom in late *famille verte* enamels, and with a conventional leaf border near the base. The wine pot is to be filled through a hole in its base. K’ang-hsi period (1662-1722). \( H : 4.6 \text{in.} \ (11.6 \text{cm.}) \)

827 & **PAIR OF BOWLS OF YUNG-CHÈNG ENAMELLED PORCELAIN**

With rounded sides and straight deep foot. Fine white porcelain delicately painted in sepia in “Ku yüeh” style with prunus trees in blossom and a distich of ten characters in black, to which are appended three seals in pink enamel.
The stanza may be rendered:
“The student sees the outline sharp
Of plum bloom by the moonlight cast
On window blind, and breathes the scent
Of unseen flowers wafted past.”

828 **CLXXII**
The seal preceding the verse is *hsien ch'un* (early spring), and the two following are *yüeh ku* (moon ancient) and *hsiang ch'ing* (fragrance pure). On the base is written the six-character mark of the Yung-chêng period (1723-35) within a double square in blue enamel. $D: 4.9$ in. ($12.5$ cm.)

From the Hippisley Collection.


829 **BOTTLE OF CH'IEN-LUNG ENAMELLED PORCELAIN** *

With rounded body and tall slender neck with two tubular handles attached to it below the mouth-rim. Fine white glassy porcelain decorated in mixed enamels in "Ku yüeh" style, on one side with a rock, orchids, roses and grasses, and on the other with a fourteen-character poetical inscription in black with three seals in iron-red; the neck with a wide border of Greek-key pattern and the handles with a scrolling design, in blue enamel. The inscription may be rendered:

"A wonderful path opens in fairyland, in spite of the thick clouds;

The iris and the orchid in bloom are fragrant in the warm spring."

The seal before the inscription has been read *hsi hsiao* (the heart of elegance) and the two after it, *shou* (longevity) and *ch'i* (wonderful). On the base is written the four-character mark of the Ch'ien-lung period (1736-95) in greyish-blue enamel. $H: 5.7$ in. ($14.3$ cm.)


830 **PAIR OF CUPS OF YUNG-CHÊNG ENAMELLED PORCELAIN** *

* a & b

With rounded sides, everted lip and deep straight foot. Fine white eggshell porcelain decorated in *famille rose* enamels with a landscape scene in which are depicted a pair of quails (*shuang an*), signifying "double peace" (a well-known rebus of greetings for the New Year), flowers and grasses, details of the design differing slightly on each cup. On the base is written the four-character mark of the Yung-chêng period (1723-35) within a double square in underglaze blue. $D: 2.5$ in. ($6.3$ cm.)

Compare with No. 838.


831 **SAUCER OF YUNG-CHÊNG ENAMELLED PORCELAIN** *

Miniature, with rounded sides. Fine white eggshell porcelain decorated in delicate *famille rose* opaque enamels, inside with the design of a fairy, with various Taoist attributes,
riding on a leaf among waves, and on the reverse with a border of waves in pale opaque green enamel. On the base is written the six-character mark of the Yung-chêng period (1723-35) within a double circle in underglaze blue. 

\[ D : 3.1\text{in.}(7.9\text{cm.}) \]

Pair with No. 832.

**SAUCER OF YUNG-CHÊNG ENAMELLED PORCELAIN** *

Miniature, with rounded sides. Fine white eggshell porcelain decorated in delicate famille rose opaque enamels, inside with the design of a fairy standing on waves and bearing a wand with Taoist attributes, accompanied by a deer with a sprig of the ling-chih in its mouth; the reverse with a border of waves in pale opaque green enamel. On the base is written the six-character mark of the Yung-chêng period (1723-35) within a double circle in underglaze blue. 

\[ D : 3.1\text{in.}(7.9\text{cm.}) \]

Pair with No. 831.

**SAUCER OF ENAMELLED PORCELAIN** *

Moulded and incised in the form of a six-petalled mallow flower. Fine white eggshell porcelain decorated in famille rose enamels with two seated male figures, one of them holding a fan with his right hand and a small gilt cup in his left, the other with a similar cup in his right hand, a boy attendant bringing them wine in a gilt ewer; an open scroll with brush and ink lies displayed on the floor. In the background are two large jars, one enamelled in blue, the other in crackled white; a dish of peaches resting on a lacquer stand. 18th century. 

\[ D : 5.2\text{in.}(13.2\text{cm.}) \]

*Note.*—The faces of the figures are slightly shaded and the technique suggests European influence.

**CUP OF ENAMELLED PORCELAIN** *

Deep, tub-shaped (kang) with rounded sides, straight mouth and slightly recessed base. Fine white porcelain decorated with lotus scrolls in opaque orange, blue, green and yellow "foreign" enamels, in a ground of deep rose; the interior white and undecorated. On the base is written the four-character mark Yung-chêng yü chih (Made by Imperial order in the Yung-chêng period—1723-35) within a double circle in underglaze blue. 

\[ D : 2.5\text{in.}(6.4\text{cm.}) \]

Compare with Nos. 837, 889, A805 and A806.

From the Russell Collection.


For a similar specimen see *Illustrated Catalogue of Chinese Porcelain and Pottery, forming the Collection of Mr. Alfred Trappnell*, Bristol, 1901, pl. XXI, No. 151.

*Note.*—This cup was enamelled, it is here suggested, in one of the 27 official workshops (Tsao pan ch’u) in the Forbidden City.
835 VERMILION BOX OF ENAMELLED PORCELAIN
Covered box of circular flattened form decorated in brilliant *famille rose* enamels with a *mille-fleurs* design on the outside of both lid and base, the inside of the former with a five-clawed dragon and of the latter with floral sprays. The glazed base is inscribed with the hall-mark *Chü jen t'ang chih* (Made for the Dwelling-in-Benevolence Hall), the hall-mark of Yüan Shih-k'ài, in blue enamel within a double square. *D: 4.5in. (11.2cm.)*
From the Russell Collection.
See Hobson, R. L., *Chinese Ceramics in Private Collections*, p. 201, and fig. 381.
*Note.*—This piece was probably made in 1915 at the quasi-imperial manufactory at Ching-tê-chên which had been inaugurated on the orders of the above-mentioned ambitious statesman by Kuo Pao-ch'ang, the newly-appointed Director of the Porcelain Factory.
One of the more important buildings in the Chung Hai was the Chü jen T'ang, which was erected by Yüan Shih-k'ài in 1912-13 in the park known as the Chieh Fan Chi. (See Arlington, L. C., and Lewisohn, W., *In Search of Old Peking*, p. 99.)
The name of the Chü Jên Hall is taken from a passage in Mencius: “Where benevolence is the dwelling-place of the heart and righteousness the path of life, the business of a great man is complete.” (See Legge, *Chinese Classics*, II p. 468.)

836 SNUFF BOTTLE OF CH'IEN-LUNG ENAMELLED PORCELAIN *
Of double gourd form with two small loop handles on the shoulders. Fine white porcelain decorated with gourd vines in enamel colours on a gold brocaded ground, and fitted with a gilt filigree metal stopper with ivory spoon. On the base of the snuff bottle is pencilled in red the mark of the Ch'ien-lung period (1736-95) in four small seal characters within a single square on a gold ground. *H: 2in. (5cm.)*

837 CUP OF ENAMELLED PORCELAIN *
Deep, tub-shaped (*kang*) with rounded sides, straight mouth, no foot-rim and slightly recessed base. Fine white porcelain decorated with flowering peonies in opaque pink, blue, green and brownish-yellow “foreign” enamels in a ground of mottled orange. A wash of yellow has been added to the colourless glaze of the interior, giving it a creamy-white appearance. On the base is written the four-character mark *K'ang-hsi yü chih* (Made by imperial order in the K'ang-hsi period, 1662-1722) within a double square in raised blue enamel. *D: 2.5in. (6.4cm.)*
Compare with Nos. 834, 889, A805 and A806.
From the Russell Collection.
and Hobson, R. L., *Chinese Ceramics in Private Collections*, pp. 193-199, pl. 29c and fig. 350d.

**Note.**—This cup was enamelled, it is here suggested, in one of the 27 official workshops (*Tsao pan ch'u*) in the Forbidden City.

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**838 CUP OF ENAMELLED PORCELAIN**

Deep, almost bell-shaped, with straight sides, everted lip and straight foot-rim. White semi-eggshell pegmatite porcelain painted in *juan ts'ai* enamels with a design of two quails by a rock, with flowering tree peonies and a butterfly hovering above, the design signifying "double peace" (*shuang an*), 18th century. *H*: 2.75in. (6.9cm.)

From the Liddell and Russell Collections.

See Jenyns, Soame, *Later Chinese Porcelain*, pl. LXXXIV, 2B.

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**839 & 840 PAIR OF BOWLS OF ENAMELLED PORCELAIN**

With slightly rounded sides and straight foot-rim. Fine white porcelain decorated on the outside with separated blossoming and fruiting branches in transparent *famille verte* enamels and gold on a celadon ground, in a manner designed presumably to imitate some of the enamelled wares of the Ming period, details of the design differing slightly on each bowl. The inside is plain white except for a small five-pointed floral medallion within a double circle in underglaze blue in the centre. The mouth-rim is iron-stained. On the base is written *Ta Ming nien chih* (Made in the Great Ming Dynasty) in underglaze blue. *D*: 4.7in. (11.9cm.)

From the Elphinstone Collection.

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**841 PERFUME BALL OF ENAMELLED PORCELAIN**

Pot-pourri container of globular form with elaborately pierced walls. White porcelain decorated on the biscuit in *famille rose* enamels with four circular medallions of the flowers of the four seasons, within borders of scattered blossoms. Round the mouth, which has a circular orifice, and the foot, which is incised in the form of a Chinese cash, are two floral bands similarly ornamented and bordered by a band of scattered blossoms. 18th century. *H*: 3.3in. (8.4cm.)

