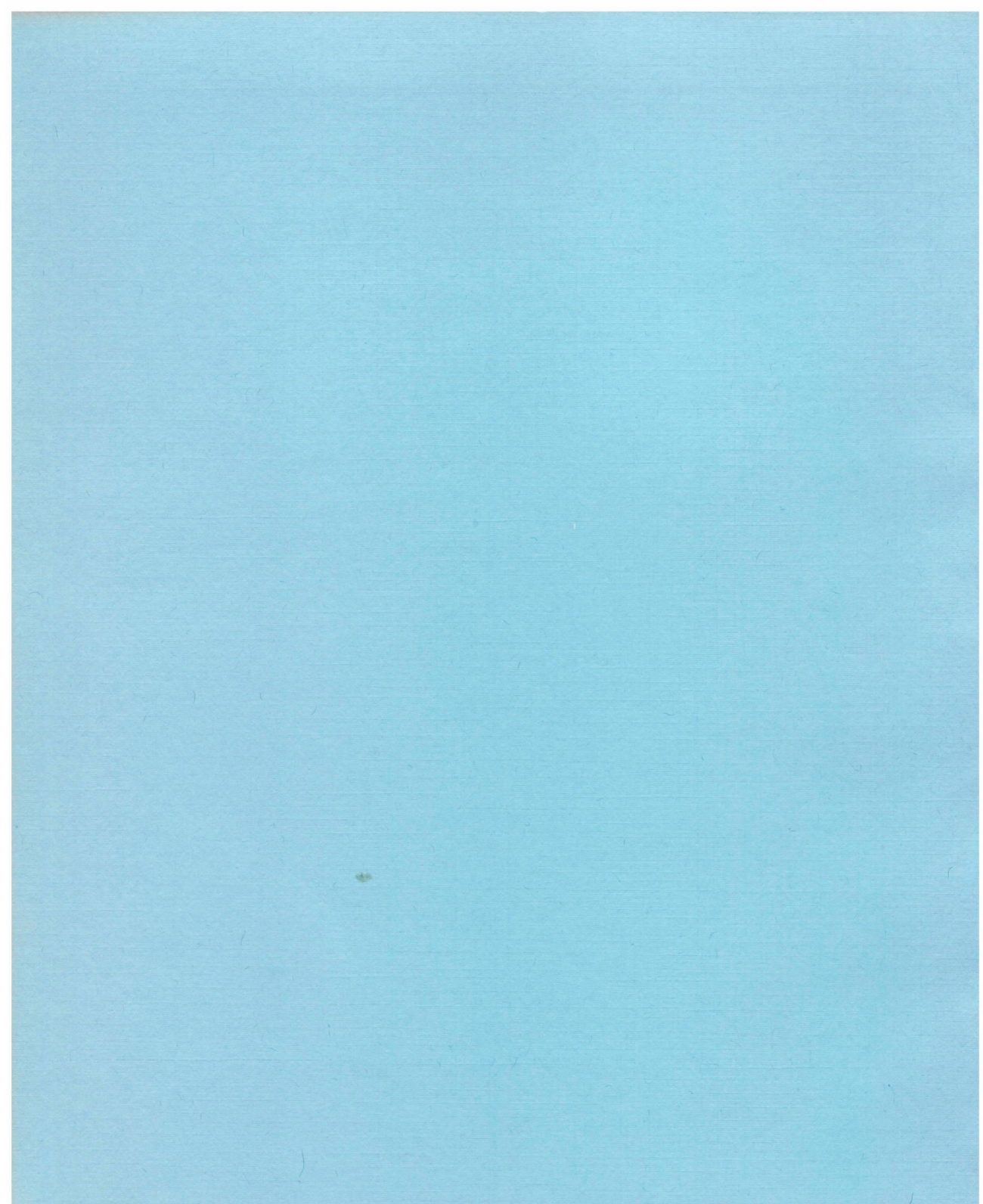


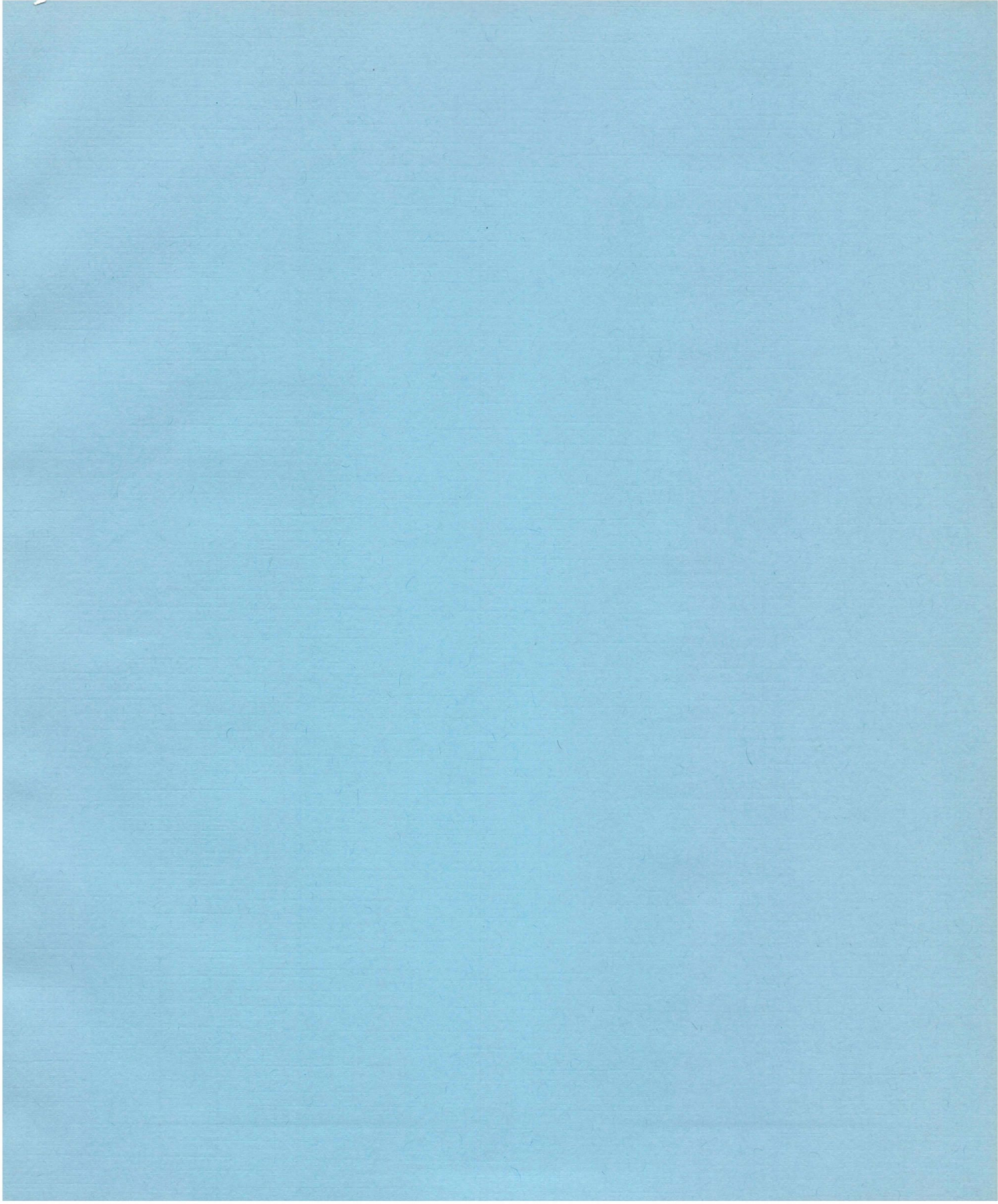
# Chinese Ceramics The Wong Collection



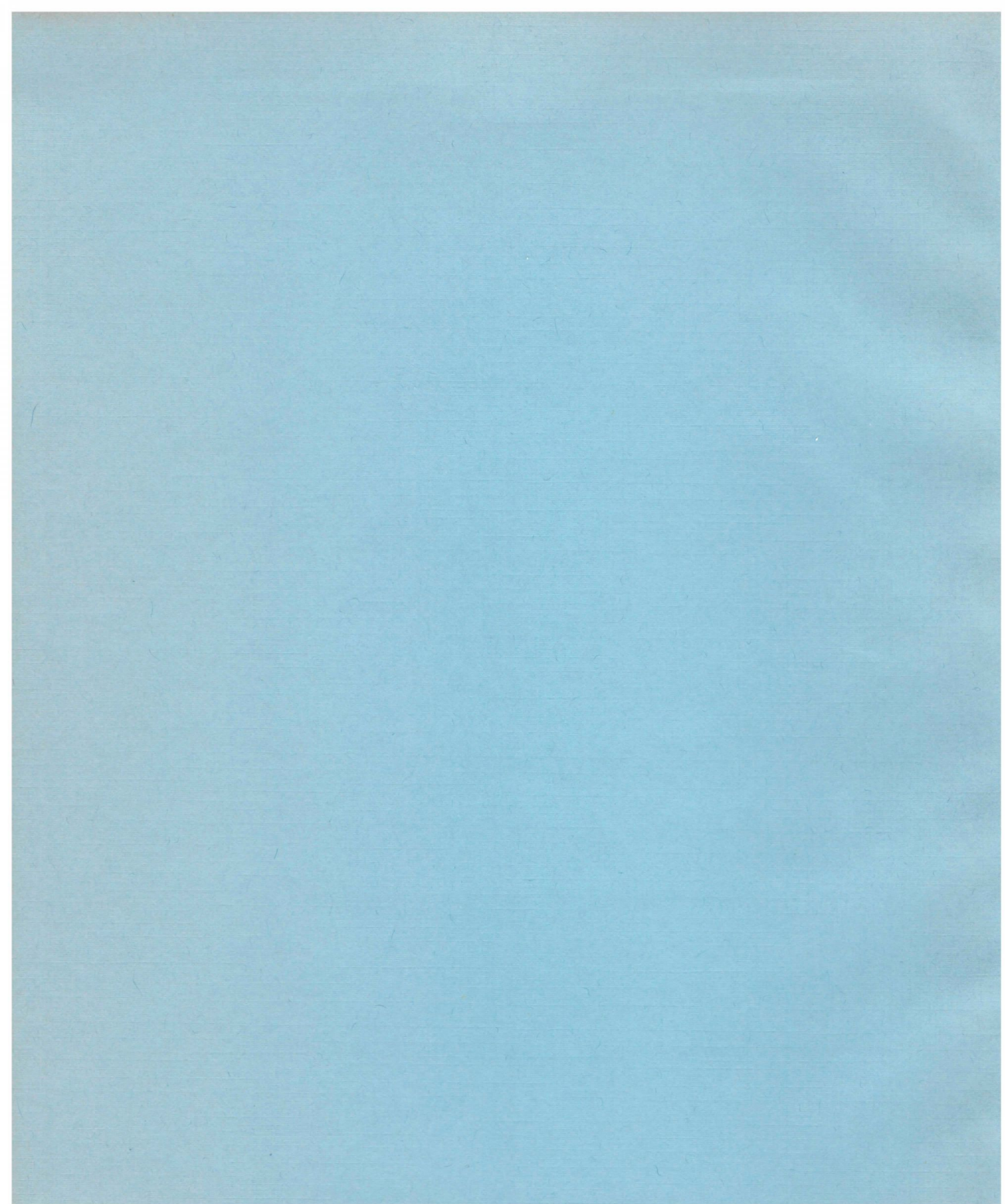














Chinese Ceramics  
The Wong Collection

Phoenix Art Museum

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Catalogue by Claudia Brown

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# Preface

No greater joy may be felt in the museum profession than to experience the maturation of an institution. During the past several years such a process has occurred at the Phoenix Art Museum through the efforts of many segments of our community. This growth process resembles the building of a great architectural monument from the planning stages to the finished product. Most important are the individual building blocks which are laid to form a strong foundation from which a museum's character grows and its educational efforts develop.

One of the cornerstones of this institution is our Chinese porcelain collection which has been built solely through the caring and generosity of two individuals, Dr. and Mrs. Matthew Wong. The Wong Collection originally came to the Museum on loan in 1965, and since then the Wongs have continually donated objects to our collections with the intention of making our Oriental holdings one of the highlights inside our walls. They have successfully accomplished this goal as this exhibition and publication so beautifully document.

The Wongs were both born in China, Matthew going to America at the age of eight and returning to China following completion of his studies in 1936. Working at a mission hospital in Canton, where he met his wife, Ellen, Dr. Wong began acquiring porcelains during the late 1930's. The Sino-Japanese War of 1937 ended with the Japanese occupation of Canton which, in turn, forced rough economic times upon the Chinese. As a result, a large number of art objects were openly traded in Canton, so the Wongs were able to collect with a discerning eye. In the late 1940's the Wongs returned to the United States, with their collection, eventually settling in Yuma, Arizona where Dr. Wong had previously resided as a young man.