From the Schreiber Collection, No. 159.

For a similar specimen, see Grandier, E., *La Céramique Chinoise*, pl. XXIII, No. 60.


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**842 & 843 PAIR OF DISHES OF ENAMELLED PORCELAIN**

Saucer-shaped with rounded sides and everted lip. Fine white porcelain decorated inside in pale ink-like enamel, one with a river scene in the style of Ni Tsan, a boat and two figures in the foreground, a pagoda in the middle distance and the sun and slight details of the decoration in red enamel, the other with a rocky landscape and water scene. On the
base is written *Ya-yü t'ang chih*, “Made for the Hall of Elegant Rain”, in a single column in red enamel. 18th century. 

*D : 7.9in. (20cm.)

Note.—*Ya-yü t'ang* was a hall-name of Lu Chien-tseng (1690-1768), scholar and official, who was Chief Salt Commissioner of Liang-Huai, with headquarters at Yang-chou. His interest in educational reform was demonstrated by the academies of learning he established at the various places where he officiated. After serving for over ten years as Salt Commissioner, he was accused of peculation, and tried and sentenced to death by strangulation, but died in prison before the sentence could be carried out. The *Ya-yü t'ang ts'ung shu*, a collection of works of pre-Sung writers, which he compiled, was published in 1756. See the *Yin liu chai shuo tz'u*, ch. 6, and Hummel, A. W., *Eminent Chinese of the Ch'ing Period*, I, pp. 541-542.

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**844 VASE OF ENAMELLED PORCELAIN**

Of baluster form with slender neck, wide spreading mouth, and narrowing base which spreads to a wide slightly thickened foot-rim. Fine white porcelain decorated in transparent famille verte enamels and gold with the design of a horseman restraining a spirited piebald steed; a rock and a willow tree in the distance. Early 18th century. 

*H : 8.1in. (20.5cm.)*

From the Elphinstone Collection.

**845 BOTTLE OF CH'IEN-LUNG ENAMELLED PORCELAIN**

With pear-shaped body with slender neck swelling into a six-lobed bulb below the lip. Fine dead-white glassy porcelain delicately painted in mixed enamels in “Ku yueh” style with a rock, flowering begonia and iris, and a butterfly. On the neck is a seven-character poetical inscription in brown with two seals in iron red; leaf border in blue enamel on the lip. The inscription may be rendered: 

“Dew is fragrant in the middle of autumn.”

The oval seal before the inscription reads *kao chih* (lofty demeanour) and the square seal after it, *ch'iu shih* (autumn scholar). On the base is pencilled the four-character mark of the Ch'ien-lung period (1736-95) in blue enamel. Exhibited at the International Exhibition of Chinese Art, London, 1935-36, Cat. No. 2279.

*Note.—*The term “autumn scholar” has been explained as a scholar whose talent was recognised late in life.

**846 PAIR OF DISHES OF RUBY-BACKED ENAMELLED PORCELAIN**

Saucer-shaped with rounded sides and flat base. Fine white eggshell porcelain painted in famille rose enamels and dark brown and blue with a landscape design of rocks, shrubs, flowering peony and dianthus pinks, and a pair of cocks, one with brown, black and yellow plumage, the other with white. The reverse is covered with ruby-pink glaze. The design of one dish differs slightly from that of the other. On
the base is a ruby-pink medallion painted in white reserve.

*Kung ming fu kuei, hung fu ch'i t'ien* ("Riches and honour, and abounding happiness reaching to Heaven"), in lesser seal script flanked by two dragons. Late 18th century.

*D* : 6.1in. (15.4cm.)

Compare with No. 858.


848 **BOTTLE OF CH'IEN-LUNG ENAMELLED PORCELAIN** *

With depressed pear-shaped body and tall, slightly tapering, slender neck. Fine dead-white glassy porcelain painted in *famille rose* enamels in "Ku yüeh" style with a rock, roses, yellow orchids and grasses on the body of the vessel, and on the neck with a poetical inscription of ten characters in black and three seals in red enamel. The rendering of this inscription has presented some difficulty, and the following version was suggested by Dr. Lionel Giles:

"With morning's light the lovely moon has gone;
But every year we know that spring comes on."

The seal before the inscription reads *chia li* (beautiful) and the two seals after it *ssū shih* (four seasons) and *ch'ang ch'un* (prolonged spring). On the base is written the four-character mark of the Ch'ien-lung period (1736-95) within a double square in grey blue enamel. *H* : 5.5in. (14cm.)

From the Hippisley Collection, *Catalogue No. 336*, p. 407 and pl. 19. Here is given another and freer rendering of the inscription.


849 **BOTTLE OF ENAMELLED PORCELAIN**

With depressed pear-shaped body and tall, slightly tapering, slender neck. Dead-white glassy porcelain painted in *famille rose* enamels in "Ku yüeh" style with a rock, roses, yellow orchids and grasses on the body of the vessel, and on the neck with a poetical inscription and three seals in red enamel, one preceding the inscription *chia li* (beautiful), and two following it, *ssū shih* (four seasons) and *ch'ang ch'un* (prolonged spring). On the base is pencilled the four-character mark of the Ch'ien-lung period (1736-95) within a double square in blue enamel. *H* : 5.7in. (14.4cm.)

*Note.*—This is a modern copy of No. 848, and is known to have been made at Ching-té-chén some twenty years ago from the illustration on pl. CLXX of *P.D.C.*

850 & **TWO WINE CUPS OF CH'IEN-LUNG ENAMELLED PORCELAIN** *

With rounded sides and slightly everted lip. Semi-opaque white glaze, finely and delicately decorated on the exterior in *famille rose* enamels, on one cup with two scroll-edged panels of landscape set in a ground of flowers naturalistically...
rendered within scroll borders; on the other with two large and two small scroll-edged panels with summer and winter landscapes set in a green ground closely diapered with floral scroll-work. Both have the four-character mark of the Ch’ien-lung period (1736-95) in blue enamel on their bases. 

From the Hippisley Collection, see Catalogue Nos. 326 and 327, p. 406, pl. 20.


852 VASE OF CH’IEN-LUNG ENAMELLED GLASS *

Bottle-shaped with ovoid body and short tapering neck. Thick semi-opaque glass decorated in mixed enamels in “Ku yuēh” style with rockery and flowering peonies and a poetical inscription of ten characters in black with three seals in red. The inscription, on the neck of the vase, consists of two lines of five characters each and has been rendered:

“Its tender buds enclose golden pollen;
Its heavy flowers form embroidered bags.”

The seal preceding the verse is chia li (beautiful), and the two following are ssū shih (four seasons) and ch’ang ch’un (prolonged spring). On the base is incised and filled in with blue enamel the four-character mark of the Ch’ien-lung period (1736-95) within a double square. 

See Bahr, A. W., Old Chinese Porcelain and Works of Art, 1912, pl. XXXIII and p. 74.


Note.—The lines of the inscription are part of a verse composed by Han Ts’ung, an obscure T’ang poet, on the “Mou-tan (peony) before blooming”. The same poem and seals appear on a Yung-cheng bowl decorated in “Ku yuēh” style in the Peking Palace Museum. (See Ku Kung, I. p. 19.)

853 WATER-POT OF CH’IEN-LUNG ENAMELLED GLASS *

Of ovoid shape with flat base and narrow neck. Milk-white opaque glass finely decorated in mixed enamels with various emblems of longevity, including a twisted pine tree, a deer, a crane standing on a rock, peonies and the ling-chih plant. Round the mouth-rim is painted a ju-i head border and on the narrow lip and round it five bats are delicately drawn in pale iron-red enamel. On the base is incised and filled in with blue enamel the four-character mark of the Ch’ien-lung period (1736-95) within a double square. 


854 BRUSH BARREL OF CH’IEN-LUNG ENAMELLED GLASS *

Of tall cylindrical form with flat base. Thick milky-white opaque glass decorated in delicate mixed enamels in “Ku yuēh” style with a group of the seven sages; three of them are seated
and listening in reflective mood to the disquisition of a fourth, an elderly bearded figure in a yellow robe who sits under a pine-tree behind a cluster of lofty rocks. On the other side of the vessel stands another bearded figure holding a twisted crook and receiving peaches from a young man, while another young man looks on, the whole scene being laid in a grassy landscape under a clear blue sky. On the base is engraved the four-character mark of the Ch’ien-lung period (1736-95) within a double square, originally filled in with blue enamel.

H : 4 in. (10.1 cm.)

From the Ezekiel Collection.

855 BOWL OF CH’IEN-LUNG ENAMELLED PORCELAIN *

With rounded sides and slightly everted lip. Fine white porcelain decorated in “Ku yüeh” style in famille rose enamels, outside with sprays of convolvulus in a diapered ground of blue enamel engraved in quatrefoil pattern, and inside with a peony and rose spray on a plain white ground. On the base is pencilled the four-character mark of the Ch’ien-lung period (1736-95) within a double square in blue enamel.

D : 6.2 in. (15.7 cm.)

Compare with Nos. 856 and 857.

856 DISH OF CH’IEN-LUNG ENAMELLED PORCELAIN *

Saucer-shaped. Fine thin white porcelain, decorated in famille rose enamels in “Ku yüeh” style. Inside is a delicately drawn design of blossoming magnolia and peach spray together with a poetical inscription of ten characters in brown with three seals in red enamel. The verse has been rendered: “Moving shadows follow the round moon. The gentle breeze bears fragrance.”

The seal preceding the inscription reads chia li (beautiful), and the two following it is’ui (blue-green, or kingfisher) and p’u (spread wide, or shop). On the reverse appear four lotus arabesques in similar colours over a ground of opaque pale green enamel diapered with an engraved quatrefoil pattern, the foot with a continuous scrolling design. On the glazed base is written the four-character mark of the Ch’ien-lung period (1736-95) within a double square in blue enamel.