Taken in its entirety the Wong collection spans a thousand years, but the strength of the collection is highlighted by blue-and-white transitional style porcelains of the 17th century. These subtly decorated functional objects tell us a great deal about Chinese culture and the sophistication of Chinese thought. Literary themes, poetic quotations, and lively illustrations from popular novels and dramas pique the viewer's interest today just as they did more than 300 years ago in China.

This exhibition and publication drawn from the objects held by the Museum, with a few special pieces added from the family collection, is an effort to make the holdings of the Phoenix Art Museum better known to the public. Due to the size of the collection, nearly 200 objects, the entire collection is never exhibited; and, since the Oriental collections of the Museum have never been published, this jewel is little known outside the environs of the museum family. Through the efforts of Claudia Brown, Curator of our Oriental Collections, this situation is being rectified. Her efforts on this project have been monumental, and I am sure she will be duly rewarded by the gratification of visitors to the exhibition and the interest of collectors and of colleagues who will value this publication for years to come. It is with pride we present this to the public collection; built by the connoisseurship of the Wongs and brought to Phoenix by their generosity.

James K. Ballinger  
Director



# Introduction

The history of Chinese ceramics presents an unrivaled panorama of the skills and techniques of the potter. Surely no other ceramic tradition in the world can boast such diversity and quality of materials, techniques and aesthetic experimentation. From the earliest painted pottery of the Neolithic period (ca. 5000 B.C.) and the first high-fired wares with feldspathic glazes in the Shang dynasty (ca. 1500 B.C.) to the development of white vitreous porcelain in the late Tang dynasty (ca. 10th c. A.D.) and the subtle and refined monochrome glazes of the 18th century, the Chinese potter remained at once a preserver of past traditions and an innovator constantly creating new techniques and new styles of decoration.

The Wong collection, consisting of more than 175 pieces, presents a range of Chinese ceramics from the Song dynasty (960-1279) through the Qing (1644-1911) dynasty and beyond. Though not comprehensive, it is particularly strong in certain areas—notably celadon wares of the 14th and 15th centuries and blue-and-white porcelains of the 17th century—and represents both humble utilitarian vessels and wares of Imperial quality.