D : 5.6 in. (14.2 cm.)

Compare with No. 857, which carries a variant of this design, and *P.D.C.* pl. CLXXI.

857 DISH OF CH’IEN-LUNG ENAMELLED PORCELAIN

Saucer-shaped. Fine thin white porcelain decorated in famille rose enamels in “Ku yüeh” style. Inside is a delicately drawn design of blossoming magnolia and peach spray together with a poetical inscription of ten characters in brown with three
seals in red enamel. The verse has been rendered:
“Moving shadows follow the round moon.
The gentle breeze bears fragrance.”
The seal preceding the inscription reads chia li (beautiful),
and the two following it hsiia (clouds) and ying (reflection).
On the reverse of the dish appear four lotus arabesques in
similar colours over a ground of opaque pale green enamel
diapered with an engraved quatrefoil pattern, the foot with
a continuous scrolling design. On the glazed base is written
the four-character mark of the Ch’ien-lung period (1736-95)
within a double square in blue enamel. D : 5.6in. (14.2cm.)
Compare with No. 856, which carries a variant of this
design.
Illustrated by Jenyns, S., in Later Chinese Porcelain,
pl. LXXXIII.

858 VASE OF ENAMELLED PORCELAIN *
Bottle-shaped with globular body and tapering cylindrical
neck. Fine white eggshell porcelain with “chicken skin”
markings in the surface of the glaze. Painted in famille rose
enamels and brown with a rock, peony, magnolia, prunus and
other plants, and with three roosters, two in brown, black
and yellow and one in white plumage, with hen and chickens.
Over the lip is painted a bat in pink enamel, and on the base
within a ruby-pink medallion in white reserve appears Kung
ming fu kuei hung fu ch’i t’ien, “Riches and honour, and
abounding happiness reaching to Heaven,” in “archaic”
script, flanked by two dragons. Late 18th century. H : 7in.
(17.7cm.)
See Nos. 846 & 847.
From the William Bennett, Clive Kendrick and McKinnon
Wood Collections.
Illustrated in A Collection of Rare and Old Chinese Porcelain,
collected by Sir William Bennett, K.C.V.O.,
and in Gorer and Blacker, Chinese Porcelain and Hard Stones,
II, pl. 225.
Exhibited at the International Exhibition of Chinese Art,

859 DISH OF ENAMELLED PORCELAIN *
With wide mouth and rounded sides. Fine white porcelain
decorated in transparent famille verte enamels, iron-red and
gilding. Inside is a peach branch with leaves and one large
fruit with the character shou “longevity” in seal script painted
in gold. Outside there are two groups of Taoist figures,
the first following a chariot which bears a dish with a basket
of peaches and ling-chih, the chariot drawn by a deer, while
members of the first group are shown carrying various Taoist
attributes and followed by another deer. A second group
following behind a crane includes a fairy carrying a gold double
gourd, from which emanates a long thin stream of vapour
with five bats (wu fu) a rebus for Wu Fu, The Five Blessings
—longevity, riches, peacefulness and serenity, the love of
virtue, and an end crowning the life. In the spaces between
the two groups are small and large rocks and clumps of fungus,
and round the foot-rim are separated leaves, floral sprays and butterflies. Early 18th century. $D: 8.8\text{in. (22.2cm.)}$

Compare with No. 863.

From the Reginald Cory Collection.

See Hobson, R. L., The Later Ceramic Wares of China, pl. LXVII, fig. 2, p. 89.

For a similar specimen see Hippsley, A. E., A Sketch of the History of Ceramic Art in China, No. 27, and p. 375, pl. 1.


860 DISH OF RUBY-BACKED ENAMELLED PORCELAIN *

Saucer-shaped with rounded sides and flat base. Fine white eggshell porcelain decorated in famille rose enamels, iron-red, and brown with a landscape scene of rocks, blossoming tree-peony, and asters, and three quails at rest on the grassy sward; a wide diaper border surrounds the mouth-rim. The reverse of the sides is covered with ruby-pink enamel. 18th century. $D: 7.8\text{in. (19.7cm.)}$

From the Seed Collection.


861 DISH OF RUBY-BACKED ENAMELLED PORCELAIN *

Saucer-shaped with rounded sides and flat base. Fine white eggshell porcelain decorated inside in famille rose enamels with a picture of family life. A tastefully attired lady sits with crossed legs on a rectangular lacquered stool, holding a peony in her left hand, her right resting on a case of books. She looks down at her two boys, one of whom carries a jar of blossoming peony, the other a branch of the lotus. A high circular lacquer table, furnished with an ornamented bronze beaker (ku) holding branches of the ling-chih and a white feather duster behind a ch'i-lin, stands in the background, as also two large ceramic jars on the left and a large jar and cover on the right—traditional accessories of the cultured Chinese interior. A narrow green diaper border, interrupted by three floral panels, decorates the mouth-rim of the dish, while its reverse is covered with ruby-pink enamel. 18th century. $D: 7.8\text{in. (19.7cm.)}$

From the J. E. Taylor Collection.


862 DISH OF RUBY-BACKED ENAMELLED PORCELAIN *

Saucer-shaped with rounded sides and flat base. Fine white eggshell porcelain decorated inside in famille rose enamels within a six-petalled central panel with a scene representing part of the West Lake at Hangchou, a sampan getting under way in the foreground, a scholar seated in the interior of its reeded cabin and two boatmen pulling up the sail, while two
more push off the boat from the shore. Four other boats appear in the background and a bridge in the middle distance, while on the river banks there are huts, and pine and other trees. Round this central design are two floral borders, one pink, the other in green mosaic interrupted by three foliated panels containing sprays of fruit and flowers. The reverse of the sides of the dish is covered with ruby-pink glaze. 18th century. \( D : 7.9\text{in.} \) (20 cm.)


863 **BOWL OF ENAMELLED PORCELAIN** *

With wide mouth and rounded sides. Fine white porcelain decorated in transparent *famille verte* enamels and gold. Inside is a peach branch with leaves and one large fruit, on which is pencilled in gold the character *shou* "longevity" in seal script. Outside there are three groups of Taoist fairies with two attendants. One of the figures (Hsi Wang Mu) is shown riding on a stork in flight, while another holds a gilt double gourd, from which emanates a long thin stream of vapour and five bats, emblematic of the five blessings; the other figures carry baskets of peaches, *ling-chih* and similar Taoist attributes. In the spaces between the groups appear small and large rocks and clumps of fungus, and round the base-rim are separated leaves, floral sprays, and butterflies. Early 18th century. \( D : 8.8\text{in.} \) (22.7 cm.)

Compare with No. 859.

864 **WATER-POT OF CH’IEN-LUNG ENAMELLED GLASS** *

Of ovoid shape, with flat base and small contracted mouth. Thick milky-white opaque glass decorated in delicate mixed enamels in "Ku yüeh" style with a scene of a young shepherd, whose features are unmistakably European, tending a ram and two ewes on a grassy sward within a group of lofty rocks, among which grow plants and flowering trees. Under the base is engraved the four-character mark of the Ch’ien-lung period (1736-95) originally filled in with blue enamel. \( H : 1.9\text{in.} \) (4.8 cm.)

From the Hippisley Collection, see *Catalogue*, p. 405, No. 324.

865 **DISH OF ENAMELLED PORCELAIN** *

Saucer-shaped with rounded sides and everted lip. Fine white porcelain decorated on the reverse with a *mille fleurs* design in *famille rose* enamels, the interior plain white. On the base is written *Ch'ing-i t'ang chih*, "Made for the Ch'ing-i Hall", within a double square in blue enamel. 18th century. \( D : 6.5\text{in.} \) (16.6 cm.)

For a similar specimen see *Illustrated Catalogue of Chinese Porcelain and Pottery*, forming the Collection of Mr. Alfred Trapnell, Bristol, 1901, pl. XXXVIII, No. 189.
WATER-POT OF ENAMELLED PORCELAIN *

Of depressed globular form with rounded sides, incurving mouth, and slightly sunk base. Fine thin white porcelain delicately painted in famille rose enamels, black, and brown with an attractive naturalistic design of gnarled boughs of the blossoming prunus tree. The interior and base are glazed white, and on the latter there appears the pencilled four-character mark I-yen chai ts'ang ("Treasure of the Bequeathed Inkstone Pavilion") within a double square in blue enamel. 18th century. $D: 3.3$in. (8.3 cm.)

From the Russell Collection.


Compare Hobson, R. L., The Later Ceramic Wares, p. 88, and pl. LXII, fig. 3, for a similar water-pot, now in the British Museum.

PAIR OF BOTTLES OF CH'IEN-LUNG ENAMELLED PORCELAIN *

With pear-shaped body and slender neck swelling into a six-lobed bulb below the lip. Fine white porcelain delicately painted in mixed enamels in "Ku yüeh" style with a design of rocks, rose peonies, birds and bamboo. On the neck is a poetical inscription of two five-character verses in black with two seals in red. The inscription has been rendered: "A mass of beautiful colours, and the clear cold breeze in all directions."
The seal preceding the verse is chia li (beautiful), and the one following ch'ang ch'un (prolonged spring). On the bulb and below the lip is a petal pattern in blue enamel, and on the base is pencilled the four-character mark of the Ch'ien-lung period (1736-95) likewise in blue enamel. $H: 3.5$in. (9 cm.)

From the Reginald Cory Collection.


PAIR OF DISHES OF ENAMELLED PORCELAIN *

Saucer-shaped with rounded sides and slightly incurving foot. Fine white porcelain decorated outside in pale transparent famille verte enamels on a greenish white ground with an artistic design, which winds over the rim to ornament the interior, of a berry-laden branch and four butterflies hovering around and above it, details of the design differing slightly on each dish. Under the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century. $D: 6.8$in. (17.2 cm.)

VASE OF ENAMELLED PORCELAIN *

Bottle-shaped with rounded sides and straight cylindrical neck. Fine white eggshell porcelain decorated on a white glazed ground in famille rose enamels, brown, and black with a blossoming spray of roses (rosa sinensis) with green leaves and a butterfly, the whole most artistically rendered.
18th century.  *H: 5.6in. (14.2cm.)*
From the G. R. Davies Collection, Catalogue, No. 31.
See Drexel, T., *Die Formen Chinesischer Keramik*, p. 66,
and pl. 79b.
Exhibited at the International Exhibition of Chinese Art,

872  **PAIR OF BOWLS OF YUNG-CHENG ENAMELLED**
**& PORCELAIN * **
Shallow with rounded sides, no foot-rim and sunk base.
Fine white porcelain decorated in *famille rose* enamels on a
white glazed ground with a scrolling branch of blossoming
lotus and a kingfisher, the design differing slightly on each
bowl. On the base is written the six-character mark of the
Yung-cheng period (1723-35) within a double rectangle in
underglaze blue.  *D: 3.7in. (9.4cm.)*
From the Elphinstone Collection.

874  **BOWL OF CH'IEN-LUNG ENAMELLED PORCELAIN * **
With rounded sides and everted lip. Fine white porcelain
decorated on a white glazed ground in *famille rose* enamels
in "Ku yueh" style with a vernal scene of apricot trees
in blossom, a willow, a pair of swallows (*hsing liu ch'un
yen*), and a poetical inscription of ten characters in black
with three seals in rose enamel. The inscription has been
rendered:

"'Jade shears' dart through the flowers,
As a 'feather-gowned' with the moon returns.'"

"'Jade shears" here refers to the scissor-shaped tails of the
swallows flying among the flowering apricot, which remind
the poet of a woman in a feather-gown returning home in
the moonlight. The seal preceding the verse reads *chia li*
(beautiful), and the two following it *hsien ch'un* (early spring)
and *hsu ying* (possibly a name). On the base is pencilled in
blue enamel the four-character mark of the Ch'ien-lung
period (1736-95) within a double square.  *D: 4.5in. (11.4cm.)*
From the Elphinstone Collection.
Exhibited at the International Exhibition of Chinese Art,

Note.—The pair to this bowl, described and illustrated by
Hobson, R. L., in *Chinese Ceramics in Private Collections*,
p. 200, and fig. 352, is in the Barbara Hutton Collection
(see Catalogue of the Loan Exhibition of that Collection
at the Honolulu Academy of Arts, Nov. 1956-Jan. 1957,
pl. XXV). The vase of this set appears in the *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, II, No. 298. See also Cat. No. 2156.
A similar, but larger bowl in the Wu Ying Tien is listed and
described by Yang Hsiao-ku in his *Ku yueh hsüan tz'ü k'ao*.

875  **WINE CUP OF ENAMELLED PORCELAIN * **
With straight spreading sides and narrow foot-rim. Fine
white porcelain decorated in transparent *famille verte* enamels
on one side with a landscape scene of Li T’ai-po gazing at the Falls of Szechwan under a gold-tinted sun, a boy attendant standing behind him; and on the other with a leaf and a seal in iron-red enamel and gold reading lin chü, ‘Forest Abode’. In the bottom of the interior is painted a growing shrub of the ling-chih and on the base the six-character mark of the Ch’êng-hua period (1465-87) within a single circle in underglaze blue. Early 18th century. D: 2.75in. (6.9cm.)

Compare with No. 876.

From the Russell Collection.

See Hobson, R. L., The Later Ceramic Wares of China, p. 36, and pl. LXII, fig. 1, and Jenyns, S., Later Chinese Porcelain, pl. LXXXIV (1c.).

876 WINE CUP OF ENAMELLED PORCELAIN *

With straight sides and narrow foot-rim. Fine white porcelain decorated on the outside with a landscape scene in transparent famille verte enamels. An official on a horse looks over his shoulder as he rides away from a gnarled leafless tree growing by a rock, while two bats fly overhead; in the sky a gold-tinted sun. In the interior of the cup a squirrel is shown looking up at a spray of fruiting vine, and on the base is written the six-character mark of the Ch’êng-hua period (1465-87) within a single circle in underglaze blue. Early 18th century. D: 2.75in. (6.9cm.)

Compare with No. 875.

From the Russell Collection.

See Hobson, R. L., Chinese Ceramics in Private Collections, p. 189, fig. 341.


877 WINE CUP OF ENAMELLED PORCELAIN *

With slightly rounded sides, small base and everted lip. Fine white eggshell porcelain decorated in pale famille rose enamels and iron-red with a design of a clump of bamboo, dianthus pinks, and a bat flying across with the chi-ch’ing, the jade emblem of good fortune, depending from a ribbon in its mouth. On the other side are two butterflies with a half stanza of verse pencilled in black and reading Ch’ing chu ch’ien ch’iu, ‘Prayers for good fortune, and a thousand harvests’. A blossom and a bud of the fragrant jasmine tree are painted in opaque white enamel inside at the bottom of the cup, and the hall-mark Chih hsiu ts’ao t’ang, ‘Thatched Hall of Sesamum Grasses’, appears within a double square in iron-red enamel. Ch’ien-lung period (1736-95). D: 2.5in. (6.3cm.)

From the Bushell Collection.

See Bushell, S. W., Oriental Ceramic Art, fig. 78, p. 48, and text edition pp. 85 and 833.

878 CUP OF YUNG-CHÊNG ENAMELLED PORCELAIN *

With rounded sides and small deep foot. Fine white eggshell porcelain decorated in famille rose enamels, brown, and iron-
red, outside with a poppy and two sprays of blossoming peony, inside with a lichee and fruit seeds, some of which are shaded in brown. On the base is written the six-character mark of the Yung-chêng period (1723-35) within a single circle in underglaze blue. D : 3.6in. (9.1cm.)

Compare with No. 821, and for an analogous specimen, see Hobson, R. L., The Later Ceramic Wares of China, p. 73 and pl. LVII, fig. 2.

PAIR OF SAUCERS OF ENAMELLED PORCELAIN

879 & 880

With slightly rounded sides and narrow foot-rim. Fine white eggshell porcelain decorated in transparent famille verte enamels with a fruiting branch of the peach tree, symbolical of longevity, details of the design differing slightly on each saucer. There is no mark on the glazed bases. Early 18th century. D : 3.8in. (9.6cm.)

From the Elphinstone Collection.

VASE OF ENAMELLED PORCELAIN *

881

Of ovoid form with short neck and thickened mouth-rim. Fine white porcelain with “chicken skin” glaze decorated in pale famille rose enamels in “Ku yüeh” style with an elegant figure of a shepherdess clad in Chinese attire with European elements, and wearing a snood to which a peony is attached. She holds in her right hand a small whip with a spotted bamboo handle. Round her are two rams and three sheep, the scene set in a landscape with rocks and rushes. Two seal characters, reading “Seal of Ch’en” are written in rose enamel on the body of the vase to the right of the figure. The glazed base is unmarked. Ch’ien-lung period (1736-95). H : 12.4in. (31.4cm.)

From the Reginald Cory Collection.


FLASK OF ENAMELLED PORCELAIN

882

Of pilgrim vase form (pien hu) with flattened globular body, small oval base, and two ribbon-form handles joining the shoulders to the neck, which has a bulbous centre and contracts to a small circular mouth. White porcelain covered with a thick glassy-white glaze and decorated in famille verte enamels on either side with an eight-petalled flower medallion outlined in black on a seeded green ground. On this is depicted a mythical four-footed animal amidst lotus blossoms within a smaller medallion in the centre, bordered with a scattered blossom design. The base of the neck is decorated on either side with the “long life” character in seal form, while the handles end on the shoulders in small ju-i heads, and the mouth-rim has a palmate and ju-i head design, from which tassels depend. The glazed base-rim is ringed with a line of continuous Greek key pattern. There is no mark on the white glazed base. H : 7.5in. (19cm.)

Note.—For shape, compare with No. A822.
PAIR OF DISHES OF K'ANG-HSI ENAMELLED PORCELAIN *

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain decorated in pale transparent famille verte enamels with a landscape scene in which appear Lan Ts'ai-ho carrying a hoe and an attendant with a basket of flowers; scattered leaves, blossoms, and butterflies decorate the flattened mouth-rim. Details of the design on each saucer differ slightly. On the base is written the six-character mark of the K'ang-hsi period (1662-1722) within a double circle in underglaze blue.  

*  
$D: 6\text{in.} \ (15.2\text{cm.})$

From the Elphinstone Collection.

BOWL OF ENAMELLED PORCELAIN *

With rounded sides, slightly everted lip and deep foot. Fine white porcelain decorated outside with separated trees and boughs of fruit and flowers, and inside with a peony medallion in late famille verte enamels. On the base is written the six-character mark of the Ch'eng-hua period (1465-87) within a double circle in underglaze blue. Early 18th century.  

*  
$D: 6.7\text{in.} \ (17\text{cm.})$

From the Elphinstone Collection.

PAIR OF WINE CUPS OF K'ANG-HSI ENAMELLED PORCELAIN

Deep, with steep sides, everted lip, and small foot. Fine white porcelain decorated inside in transparent famille verte enamels with separated blossoming trees and plants in four groups, representing the four seasons of the year, a single circle in underglaze blue in the centre and a double circle round the lip of the interior. The outside is plain except for a similar double circle painted round the mouth and a circle of three lines round the foot in underglaze blue. On the base is written the six-character mark of the K'ang-hsi period (1662-1722) within a double circle in underglaze blue.  