A study of the Wong collection begins with the monochrome-glazed stonewares of the Song dynasty. Widely made throughout North China, Jun ware with its light blue opalescent glaze (no. 3) reflects the Song taste for thick, single-color glazes softened by the presence of tiny bubbles. The blue glaze, from reduced iron, is often splashed with copper to produce flashes of purple (no. 1). A wide range of quality and control can be seen in these wares; common faults are the over-concentration of copper resulting in a muddy green color (no. 6) and the pitting of the glaze surface from the bursting of tiny bubbles (no. 7). The best pieces won the attention of the Imperial court, while those of lower quality no doubt were sold as local domestic wares.

Sometimes the Jun glaze exhibits a streaked and mottled fur-like effect (no. 9) which was more common in other ceramic types of the 12th and 13th centuries. Indeed, Jian ware depends primarily upon this streaked "hare's fur" pattern for its appeal (no. 10). The highly concentrated iron crystalizes on the surface into streaks which appear lighter in color. Highly regarded early on in Japan and now widely known by the Japanese name *temmoku*,<sup>1</sup> these stoneware teabowls, made in Fujian province, have a distinctive purplish brown color.

Using a grey porcellaneous body quite unlike the coarse Jun ware body or the dense, dark Jian clay, the potters of Zhejiang province, following the tradition of Yue celadons made in the region for centuries, produced Longquan celadons continuously for 500 years from the Song dynasty onward.<sup>2</sup> The Chinese word for this glaze is *qing*, a term which can mean blue or green depending on the context. Since English has no convenient equivalent, the term "celadon" has come into common use to describe this reduction-fired blue-green, grey-green or sea-green glaze.<sup>3</sup> Fine early pieces undoubtedly were produced for the court, but later examples were made primarily for the domestic and export market. The importance of Longquan celadon as an export ware is amply demonstrated by the well-documented collection of the Ardebil Shrine now in Teheran<sup>4</sup> and the widespread appearance of these celadons in Southeast Asian, Indonesian, Philippine and Japanese sites.<sup>5</sup> The recent archaeological study of a wrecked 14th



century ship found off the coast of Korea provides further documentation.<sup>6</sup> The thick, unctuous glazes of the early pieces (nos. 15, 16) were gradually replaced by thinner, more transparent ones (nos. 27-30, 33), and the color, a blue-green in earlier works, became warmer and yellower in many of the later examples (nos. 20, 21, 23). The dating of Longquan ware is still imperfectly understood. Several inscribed pieces—three vases in the Percival David Foundation bearing inscriptions dated to 1327, 1432 and 1454,<sup>7</sup> and an incense burner dated to 1601,<sup>8</sup> among others—provide a few guideposts. Archaeological excavations have provided further evidence which can be used comparatively to establish the approximate dates of individual pieces (nos. 17, 18).

From the 13th century on, celadon wares display a wealth of surface treatments: incising, carving, appliqué, iron spots, and reserved, unglazed areas. The undecorated early Longquan wares (no. 16) were superseded by pieces in which complex incised or molded patterning under the glaze dominates visually (no. 21).<sup>9</sup> This change in aesthetic can be seen in other Late Song and Early Yuan wares, including the Yingqing or Qingbai ware made at Jingdezhen in Jiangxi province (no. 12).

This new emphasis on surface pattern undoubtedly encouraged experimentation with underglaze painting, and in the 14th century the Jingdezhen kilns first produced the characteristic blue-and-white porcelain which achieved such enormous success as an export and domestic ware and launched its rise to pre-eminence in the field of ceramic production. The stable cobalt pigment painted on a white porcelain body before glazing did not demand the careful control of kiln atmosphere needed by the celadons, and the underglaze blue patterns were highly durable, a great advantage in export wares. Although slow to gain palace favor, the style eventually did receive Imperial sanction—two bowls in early 15th century palace style are included here (nos. 38, 39). Indeed, from the Xuande period (1426–1435) onward, the Imperial wares of the Ming dynasty were in large part blue-and-white porcelains.

The symmetrical, regular patterning—at its best in Xuande pieces—dominated Ming blue-and-white, but a minor trend of looser, pictorial scenes survived. First developed in the 14th

century, illustrations of novels and dramas had passed out of fashion during early Ming, but in the 16th century, in domestic and export wares, the idea was revived. Reserved panels (as in no. 45) with representational scenes began to appear among the stylized floral motifs and in some cases these expanded into wide friezes of continuous landscapes with figures (no. 47). At the end of the Wanli reign in 1619, when Imperial resources were exhausted and the kilns at Jingdezhen began to rely more heavily on private patronage, this pictorial mode blossomed into what is now called the Transitional Style.<sup>10</sup> Narrative scenes drawn from novels and dramas (nos. 53, 65) or landscape scenes (no. 51) and bird-and-flower compositions (nos. 55, 60, 61) derived from paintings began to dominate. Conventionalized techniques for representing rocks and vegetation were borrowed from illustrated wood-block printed books (no. 66) and the stylized mists, long a narrative device in painting, came into use as a means of separating the beginning and ending of a scene on a round surface (no. 53). The simple wheel-thrown shapes of the Transitional period provided a suitable ground for this pictorial style which had great appeal among China's scholarly gentry class.

The Transitional period which begins in 1620 after the death of the Wanli Emperor, ends in 1683 with the arrival of Cang Yingxuan, the newly appointed Imperial supervisor, at Jingdezhen. Cang's appointment signals the revival of Imperial interest and patronage, and new, truly Qing, techniques and styles were soon to follow. The Transitional Style had already become highly refined over the previous decades (nos. 69, 70, 72, 73) and now, with a return of stylized decorative motifs, regular patterning and meticulous painting, blue-and-white ceramics reached a stage of delicate precision which stands in strong contrast to the more vigorous craftsmanship of the Ming period. Earlier works of the Kangxi reign (1662-1722) continued the literary themes so popular in the Transitional period (no. 70),<sup>11</sup> but by the end of the reign decorative borders and backgrounds expanded, shapes became complex and strongly articulated, and surfaces were no longer treated continuously but broken up into panels symmetrically and systematically composed (nos. 85, 91, 104).



In light of this somewhat precious style, we may find it startling that a major innovation of the period was the revived use of monochrome glazes—now in deep, rich colors. The blue monochrome glaze from cobalt (nos. 123, 126) and yellow from antimony (no. 125),<sup>12</sup> used only sporadically during the Ming dynasty, now reappeared. Most importantly a deep “ox-blood” red<sup>13</sup> from copper (nos. 127–129) came into use.

The subtlety of monochrome porcelain had never really fallen from favor. Of course, the Longquan celadons had declined in quality towards the end of Ming, but another kiln outside the Jingdezhen sphere of influence had simultaneously risen to prominence. The Dehua kilns of Fujian province, the same area that had produced the Jian wares of the 12–13th century, had begun to produce a creamy white porcelain, and by the 17th century had gained such stature that their wares had been deemed suitable for placement in the Wanli Emperor’s tomb (see no. 114). Western markets, too, began to take note of “Blanc de Chine” as is amply demonstrated by the famous Dresden inventory, the list of the collection of Augustus the Strong,<sup>14</sup> in which white Dehua wares figure prominently.

In the expanded repertory of monochrome glazes produced by the successors of Cang Yingxuan at Jingdezhen, tea dust, an opaque olive green glaze mottled with lighter green flecks (nos. 130, 131), is one of the most admired. Another key feature of the Yongzheng (1723–1735) and early Qianlong (1736–1795) periods was the fascination with reproducing earlier styles of glazing and decoration. Magnificent works in revival styles (no. 103) rival their models in every aspect but freshness of design. Many of these replicas are documented in the so-called “Yongzheng List”<sup>15</sup> prepared by Tang Ying who later became Imperial superintendent at Jingdezhen.