*  
$D: 3.2\text{in.} \ (8.1\text{cm.})$

From the Elphinstone Collection.

BOWL OF CH'IEN-LUNG ENAMELLED PORCELAIN *

With rounded sides and small foot-rim. Fine thin white porcelain decorated in famille rose enamels, iron-red, dark brown, and black with a scene in which the ling-chih is shown growing from the base of a blossoming gnarled prunus tree, and a group of twenty magpies, four of them in flight, the rest perched on the branches of a prunus tree. Inside there are three bats painted in iron-red enamel, and on the base the mark of the Ch'ien-lung period (1736-95) in six seal characters in underglaze blue.  

*  
$D: 4.3\text{in.} \ (10.9\text{cm.})$

CUP OF ENAMELLED PORCELAIN *

Deep, tub-shaped (kang) with rounded sides, straight mouth, no foot-rim and slightly recessed base. Fine white porcelain decorated with flowering peonies in opaque pink, blue, green
and brownish-yellow "foreign" enamels, in a ground of brilliant yellow; the interior creamy-white and undecorated. On the base is written the four-character mark Yung-chêng yü chih (Made by Imperial Order in the Yung-chêng period —1723-35) within a double square in raised blue enamel. 

\[D : 2.5\text{in.} (6.4\text{cm.})\]

Compare with Nos. 834, 837, A805 and A806.

From the Russell Collection.


Note.—This cup was enamelled, it is here suggested, in one of the 27 official workshops (Tsao pan ch'i) in the Forbidden City.

890 DISH OF K’ANG-HSI ENAMELLED PORCELAIN *

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent famille verte enamels with two ladies, one carrying a libation cup on a dish, the other, an attendant, also carrying a dish on which rests an ewer painted with the shou “longevity” character in seal form in iron-red. The flattened rim has a brocade-pattern border in pale iron-red and gold interrupted by four medallions containing the seal characters Wan shou wu chiang "A myriad longevities without ending!" On the base is written the six-character mark of the K’ang-hsi period (1662-1722) within a double circle in underglaze blue. 

\[D : 9.9\text{in.} (25.1\text{cm.})\]

Compare with Nos. 812, 891 and A836.

From the Elphinstone Collection.

Note.—This dish probably formed part of the so-called “Birthday Service”.

891 DISH OF K’ANG-HSI ENAMELLED PORCELAIN *

With slightly rounded sides and flattened mouth-rim with thickened edge. Fine thin white porcelain delicately painted in pale transparent famille verte enamels with a naturalistic design of a bird on a pendant fruiting bough, the flattened rim with a brocade pattern border in pale iron-red and gold interrupted by four medallions containing the seal characters Wan shou wu chiang "A myriad longevities without ending!" On the base is written the six-character mark of the K’ang-hsi period (1662-1722) within a double circle in underglaze blue. 

\[D : 10\text{in.} (25.4\text{cm.})\]

Compare with Nos. 812, 890 and A836.

From the Elphinstone Collection.

Compare Hobson, R. L., Chinese Ceramics in Private Collections, p. 189 and colour plate No. 27.

Note.—This dish probably formed part of the so-called ‘Birthday Service’.

892 WINE CUP OF ENAMELLED PORCELAIN *

With straight spreading sides and narrow foot-rim. Fine white porcelain decorated in transparent famille verte enamels
on one side with a *hsien* (immortal) carrying on his shoulder a basket of flowers slung on a hoe and followed by a deer, on the other with two bats and a gold-tinted sun amidst clouds. In the bottom of the interior is painted a spray of the flowering peony. On the base is written the six-character mark of the Ch'êng-hua period (1465-87) within a single circle in underglaze blue. Early 18th century. 

D: 2.75in. (6.9cm.)

Compare with No. 893.

From the Liddell and Elphinstone Collections.

893 WINE CUP OF ENAMELLED PORCELAIN *

With straight spreading sides and narrow foot-rim. Fine white porcelain decorated in transparent *famille verte* enamels. On one side is a rocky landscape with a man riding on a mule followed by an attendant carrying an umbrella, in the sky a gold-tinted sun amidst clouds; on the other side of the cup a square seal in iron-red. In the bottom of the interior is painted a peach and the *t'ing-chih*, and on the base is written the six-character mark of the Ch'êng-hua period within a single circle in underglaze blue. Early 18th century. 

D: 2.75in. (6.9cm.)

Compare with No. 892.

From the Liddell and Elphinstone Collections.

894 PAIR OF SAUCERS OF YUNG-CHENG ENAMELLED & PORCELAIN *

895 With rounded sides and slightly incurving foot-rim. Fine white porcelain decorated in *famille rose* enamels on a white ground, inside with a blossoming bough of the prunus intertwined with sprays of the tree-peony, and with two hovering butterflies, the design differing slightly on each saucer. The outside is decorated with a scrolling conventional floral design in *famille rose* enamels on a gilt ground. On the base is written the six-character mark of the Yung-chêng period (1723-35) within a double circle in underglaze blue. 

D: 4.5in. (11.3cm.)

From the Elphinstone Collection.


896 DISH OF RUBY-BACKED ENAMELLED PORCELAIN *

With steep straight sides and flat base. Fine white eggshell porcelain decorated in *famille rose* enamels with two carp swimming amongst water weeds. The outside is covered with rose-pink enamel. There is no mark on the glazed base. 18th century. 

D: 5.3in. (13.4cm.)

From the Liddell and Elphinstone Collections.

897 PAIR OF BOWLS OF CH'ÎEN-LUNG ENAMELLED & PORCELAIN *

898 With rounded sides, everted lip and deep straight foot. Fine white porcelain decorated outside in *famille rose* enamels with a design which winds over the rim to ornament the interior, of blossoming and fruiting sprays of bamboo and
“Buddha’s-hand” citron and two butterflies, the details differing slightly on each saucer. On the base is written the mark of the Ch’ien-lung period (1736-95) in six seal characters in underglaze blue. *D* : 4.4in. (11.1cm.)

From the Elphinstone Collection.

899 JAR OF YUNG-CHÉNG ENAMELLED PORCELAIN *

Of ovoid form with short neck and low straight foot. Fine white eggshell porcelain covered with pale greenish-yellow glaze with "orange-skin" surface and decorated in brown enamel with three dragon-and-cloud medallions separated by scattered blossoms. On the white glazed base is written the six-character mark of the Yung-cheng period (1723-35) within a double circle in underglaze blue. *H* : 3.3in. (8.4cm.)

From the Elphinstone Collection.


A800 PAIR OF RUBY-BACKED DISHES OF ENAMELLED & PORCELAIN *

A801 Saucer-shaped, with rounded sides and flat base. Fine white eggshell porcelain decorated in famille rose enamels with three cocks, one white and two yellow, an insect, rock, asters, and peonies; a diaper border round the mouth-rim. The outside is covered with ruby-pink enamel, and there is no mark on the glazed base. 18th century. *D* : 7.8in. (19.7cm.)


A802 CUP AND SAUCER OF ENAMELLED PORCELAIN *

A802a & b Cup with steep, slightly rounded sides and everted lip; saucer with rounded sides, flat base, and narrow foot-rim. Fine white eggshell porcelain decorated in thick famille rose enamels on the outside of the cup and inside of the saucer with the Arms of Holland, its motto Concordia res parvae crescunt, and the V.O.C. of the Dutch East India Company with the date ’1728’. Inside the rim of both cup and saucer there is an ogee-patterned border, while the V.O.C. (Vereenigde Oostindische Compagnie) monogram appears within a single circle at the bottom of the cup. There is no mark on the white glazed base of either cup or saucer. Early 18th century. *H* : of cup 1.4in. (3.5cm.), *D* : of saucer 4.2in. (10.6cm.)

A803 VASE OF CAMEO GLASS *
Ovoid, contracting to a small mouth. Fine white semi-opaque glass imitating porcelain overlaid with dark blue glass which has been cut away in cameo fashion to present a decorative design, emblematic of happiness and longevity, of five bats in flight surrounded by the shou, "longevity", character in seal form. This design is repeated on the opposite side of the vase, the two motifs being separated by ringed animal masks posed over a bat, the mouth and base of the vase ringed with a border of continuous ju-i heads and the foot with a line of blue. The ringed blue base is white and unmarked. Ch'ien-lung period (1736-95).

H: 3.2in. (8.1cm.)
Compare and contrast with No. A804, which forms a ceramic counterpart to this class of ware.

A804 VERMILION BOX OF CH'IENT-LUNG ENAMELLED PORCELAIN *
With rounded sides moulded into five lobes. Fine white porcelain imitating glass decorated with flower scrolls and the shou, "longevity", character in seal form surrounded by a border of bats and flowers in thick blue enamel. On the base is written the four-character seal mark of the Ch'ien-lung period (1736-95) in red enamel, the inside of the box and its base being covered with opaque "foreign" green enamel.

D: 2.6in. (6.6cm.)
Compare and contrast with No. A803, a glass counterpart to this type of ware.

A805 BOWL OF ENAMELLED PORCELAIN *
With rounded sides and slightly everted lip. Fine white porcelain decorated with a continuous peony scroll design in opaque pink, blue, green, white and yellow "foreign" enamels in a ground of deep rose; the interior white and undecorated. On the base is written the four-character mark Yung-cheng yu chih (Made by imperial order in the Yung-cheng period—1723-35) within a double square in underglaze blue.

D: 4.4in. (11.1cm.)
Compare with Nos. 834, 837, 889 and A806.
From the Elphinstone Collection.

Note.—This bowl was enamelled, it is here suggested, in one of the 27 official workshops (Tsao pan ch'u) in the Forbidden City.