Polychrome decoration in colored enamels applied over the glaze, in use during the Ming dynasty both in conjunction with underglaze blue and alone, also underwent changes in the 18th century. The overglaze enamel styles of the 17th century (nos. 135, 136) had gradually evolved into the style called *famille verte* because of its predominately green palette (no. 138). About 1720,

in part due to European techniques of enamelling introduced by the Jesuits active at the Qing court, a change in the composition of these enamels came about. A rose-pink color, from colloidal gold, was one element in this new system of decoration, but altogether more important was the introduction of an opaque white and a technique for mixing it with other colors to achieve vibrant shades of each hue. The pink enamel gives the style its Western name, *famille rose*, and the Western origin of the technique accounts for the Chinese name, *yangcai* or “foreign colors.” The resulting style became extremely popular for export (no. 147) as well as for the Imperial household. The exquisite Guyue Xuan style of the 18th century represents the technique at its highest level. Despite the popularity of these opaque enamels, the translucent type remained in use, especially with underglaze blue outlines in the style called *doucai* (“contrasting colors”). The technique first appeared in the exquisite porcelains of the Ming dynasty reign of Chenghua (1465–1487) and was successfully revived in the 18th century (nos. 137, 143, 144).

Tang Ying had brought the Jingdezhen kilns to a highpoint of innovation and refinement of skills. Few new techniques postdate his tenure as Imperial supervisor. Nineteenth century ceramics display new themes and color schemes but in general rely heavily on 18th century prototypes. The relief-decorated porcelains (nos. 133, 134), usually made for the scholar’s desk, strike a note of freshness in the otherwise rather derivative ceramic wares of Daoguang (1821–1850). In general, the styles of the 19th century await further study and elucidation.

Ceramic production at Jingdezhen was stimulated early in this century by Yuan Shikai, the president of the new Republic of China, who in 1916 declared himself emperor. In keeping with past tradition, he revived the Imperial patronage of Jingdezhen kilns and proclaimed a traditional reign title, Hongxian, which was used on wares produced that year. Porcelains of very high quality were produced and marked with the title of this short period, often reviving the styles of the 18th century polychrome wares (no. 150).



## Notes

<sup>1</sup>The term *temmoku* derives from the Chinese Tian Mu, a mountain temple site in Zhejiang province, where Japanese Buddhist monks may have found such bowls in use. The term is given to a range of iron-brown and black glazes produced in various parts of China during the Song dynasty.

<sup>2</sup>Longquan is a type of celadon ware which takes its name from one of the major kiln sites of Zhejiang province. The ware was widely produced in the region.

<sup>3</sup>The term “greenware” has been proposed as an alternative. For a discussion of the merits of these two terms, see “Introduction” by Lu Yaw, and “Celadon” by William Willetts, in *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979.

<sup>4</sup>See John A. Pope, *Chinese Porcelains from the Ardebil Shrine*, second edition, London, 1981.

<sup>5</sup>A number of general works summarize and interpret these archaeological findings. Among them are “Chinese Celadons and Other Wares Excavated in Sarawak,” by S.R. Parker, and “Distribution of Chinese and Siamese Ceramics in Brunei,” by Dato P.M. Shariffuddin and Matussin Omar, both in *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979; John Guy, *Oriental Trade Ceramics in Southeast Asia: 10th–16th Century*, Melbourne, 1980; and Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery*, Hong Kong, 1979. Seizo Hayashiya, Henry Trubner, et al., in *Chinese Ceramics from Japanese Collections* (New York, 1977, pp. 25-26, 68-71), also present and illustrate archaeologically recovered material.

<sup>6</sup>See National Museum of Korea, *Special Exhibition of Cultural Relics Found Off Sinan Coast*, Seoul, 1977; John Ayers, “The Discovery of a Yuan Ship at Sinan, South-West Korea: A First Report,” *Oriental Art*, XXIV (1978), pp. 79-85; and Suzanne Valenstein, “Some Celadons Reclaimed from the Sea,” *Oriental Art*, XXV (1979), pp. 88-102.

<sup>7</sup>Margaret Medley, *Illustrated Catalogue of Celadon Wares*, London, 1977, nos. 81, 98, 99.

<sup>8</sup>*Longquan qing ci*, Peking, 1966, p. 131-2, no. 66.

<sup>9</sup>For a thorough study of stylistic trends and technical developments during this important period (12th–14th century), see Margaret Medley, *Yuan Porcelain and Stoneware*, London, 1974.

<sup>10</sup>The Transitional Style is a useful concept well defined in Soame Jenyns, "The Wares of the Transitional Period Between the Ming and the Ch'ing, 1620-1683," *Archives of the Chinese Art Society of America*, IX (1955), pp. 20-42; Alice M. Ferris, "17th Century Transitional Porcelains: The Development of Landscape Painting," *Oriental Art*, XIV (1968), pp. 184-193; and Richard Kilburn in *Transitional Wares and Their Forerunners*, Hong Kong, 1981. See also, Margaret Medley, "A Group of T'ien-ch'i Porcelains in the Percival David Foundation," *Oriental Art*, VII (1961), pp. 81-85.

<sup>11</sup>No. 70 here, for example, seems a refined version of the type published by Arthur Spriggs in "'Red Cliff' Bowls of the Late Ming Period," *Oriental Art*, VII (1961), pp. 182-188.

<sup>12</sup>See Margaret Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, pp. 2-3, for a brief summary of the history and technique of yellow monochrome glazes.

<sup>13</sup>The Chinese term for this glaze is *lang yao*, a phrase of controversial origin.

<sup>14</sup>This royal inventory was begun in 1721. P.J. Donnelly provides an abstract of the entries pertinent to Dehua ware in *Blanc-de-Chine: The Porcelain of Tehua in Fukien*, New York, 1969, pp. 337-347.

<sup>15</sup>For a discussion of this document, see Soame Jenyns, *Later Chinese Porcelain*, fourth edition, London, 1971, pp. 46-57.



# Chronology

Shang .....	ca. 18th/16th century B.C. – ca. 11th c. B.C.		
Zhou (Chou) .....	ca. 11th c. B.C. – 221 B.C.		
Qin (Ch'in) .....	221 – 206 B.C.		
Han .....	206 B.C. – 221 A.D.		
Six Dynasties Period .....	221 – 589		
Sui .....	581 – 618		
Tang (T'ang) .....	618 – 906		
Five Dynasties Period .....	907 – 960		
Song (Sung) .....	960 – 1279		
Northern Song	960 – 1126		
Southern Song	1127 – 1279		
Yuan (Yüan) .....	1279 – 1368		
Ming .....	1368 – 1644		
Hongwu (Hung-wu)	1368–1398	Hongzhi (Hung-chih)	1488–1505
Jianwen (Chien-wen)	1399–1402	Zhengde (Cheng-te)	1506–1521
Yongle (Yung-lo)	1403–1424	Jiajing (Chia-ching)	1522–1566
Xuande (Hsüan-te)	1426–1435	Longqing	
Zhengtong		(Lung-ch'ing)	1567–1572
(Cheng-t'ung)	1436–1449	Wanli (Wan-li)	1573–1619
Jingtai (Ching-t'ai)	1450–1457	Taichang	
Tianshun		(T'ai-ch'ang)	1620
(T'ien-shun)	1457–1464	Tianqi (T'ien-ch'i)	1621–1627
Chenghua		Chongzheng	
(Ch'eng-hua)	1465–1487	(Ch'ung-cheng)	1628–1643
Qing (Ch'ing) .....	1644 – 1912		
Shunzhi (Shun-chih)	1644–1661	Daoguang	
Kangxi (K'ang-hsi)	1662–1722	(Tao-kuang)	1821–1850
Yongzheng		Xianfeng (Hsien-feng)	1851–1861
(Yung-cheng)	1723–1735	Tongzhi (T'ung-chih)	1862–1874
Qianlong		Guangxu	
(Ch'ien-lung)	1736–1795	(Kuang-hsü)	1875–1908
Jiaqing (Chia-ch'ing)	1796–1820	Xuantong	
		(Hsüan-t'ung)	1909–1912
Republic .....	1912 –		
Hongxian (Hung-hsien) .....	1916		

NOTE:

In the catalogue, reference is made to related works only when these are datable by inscription, excavation or other objective means and thus shed light on the dating of their counterparts here. Citations are made to author and year only; the reader is referred to the bibliography for full references. The *pinyin* system of romanization is used throughout; Wade-Giles equivalents have been provided in the Chronological Chart on the preceding page.

1. BOWL with flashes of purple against a light blue glaze. The reduced copper splashes have turned a deep green in the center where highly concentrated. The stoneware body is light in color and somewhat coarse in texture, with an orange cast where exposed in firing. The glaze thins and comes to an end well above the foot leaving the base and thick, uneven foot rim unglazed.

Jun ware, H. 6.5 cm, D. 15.8 cm  
Jin to Yuan dynasty, 12th–13th century  
76/51





8. INCENSE BURNER of bulbous shape with flattened rim and slab handles. The glaze, an opalescent blue, is pitted; a large splash of purple (from reduced copper) falls across the front of the piece. The body is light in color and of uneven texture. The unglazed foot rim is thick and roughly formed. The handles and rim have been extensively restored.

Jun ware, H. 17.8 cm, D. at mouth 14.6 cm

Yuan dynasty, 13th–14th century

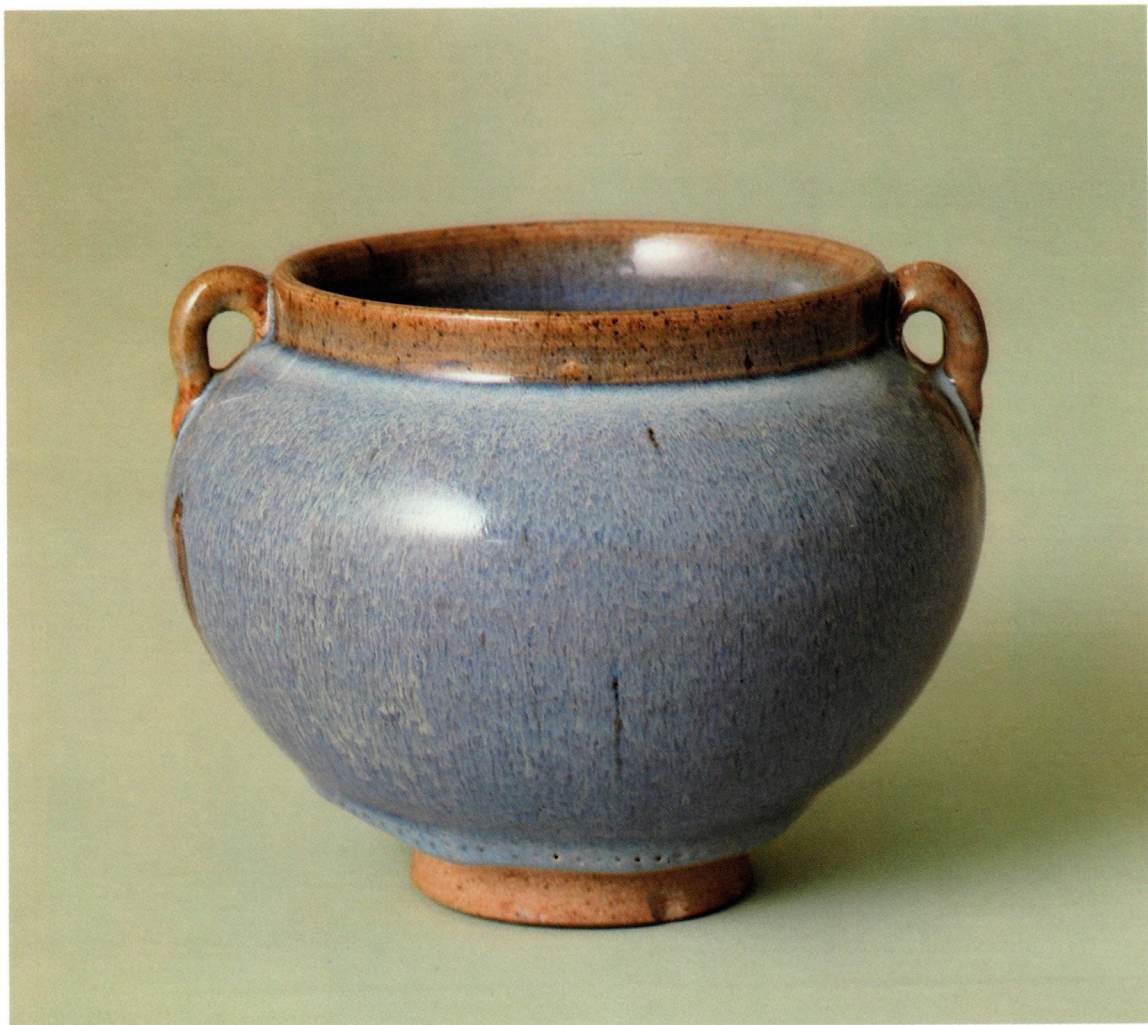
75/31



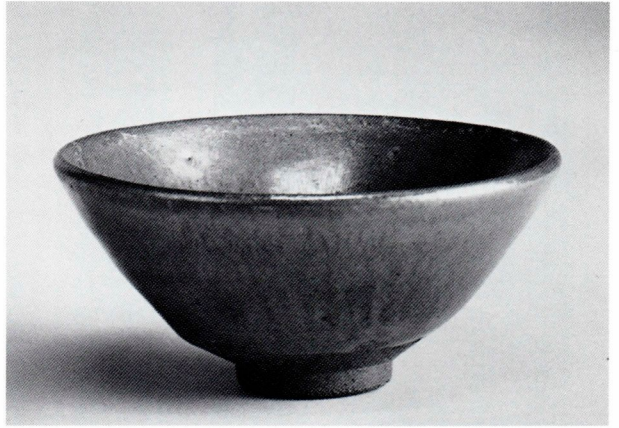


9. JAR covered in a blue glaze, with loop handles and straight neck. The thick glaze, which ends in a high ridge well above the foot rim, is opalescent and streaked with varying shades of blue; occasional streaks of black or rust color appear where iron-bearing particles from the body have come through during the firing. The rim and handles appear brown where the glaze is thin. Where exposed, the body is a greyish buff color. The unglazed foot rim is quite thick.

Jun ware, H. 13.4 cm  
Yuan dynasty, 14th century  
76/54



10



10. TEA BOWL of conical shape with hare's fur *temmoku* glaze in lustrous brown with black streaks. Where unglazed, the rough textured clay has fired to a dark purplish brown. The base has a shallow and somewhat irregular foot rim.

Jian ware, H. 5.0 cm, D. 10.8 cm  
Southern Song dynasty, 12th–13th century  
67/47

11



11. TEA BOWL of *temmoku* type with lustrous brown glaze streaked in black. The body is a dark purplish brown. The base is flat with no foot ring. The glaze has thinned at the rim and crawled to form a thick welt above the foot.