A806 BOWL OF ENAMELLED PORCELAIN
With rounded sides and everted lip. Fine white porcelain decorated with an intertwining peony scroll design in red,
blue, green, and orange-yellow "foreign" enamels in a ground of yellow; the interior bluish white and undecorated. On the base is written the four-character mark K'ang-hsi yü chih (Made by imperial order in the K'ang-hsi period—1662-1722) within a double square in blue enamel. \( D : 4.5 \text{in.} \) (11.4cm.)

Compare with Nos. 834, 837, 889 and A805.

From the Elphinstone Collection.


Note.—This bowl was enamelled, it is here suggested, in one of the 27 official workshops (Tsao pan ch'u) in the Forbidden City.

A807 VASE OF CH'IEN-LUNG ENAMELLED PORCELAIN *

Half-vase, for suspension in a sedan chair, rectangular in section and with flattened back with three holes for hanging, the neck fitted with two gilt-decorated dragon handles and the base with a similarly decorated stand. Fine white porcelain with clair-de-lune glaze decorated on the front with a stylised floral design in famille rose enamels on a scroll-work ground and enclosing a shaped panel, slightly sunk, on which is written an imperial poetical inscription in black followed by two seals, Ch'ien-lung ch'en han (The Imperial Composition of Ch'ien-lung) and Wei-ching wei i (Concentration and Single-mindedness) in iron-red on a white ground. The back of the vase, with some twenty tiny spur marks, is enamelled in clair-de-lune. On the base is written the six-character mark of the Ch'ien-lung period (1736-95) in a single horizontal line in underglaze blue on a white ground, surrounded by an opaque green "foreign" enamel which also covers the interior of the vase. \( H : 7.5 \text{in.} \) (19cm.)

The inscription may be rendered:

"Kuan wares and those of Ju-chou are famous classes,
Yet the shapes of the new wares are even more admirable.
This hanging vase inspires the traveller to song,
And to the gathering of fragrant flowers by the wayside.
A sedan chair is indeed well-suited for its hanging,
As over its side wild flowers so aptly droop.
The red dust (of the mortal world) is barred from ingress,
But fragrance can penetrate the gauze of the window blind.
Composed by the Emperor in the Ch'ien-lung period and inscribed by his order."

Note.—This eight-line verse of five characters to the line, here arranged in five lines of eight characters, was composed by the Emperor Ch'ien-lung in 1742, and is the first on the subject of ceramics so recorded. It appears in
Ch'ien-lung yü chih shih chi, Sec. I, ch. 11, f. 6, where it is entitled: “On a Hanging Vase”.

For the seals, Ch'ien-lung ch'en han and Wei ching wei i, see Contag, V., and Wang, C. C., *Maler- und Sammler-Stempel aus der Ming- und Ch'ing-Zeit*, p. 581, No. 2, and p. 586, No. 80.

In a letter to Sir Percival David, Kuo Pao-ch'ang, who had previously owned it, states that this vase was “specially made” by T'ang Ying himself under Imperial Edict, and may be distinguished from other vessels “customarily made” for various palaces within the Forbidden City.

A808 DISH OF YUNG-CH'ENG ENAMELLED PORCELAIN *

Saucer-shaped with rounded sides and deep foot. Fine white porcelain delicately painted on the reverse with a design of intertwining branches of blossoming prunus and mallow in *famille rose* enamels and black in “Ku yüeh” style followed by a poetical inscription of ten characters with three seals in red in a ground of opaque green enamel; the interior plain white. The verse has been rendered:

“Their simple dress and wide chequered shadows cling together.”

The seal preceding the inscription reads hsien ch'un (early spring), and the two following yüeh ku (moon ancient) and hsiang ch'ing (fragrance pure). On the white base is written the four-character mark of the Yung-ch'eng period (1723-35) within a double square in blue enamel.  

D : 6.75in. (17.1cm.)

From the Russell Collection.


A809 TEA-POT OF CH'IENT-LUNG ENAMELLED PORCELAIN *

With rounded body, slender curving spout, and rounded handle, the cover with flattened globular knob. Fine thin white glassy porcelain decorated in “Ku yüeh” style in *famille rose* enamels, black, and brown on one side with rocks, shrubs, flowering prunus, narcissus, bamboo and ling-chih, and on the other with a distich of ten characters in black with three seals in ruby-red enamel. The inscription has been rendered:

“The few branches of kingfisher-green bamboo
Stretch themselves round the red railings during the night.”

The seal preceding the verse reads chia li (beautiful), and the two following yüeh ku (moon ancient) and hsiang ch'ing (fragrance pure). The knobbed lid is similarly decorated with rocks, bamboo, narcissus, and ling-chih. On the base is written the four-character mark of the Ch'ien-lung period (1736-95) within a double square in blue enamel.  

D : 4.5in. (11.4cm.)

From the Russell Collection.

A810 DISH OF YUNG-CHENG ENAMELLED PORCELAIN *
Saucer-shaped with rounded sides. Fine white porcelain decorated on the reverse in *famille rose* enamels and two shades of brown with a design, which is continued onto the interior, of a blossoming prunus tree with intertwining branches and roses, bamboo leaves, and the *ling-chih*. On the base is written the six-character mark of the Yung-cheng period (1723-35) within a double circle in underglaze blue. \( D : 11.6 \text{in.} \) (29.4cm.)
From the Elphinstone Collection.

A811 DISH OF RUBY-BACKED ENAMELLED PORCELAIN *
With rounded sides and wide flattened mouth-rim. Fine white eggshell porcelain decorated in *famille rose* enamels and gold. In the centre is a leaf-shaped panel, surrounded by a floral diaper and displayed upon a gold ground, with a picture of family life, a tastefully attired lady of elegance seated on a stool and looking down at her two small boys who are playing beside her, one holding a lotus flower, the other a gilded *ju-i* sceptre. Two large jars, one of crackled ware, stand on the ground by the side of a marble-topped lacquer table, which is furnished with the accessories of a cultured Chinese interior—a vase with peacock plumes and a branch of the *ling-chih*, books, brushes, and a bronze *chüeh*. The slope of the dish is encircled by three borders, a band of pink with dragon scrolls interrupted by medallions of floral scrolls in blue between narrower diapered bands of green and yellow ground. Upon this border is another pink diaper studded with four dragon medallions and interrupted by four trellis-bordered panels of white ground painted with sprays of peony, aster, chrysanthemum, and *rosa sinensis*; this is succeeded inside by a foliated diaper of pale lilac, and outside by a gilded belt of lotus sprays encircling the rim of the dish. The reverse of the rim is covered with ruby-pink glaze and the white glazed base is unmarked. 18th century. \( D : 8.3 \text{in.} \) (21cm.)
*Note.—*This type of dish derives its popular Western name of "Seven-bordered Plate" from the number of its borders, the gold brocade design round the leaf-shaped panel counting as one.

A812 PERFUME CASKET OF ENAMELLED PORCELAIN *
Pyramidal in form and square double-storied in section, supported on four bulbous feet, with a domed cover and flattened top. Fine white porcelain with a partly pierced design of bamboo leaves within a conventional wave and
prunus border painted in pale famille verte enamels. The flat top of the cover has a scroll-work reticulated design surmounted by a square knob painted with a ch'i-lin in iron-red and gold. The inside and the unmarked base are plain. 18th century. \( H: 7.7\text{in.} \) (19.5cm.)
From the Collection of Lord Kitchener.
For a similar specimen, see Grandidier, E., *La Céramique Chinoise*, pl. I, No. 1.

**A813 CUP OF ENAMELLED PORCELAIN**

Of deep tazza shape with two partly gilt "cloud-scroll" handles and gilt mouth-rim. Creamy white crackled hua shih ware with "orange-skin" surface, decorated on the exterior in famille rose enamels with figures of the Eight Immortals in a landscape with rocks, pine trees, flowering shrubs and a stream; a narrow volute gilt border above the spreading foot-rim. There is no mark on the glazed base. 18th century. \( H: 4.1\text{in.} \) (10.4cm.)
From the George R. Davies Collection, see Catalogue, p. 14, No. 33.

**A814 DISH OF RUBY-BACKED ENAMELLED PORCELAIN** *

Saucer-shaped with rounded sides. Fine white eggshell porcelain decorated in famille rose enamels with a well-balanced design of a singing bird on a branch of the flowering magnolia, the outside covered with a ruby-pink glaze. There is no mark on the white base. 18th century. \( D: 8\text{in.} \) (20.3cm.)
From the Russell Collection.

**A815 DISH OF ENAMELLED PORCELAIN**

Saucer-shaped with rounded sides. Fine white eggshell porcelain decorated in slip in the centre with two five-clawed dragons in profile with the flaming pearl, and round the sides with two similar dragons. At a later date the dish was re-decorated in pale famille verte enamels and iron-red with the figure of a scholar in official attire seated on a mound beneath a blossoming prunus tree and watching the fall of the flower petals to the ground. On the back of the dish has been written a four-character seal in iron-red reading *Hsi hua chü shih* (The Scholar who cherishes the flowers) within a single square, followed by *Wu chai ya wan* (Elegant Trinket for the Studio of Endeavour), concluding with a third inscription in "lesser seal" script reading *Hsi ch'un t'u* (Scene of the Regretful Passing of Spring), the last two inscriptions in black enamel. \( D: 7.7\text{in.} \) (19.5cm.)
*Note.—This interesting dish appears to have been of plain white eggshell ware of late 15th or early 16th century date re-decorated in enamels in the late 18th or in the early years of the 19th century.*
PAIR OF BOTTLES OF CH’IEN-LUNG ENAMELLED PORCELAIN *

A816  A817
With pear-shaped body and slender neck, two conventional dragon handles, and flattened mouth-rim. Fine white glassy porcelain delicately painted in mixed enamels in “Ku yueh” style with a rock, roses, and other flowers, the designs differing slightly on each bottle. On the neck is written a ten-character poetical inscription in black with three seals in red enamel, and on the base the four-character mark of the Ch’ien-lung period (1736-95) in pale blue enamel.  