Jian ware, H. 5.8 cm, D. 12.6 cm  
Southern Song dynasty, 12th–13th century  
77/249



12. BOWL of thinly potted form with flaring sides and greenish-white glaze. The bowl is freely incised with two dragons surrounding a pearl. Although the rim is bound in metal—a feature usually appearing on pieces fired on their rims—the bowl apparently stood upright in the firing. The glaze is crackled and speckled with iron impurities. The edge of the foot ring and the base are unglazed.

Yingqing type, H. 6.0 cm, D. 19.7 cm  
Southern Song to early Yuan dynasty,  
12th–13th century  
67/45

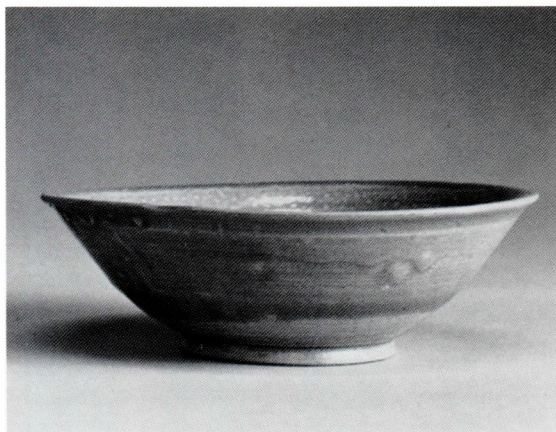
13. BOWL with everted rim, low flaring foot rim and celadon glaze. The base is glazed; the piece retains traces of five small lumps of clay upon which it was fired. The crackled grey-green glaze is marred and, on the lip and foot rim, quite worn. The absorbency of the exposed body suggests the piece was not fired to stoneware temperatures.

Yue celadon ware, H. 5.3 cm, D. 16.3 cm  
10th century  
67/47

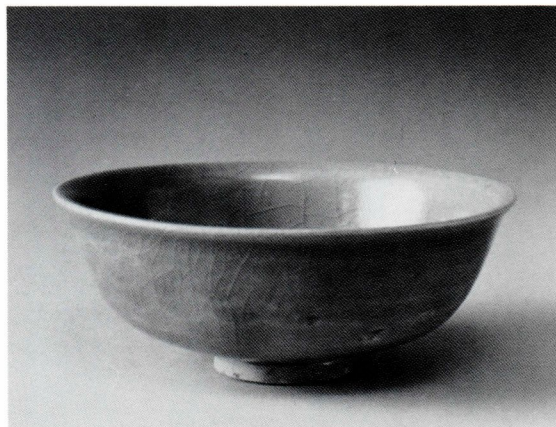
14. BOWL with everted rim, neatly cut foot and crackled celadon glaze. An impressed chrysanthemum motif appears in the center of the bowl. The convex base and part of the foot rim are unglazed revealing an even textured stoneware body originally greyish white but turned a pinkish buff in the firing. The glaze, grey-green in color, is rather transparent.

Celadon ware, H. 6.2 cm, D. 15.4 cm  
Southern Song to Yuan dynasty,  
12th–14th century  
81/81

13



14



12





15. BOWL carved in lotus petal shape with finely crackled, opaque glaze of uneven bluish-green color. The convex base is glazed and the short foot rim has been slightly cut down.

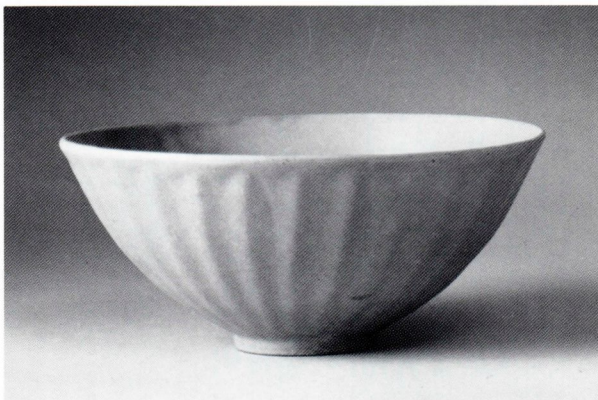
Longquan celadon ware, H. 9.6 cm, D. 21.6 cm

Southern Song to Yuan dynasty,

12th–13th century

71/76

15



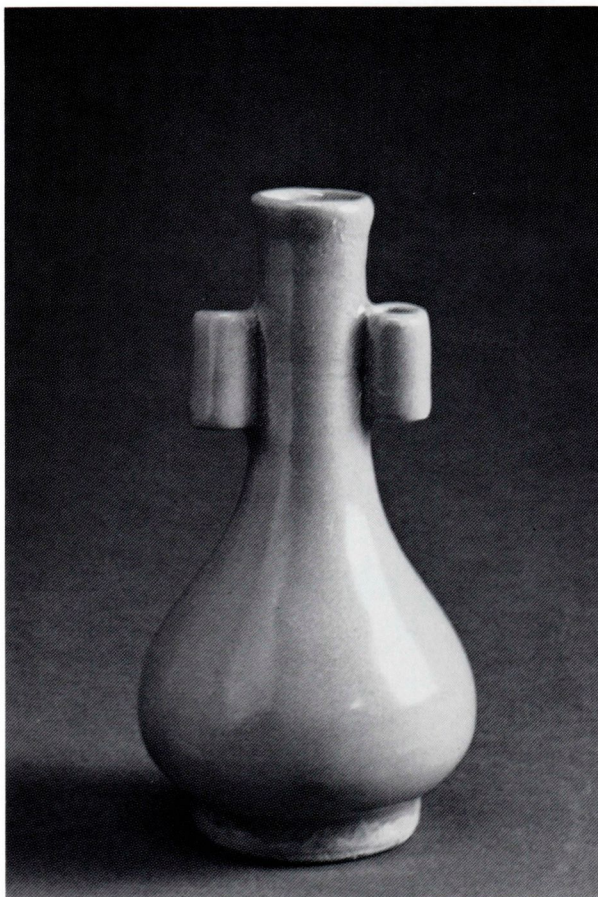
16. VASE with tubular handles and light grey-green glaze. Vases of this shape have been called “arrow” vases because of their similarity to a vessel used in an ancient arrow tossing game. The thick glaze is suffused with bubbles which opacify the glaze and give it depth and softness. The convex base is neatly glazed; the foot rim is bevelled on both edges. The stoneware body has burned pinkish where exposed.

Longquan celadon ware, H. 15.3 cm

Southern Song dynasty, 12th–13th century

77/246

16



17. BOWL with incised decoration and olive green glaze. Freely carved floral motifs appear in the interior, incised petal shapes and lines crossed with hatch marks on the exterior. Where unglazed, the neatly cut foot has fired a bright brick red; the underlying body is grey and porcellaneous. The thin, even glaze extends to the foot rim, and the convex base is glazed. A nearly identical piece was excavated in the wreckage of a ship off the Sinan coast of Korea (see National Museum of Korea, 1977, pl. 138).

Celadon ware, probably Longquan, H. 7.3 cm,

D. 17.1 cm

Late Southern Song to Yuan dynasty,

13th–14th century

69/171

18. RIBBED JAR of *guan* shape with celadon glaze. The unglazed rim and foot are burnt orange in the firing. The body itself is a greyish white stoneware. The foot is thick and bevelled with the recessed base apparently added from the interior as a separate piece held in place by the glaze. Interior and base are fully-glazed. Jars of similar shape, size and construction were excavated from the wreckage of a Yuan dynasty ship found off the Sinan coast of Korea (see National Museum of Korea, 1977, pls. 59,60); another is in the Ardebil Shrine collection (Pope, 1981, pl. 130, no. 29.650).