H : 3.8in. (9.6cm.)

The inscription, on A816, consisting of two lines of five characters, has been read in translation:

“It is their purpose to hold fragrance,
And in due season to display their many colours.”

The seals being chia li (beautiful) before, and ssü-chih (four seasons) and ch’ang ch’un (prolonged spring) after the inscription. That on A817, consisting of two five-character lines of verse written in columns of seven and three characters, has been rendered:

“Its tender buds enclose golden pollen,
Its heavy flowers will form embroidered bags.”

being part of a verse on “The Mou-tan Peony before blooming” by Han Ts’ung, an obscure T’ang poet. (Compare with No. 852.) The seal before this inscription reads hsiau ho (fragrance and harmony), and those after it Chin Ch’eng and Hsu Ying, said to be the names of the painters. (See Yin liu chai shuo tz’u, ch. 6, f. 2b.)


A818  VASE OF CH’IEN-LUNG ENAMELLED PORCELAIN *

Bottle-shaped with ovoid body and long tapering neck. Fine white semi-eggshell porcelain decorated in brown and delicate famille rose enamels (in the manner of a European 18th century oil-painting) with a pastoral scene of two seated girls, one leaning on a rock, the other holding a flower, a child at her side in the foreground, with flowers, trees, rocks, and two houses with sloping thatched roofs in the background. The lower part of the neck is decorated with a cresting border in pink enamel, and the lip is gilt. On the base is written the four-character seal mark of the Ch’ien-lung period (1736-95) within a double square in iron-red enamel.  

H. : 8in. (20.3cm.)


Note.—Said to have been brought from China some ninety years ago by the late Mr. Thompson McEwen, a Times correspondent in Peking, this vase “adorned his collection
in a remote island off the Scottish coast... After his death his belongings were shipped to England but the vessel was wrecked and many of his treasures went to the bottom, this amongst the number. There it remained for years, but was eventually salved.”


A819 PAIR OF BOTTLES OF CH’IEN-LUNG ENAMELLED PORCELAIN *

A820 With pear-shaped body and slender neck swelling into a six-lobed bulb below the lip. Fine white glassy porcelain delicately painted in mixed enamels in “Ku yüeh” style with rocks, chrysanthemum and other flowers; each bottle with a slightly differing design. On the neck is a ten-character poetical inscription in black and three seals in red enamel. The verse has been rendered:

“Elegance the autumnal branches reveal,
Wonderful are the blossoms in their various hues.”

The seal preceding the inscription reads kao chih (lofty demeanour), and the two following pi (bluish-green) and hsia (red-tinged clouds). On the base is written the four-character mark of the Ch’ien-lung period (1736-95) in pale blue enamel.

H: 3.55in. (9cm.)

Compare with Nos. 867 and 868.

For inscription and seals compare with No. 4876 in the Grandidier Collection, Musée Guimet, Paris.

A821 DISH OF ENAMELLED PORCELAIN *

A822 FLASK OF ENAMELLED PORCELAIN *

Of pilgrim-bottle form with flattened globular body, small oval base, and two ribbed ribbon-form handles joining the shoulders to the small circular mouth. White hua shih ware covered with a creamy white crackled glaze and decorated on either side in pale iron-red and gold with a design of a confronting five-clawed dragon and pearl amidst clouds, the sides of the flask with a prunus design on a brocade
PAIR OF CUPS OF CH’IEN-LUNG ENAMELLED PORCELAIN *

Deep, tub-shaped (kang) with rounded sides, straight mouth, and slightly sunk base without a foot-rim. Fine white porcelain decorated in famille rose enamels, on one side with a rooster, hen, chickens, and the figure of the ‘‘Precocious Chicken Boy’’ Chia Ch’ang (A.D. 713-811), stamping with his foot to call them to their meal; rockery and mountain peonies on the other and a long imperial poetical inscription dated in the year 1776 in black followed by two Ch’ien-lung seals in iron-red enamel. In the interior are two figures of boys carrying sprays of flowers, and on the base the six seal-character mark Ta Ch’ing Ch’ien-lung fang ku (‘‘Imitation of the Antique of the Ch’ien-lung period of the Great Ch’ing Dynasty’’) in underglaze blue. D: 3.1m. (7.9cm.)

See Nos. A827 and A828. See Ku Kung, XX, No. 19, where the cups are stated to have been stored in the Tuan Ning Tien (Pei hsiao k‘u), and compare Illustrated Catalogue of the Chinese Government Exhibits for the International Exhibition of Chinese Art in London, II, No. 278.

Note.—The decoration is slightly different on each cup. The inscription has been translated by Bushell, S. W., Oriental Ceramic Art, text edition, pp. 49-51. For a biographical notice of Chia Ch’ang, see Tung ch’eng lao fu chiian by Ch’en Hung, in the T’ai-p’ing kuang-chi, ch. 485, ff. la-4a. See also Yin liu chai shuo tz’u by Hsu Chih-heng, ch. 6, f. 5b.

TEA POT OF YUNG-CHENG ENAMELLED PORCELAIN *

With globular body, slender curving spout and rounded handle. Fine white glassy porcelain, decorated in famille rose enamels in ‘‘Ku yueh’’ style with lotus flowers and crinkled leaves, with buds and seed pods, together with a poetical inscription of ten characters in black and three seals in red enamel. The lid bears a similar floral decoration, while its flattened globular knob has the shou, ‘‘longevity’’, character in seal script painted on it in rose enamel. On the base of the vessel is written the four-character mark of the Yung-cheng period (1723-35) within a double square in blue enamel. (The mark has been abraded, but is visible in reflected light.) H: 4.3in. (10.9cm.) The inscription has been rendered:

‘‘Pure as the virtue of the perfect man,
Harmonious as the strength of him who fulfills all his duties to his fellow men.’’

The seal preceding the verse reads chia li (beautiful), and the two following it Chin Ch’eng and Hsu Ying, said to be the names of the decorators. (But see Yin liu chai shuo tz’u ch. 6.)

Note.—This tea-pot forms part of a set with the similarly decorated cups, Nos. A826 a & b.

**A826 PAIR OF CUPS OF YUNG-CHÉNG ENAMELLED PORCELAIN**  *

Tub-shaped, with rounded sides, raised centre and depressed base without foot-rim. Fine white glassy porcelain decorated in *famille rose* enamels in “Ku yüeh” style with lotus flowers and crinkled leaves, and a poetical inscription of ten characters and three seals in red enamel, the design differing slightly on each cup. The verse has been rendered:

‘Pure as the virtue of the perfect man,
Harmonious as the strength of him who fulfills all his duties to his fellow men.’

The seal preceding the verse reads *chia li* (beautiful), and the two following it *ch'ing hsiang* (pure fragrance) and *chüan ts'ao* (superior man). On the base is written the four-character mark of the Yung-chéng period (1723-35) in blue enamel. 

*D : 2.5in. (6.3cm.)*

Compare with No. A825, with which these cups form a set.


**A827 PAIR OF CUPS OF CH'ÉN-LUNG ENAMELLED & PORCELAIN**

A828 Deep, tub-shaped (*kang*) with rounded sides, straight mouth, and slightly sunk base without foot-rim. Fine white porcelain decorated in *famille rose* enamels on one side with a rooster, hen, chickens, and the figure of the “Precocious Chicken Boy” Chia Ch'ang (A.D. 713-811), stamping with his foot to call them to their meal, and a long imperial poetical inscription dated in the year 1776 in black followed by two Ch'ien-lung seals in iron-red enamel. On the base is written the six seal-character mark *Ta Ch'ing Ch'ien-lung fang ku* (“Imitation of the Antique of the Ch'ien-lung period of the Great Ch'ing Dynasty”) in underglaze blue.

*D : 2.75in. (6.8cm.)*

See Nos. A823 and A824.

**A829 PAIR OF VASES OF CH'ÉN-LUNG ENAMELLED & PORCELAIN**  *

With ovoid body, high shoulders with three raised nipples in oval form, and short neck. Fine white glassy porcelain decorated in *famille rose* enamels in “Ku Yüeh” style with rocks, bamboo, and roses, and a poetical inscription of ten characters in black and three seals in red enamel; the design differing slightly on each vase. The verse has been rendered:

‘[The bamboo’s] many branches are lustrous and fair of form.
All four of the seasons are as spring to them.’
The seal preceding the inscription reads *chia li* (beautiful), and the two following *ssü shih* (four seasons) and *ch'ang ch'un* (prolonged spring). On the base of each vase is written the four-character mark of the Ch'ien-lung period (1736-95) within a double square in blue enamel. *H : 6.7 in. (17 cm.)*

No. A830 was shown at the International Exhibition of Chinese Art, London, 1935-36, Cat. No. 2280.

**A831** DISH OF RUBY-BACKED ENAMELED PORCELAIN *

Saucer-shaped with rounded sides and flat base. Fine white eggshell porcelain decorated in *famille rose* enamels in the centre with a phoenix standing on a rock; peonies, asters, and other flowers, and three rows of diaper borders, the second of these interrupted by three shaped panels containing floral sprays. The back is covered with ruby-pink enamel and there is no mark on the glazed base. 18th century. *D : 7.7 in.* (19.5 cm.)

**A832** DISH OF RUBY-BACKED ENAMELED PORCELAIN *

Saucer-shaped with rounded sides. Fine white eggshell porcelain decorated in *famille rose* enamels with blossoming sprays of poppy and crowfoot. The back is covered with ruby-pink enamel. On the base is written *Yu hsin-ch'ou nien chih* (Made in the *hsin-ch'ou* year recurring, i.e., 1721) within a double circle in underglaze blue. *D : 6.1 in.* (15.1 cm.)


**A833** TEA-POT OF CH'IEN-LUNG ENAMELED PORCELAIN *

With rounded body and slender spout and handle. Fine white glassy porcelain, decorated in mixed enamels in "Ku yüeh" style with a rock, peonies, *kao-liang*, and geese, and a fourteen-character poetical inscription in black and three seals in red enamel. The domed lid is decorated outside with four flying geese and inside with two. The verse has been rendered:

"On the rivers and lakes, in the middle of autumn, the birds drink and peck.

They fly and they screech as the wind whistles through the reeds."

The seal preceding the verse reads *jên ho* (benevolence and harmony) and the two following it *ssü-fang* (the Four Quarters) and *ch'ing ching* (clear landscape). On the base is pencilled the four-character mark of the Ch'ien-lung period (1736-95) within a double square in blue enamel. *H : 5.1 in.* (12.9 cm.)
A834  

**VASE OF ENAMELLED GLASS**

Bottle-shaped with depressed globular body and long straight tubular neck. Milky-white glass decorated in mixed enamels with a rock, flowering begonia and iris, and a dragonfly in flight. On the neck is a seven-character poetical inscription in black, and two seals in red enamel. Round the mouth is a delicately drawn volute border with pendant leaves in black on a yellow ground. The verse has been rendered: "Dew is fragrant in the middle of autumn."

The seal preceding the inscription reads kao chih (lofty demeanour) and the square seal following it ch'iu shih (autumn scholar). On the base is incised and covered in blue enamel the seal Ch'un-shan t'ang chih (Made for the Hall of Pure Goodness). 18th century. H : 3.8in. (9.6cm.)


*Note.*—The term "autumn scholar" has been explained as a scholar whose talent has been recognised late in life.

A835  

**SET OF TWELVE CUPS AND SAUCERS OF ENAMELLED PORCELAIN**

Cups, with rounded sides, small foot and everted lip. Fine white eggshell porcelain decorated in famille rose enamels, outside and below a shaped gilt border, with a rooster standing on a rock beside a clump of peonies, and two seals of the artist Pai-shih shan jën (Hermit of the White Rock). In the centre is a single peony spray, and a green enamel diaper border surrounds the mouth-rim. The glazed base is unmarked. D : 2.8in. (7 cm.)

Saucers, shallow with rounded sides and flat base. Fine white eggshell porcelain decorated in famille rose enamels within a leaf-shaped gilt panel with a rooster standing on a rock; peonies, a green diaper border, and the mark of the artist Pai-shih shan jën in two similar seals. The reverse is undecorated and the glazed base unmarked. Ch'ien-lung period (1736-95). D : 4.5in. (11.4cm.)


*Note.*—The cyclical year chia chên on a saucer similar to those of this set recorded and illustrated by Jacquemart refers in all probability to the year 1724, as has been argued by Bushell and Hobson. The artist of the original design was no doubt a native of Canton, and the date refers in all probability to the execution of his painting, not to that of the saucer.

A836  

**DISH OF K'ANG-HSI ENAMELLED PORCELAIN**

With slightly rounded sides, and flattened mouth-rim with thick edge. Fine thin white porcelain delicately painted in pale transparent famille verte enamels with a river scene
in the foreground with two swimming ducks and a wagtail standing on a partly submerged rock, and in the middle distance six other similar birds standing, flying, or perched on millet stems. The flattened rim is painted in pale iron-red and gold with a brocade pattern border interrupted by four medallions containing the seal characters Wan shou wu chiang, "A myriad longevities without ending". On the base is written the six-character mark of the Kang-hsi period (1662-1722) within a double circle in underglaze blue. 

\[ D : 9.9\text{in. (25.1cm.)} \]

Compare with Nos. 812, 890 and 891.

Note.—Like the others referred to, this dish doubtless formed part of the so-called "Birthday Service".

A837  
**WRITER'S TABLE SCREEN OF ENAMELLED PORCELAIN**

Rectangular, and narrow in section. Fine, greyish-white porcelain delicately painted on either side in *famille rose* enamels in a slightly sunk panel. On one a lakeside scene with two human figures on a bridge, huts, lofty crags, rocks, pine, and other trees and plants in the foreground and a mountain in the distance. On the reverse two long-tailed birds perch on the branch of a fruiting peach tree growing from beside a rock. The panels are framed by a narrow raised border painted to resemble marble, beyond which is a wide flat one decorated with a design of *ch'ih* dragons in underglaze blue in a ground of formalized lotus scrolls, and with the *shou*, "longevity", character in seal form in the centre. The rounded base and lower portion of the rim of the two upright sides are unglazed. There is no mark.

\[ L : 7.4\text{in. (18.7cm.)} \]
\[ D : 6\text{in. (15.2cm.)} \]

A838  
**BOWL OF ENAMELLED PORCELAIN**

With rounded sides and everted lip. Fine white porcelain decorated on the outside in grey and black on a mottled canary yellow ground with blossoming tree peony and wisteria, a magpie perched on one of the branches; the interior of the bowl glazed plain white. On its outer surface, near the rim, appears the hall-mark *Ta ya chai* (The Studio of the Greater Odes) in iron-red, and near it, in a small oval panel framed by two dragons, the motto *T'ien-ti i-chia ch'un* (Spring-time on Heaven and Earth—One Family). On the base in iron-red enamel is the mark *Yung ch'ing ch'ang ch'un* (Eternal Prosperity and Enduring Spring). Late 19th century.

\[ D : 4.9\text{in. (12.4cm.)} \]


Note.—This bowl is of interest inasmuch as it formed part of a dinner service made for the Empress Dowager, Tz'u Hsi. For this order bowls and saucer-dishes of the Ch'ien-lung period are said to have been sent down to Ching-tê-chên from the Imperial Palace in Peking to serve as patterns. *Ta ya chai* was the name of one of the later pavilions in
the Ch'ang ch'un kung (The Palace of Enduring Spring), at the western end of the Forbidden City, where the Empress Dowager used to reside. (Ta ya is the title of Part III of the Shih ching, "The Greater Odes of the Kingdom", as translated by Legge.) The propitious mark under the base of the bowl, as well as the subject of its decoration point to the season of spring, with its promise of prosperity, of which season the wisteria is recognised in China as a floral emblem.

A839 DISH OF YUNG-CHÉNG ENAMELLED PORCELAIN *
Saucer-shaped with rounded sides. White porcelain enamelled in mixed colours on the back of the dish with a clump of the ling-chih with its scrolled head of diverse colours and with branches of the blossoming prunus (mei hua) mingled with sprays of pomegranate (shih-liu), from which twigs wind over the rim to ornament the interior of the dish. On the base is written the six-character mark of the Yung-cheng period (1723-35) within a double circle in underglaze blue. $D: 20$ in. (50.7cm.)

For a similar specimen, see Bushell, S. W., Oriental Ceramic Art, pl. XLVIII, and text edition, pp. 360 and 787-88.

A840 DISH OF YUNG-CHÉNG ENAMELLED PORCELAIN *
Saucer-shaped with rounded sides. White porcelain decorated in famille rose enamels and iron-red with a fruiting peach (t'ao) painted in two shades of brown, intertwined with the tree peony and prunus. The underside of the dish is decorated with the peach tree and its three fruits, and the peony and prunus with their white and pink flowers respectively, as well as with three bats in flight in iron-red. The branches wind over the rim of the dish to decorate its interior. On the base is written the six-character mark of the Yung-cheng period (1723-35) within a double circle in underglaze blue. $D: 20$ in. (50.7cm.)

For a similar specimen, obtained from the sack of the Summer Palace in Peking, see Honey, W. B., Guide to the Later Chinese Porcelain, pp. 54, 81 and pl. 91.

A841 VASE OF ENAMELLED PORCELAIN
Tall slender oviform body with "trumpet" neck. Fine white porcelain decorated in famille rose enamels and iron-red with a golden pheasant standing on a rock on one foot and gazing down at a quail likewise on a rock and flanked by flowering peonies, lilies, asters, and other plants and two butterflies hovering above and to the left of the birds. On the base is written the four-character mark of the Yung-cheng period (1723-35) in underglaze blue. $H: 9.2$ in. (23.3cm.)

From the Russell Collection.
BRUSH BARREL OF ENAMELLED PORCELAIN *

Of cylindrical form with straight sides and flat base. Fine white porcelain decorated in famille verte enamels and overglaze blue with a garden scene with terrace, rock and pine tree, and the Taoist Triad, Fu, Lu, and Shou, the Three Star Gods of Happiness, Rank and Longevity, examining a scroll extended between them. Beside them stands an attendant (perhaps Tung-fang So) holding a staff to the carved head of which is attached a double-gourd, ling-chih, and a ju-i sceptre, emblems of happiness and longevity. On one side, on a rectangular table rest a beaker-shaped vase (kw), holding a sprig of the ling-chih, and a Chinese book, traditional attributes of culture and so of official rank in China, and to the right of the pine tree is a leaf in green and a seal in iron-red enamel. On the glazed base is a wide unglazed ring enclosing a glazed sunken disc. Early 18th century. H: 5.1in. (13cm.)

Elphinstone Gift.
Plate IX

No. 865  D. 4-5 inches

No. 866  D. 4-8 inches

No. 863  D. 8-8 inches

No. 868  D. 3-5 inches

No. 871  H. 8-8 inches

No. 867  H. 3-8 inches

No. 864  H. 1-9 inches

No. 868  H. 3-5 inches
Plate XI

No. 890: 9-9 inches
No. 891: 10 inches
No. 893: 2-75 inches
No. 888: 4-3 inches
No. 885: 2-75 inches
No. 890: 5-3 inches
No. 885: 4-7 inches
No. 888: 4-3 inches
No. 894: 4-55 inches
No. 890: 5-3 inches