Longquan celadon ware, H. 24.0 cm

Yuan dynasty, 14th century

69/204



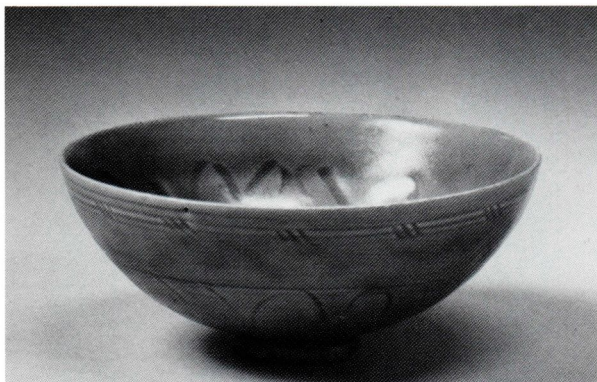
19. STEM CUP with everted rim and flaring foot, covered in an even, light grey-green glaze. The body is greyish white stoneware, burned red-orange where exposed. The center of the bowl bears an impressed peony motif while freely incised floral motifs surround the cavetto. The glaze extends to the bottom of the stem, and the hollow, conical interior of the stem is neatly glazed.

Longquan celadon ware, H. 8.7 cm, D. 12.1 cm  
Yuan dynasty, 14th century  
77/245

20. DEEP DISH with freely incised floral motifs and sea-green glaze of even color and thickness. A neat unglazed ring, burned iron-red, appears on the base; the foot rim is glazed.

Longquan celadon ware, D. 33.7 cm  
Yuan to early Ming dynasty, 14th century  
80/218

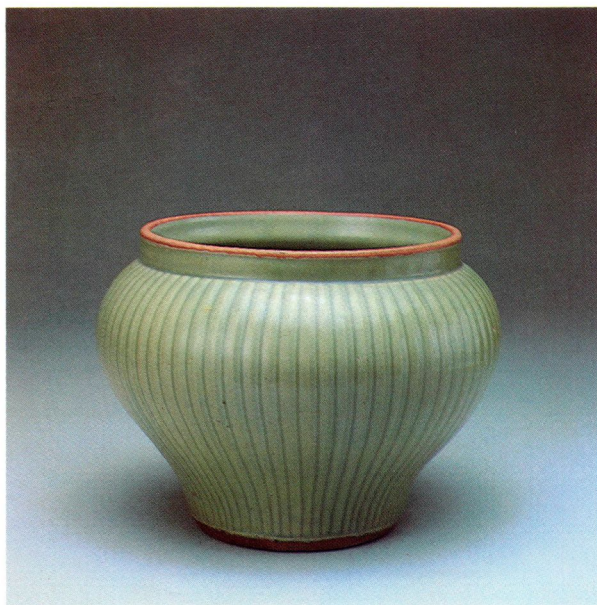
17



19



18



20





21

21. LARGE DISH with flattened rim and incised decoration under a celadon glaze. Fired on a ring stand, the piece has on its base a wide unglazed ring where the greyish white body has burned a bright iron-red. The sea-green glaze covers the remainder of the piece including the foot ring. The interior bears an incised geometric pattern within a foliate border, and on the cavetto are freely incised floral patterns. Combed wavy lines appear on the rim.

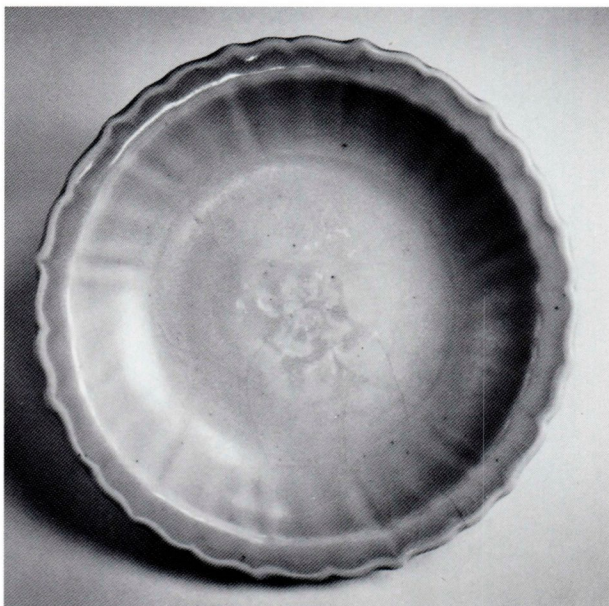
Longquan celadon ware, D. 47.2 cm  
Yuan to early Ming dynasty, 14th century  
69/197



22

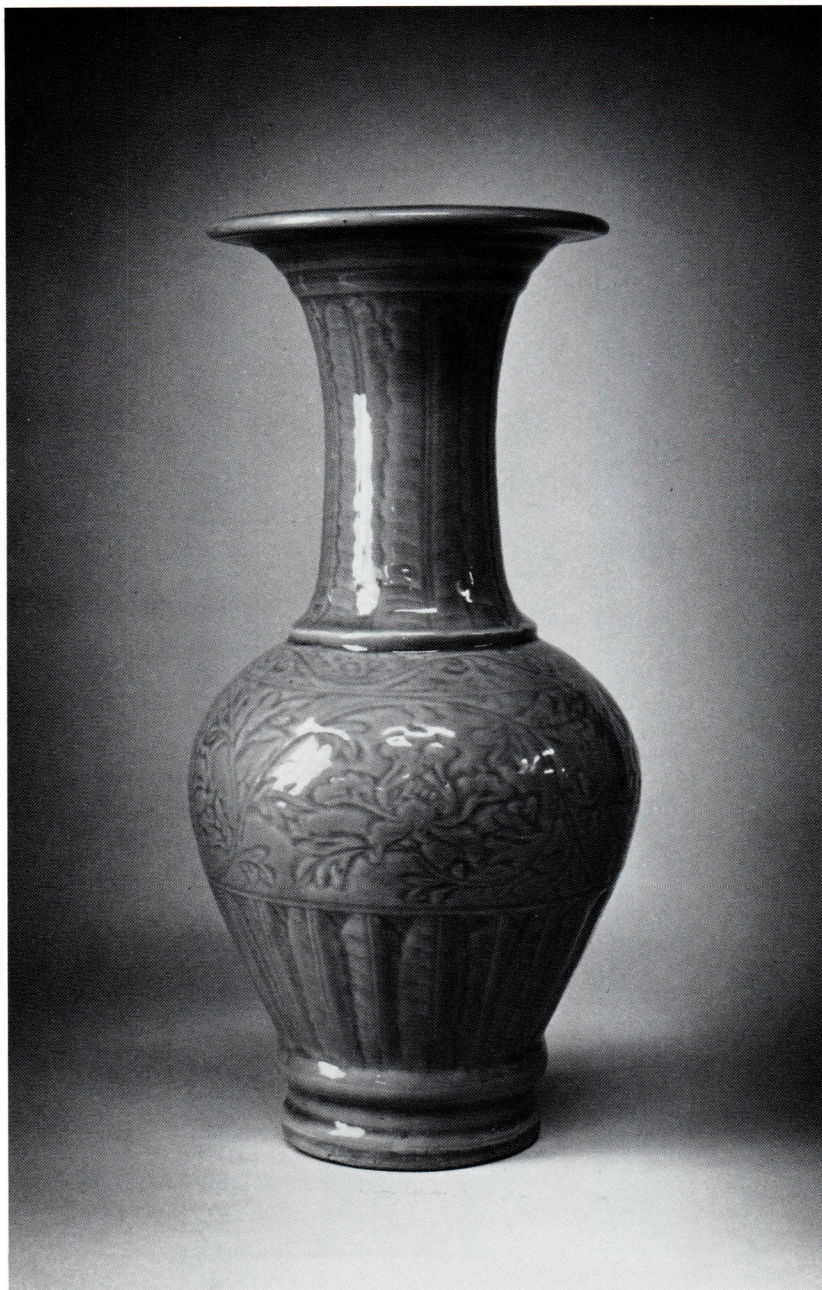
22. DISH with foliate rim and opaque sea-green glaze. The cavetto and exterior are ribbed, suggesting a continuation of the foliate shape. A molded blossom appears in the center. An unglazed iron-red ring appears on the base; the glazed foot and interior show considerable wear.

Longquan celadon ware, D. 27.0 cm  
Yuan to early Ming dynasty, 14th century  
80/220

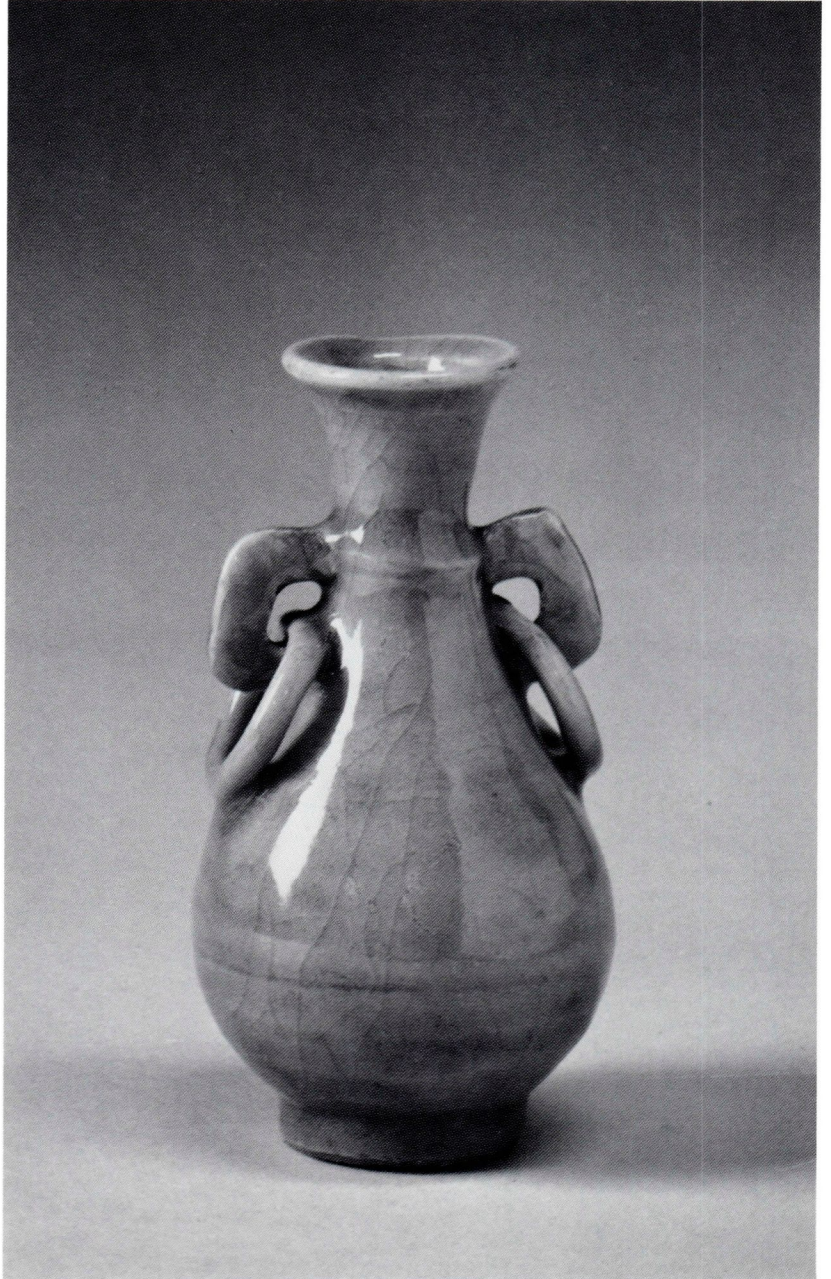


23. LARGE VASE with trumpet shaped neck and deep sea-green glaze. The underside of the flaring lip is horizontally ribbed, and the neck decorated with carefully incised fern leaves, a pattern repeated at the bottom. The shoulder bears a well-carved pattern of peony scrolls below a border of classic scroll motif. The greyish white body has turned an iron red where exposed on the foot rim.

Longquan celadon ware, H. 44.4 cm  
Yuan to early Ming dynasty,  
late 14th-15th century  
75/30









25



26



24. VASE with ring handles and dark olive green glaze. The glaze is crackled in a wide network. Sandy grit adheres to the foot rim; the base is convex and glazed.

Longquan celadon ware, H. 15.4 cm  
Yuan to early Ming dynasty, 14th–15th century  
69/187

25. LARGE DISH with incised peony motif and light sea green glaze. The glaze has patches of uneven color and specks of iron impurities. A brick red, unglazed ring appears on the base which at its center is concave. The foot and interior are quite worn from use.

Longquan celadon ware, D. 43.0 cm  
Yuan to early Ming dynasty, 14–15th century  
75/29

26. LARGE DISH with ribbed cavetto, flattened rim and celadon glaze. The foot rim is glazed, and a wide unglazed ring of dark brick red color appears on the concave base. A peony motif is carved in the center of the dish. Several imperfections occur in the glaze.

Longquan celadon ware, D. 41.4 cm  
Yuan to early Ming dynasty, 14th–15th century  
75/27

27. DEEP BOWL of rounded conical form, with crackled, transparent glaze of blue-green color. Incised and combed decoration on the exterior includes a frieze of lotus plants in varying stages of flowering, bordered by vertical striations below and a chevron and cloud band above. The base is unglazed and grey in color with patches of red-brown occurring where traces of glaze remain. Illegible traces of an inscription in ink remain on the base.

Longquan celadon ware, H. 21.5 cm, D. 29.0 cm  
Ming dynasty, 16th–17th century  
69/211







28. LARGE DISH, glazed in a bluish celadon glaze, with incised patterns and an unglazed iron-red ring on the upper surface. The light colored glaze is crackled and transparent. The foot rim is unglazed, and the base appears to have been wiped leaving patches of reddish brown where the remaining glaze was very thin.

Celadon ware, D. 40.0 cm  
Ming dynasty, 15th–17th century  
75/28

29. STEM CUP, celadon glazed, with foliate rim, ribbed body and combed stem. The interior bears a faintly impressed character, surrounded on the walls of the cup by freely incised patterns. The hollow stem is conical and mostly glazed with a bevelled foot rim turned a bright brick red.

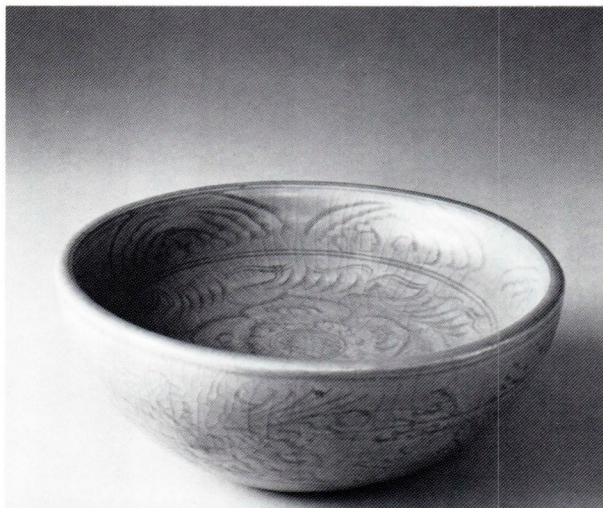
Longquan celadon ware, H. 13.0 cm, D. 12.0 cm  
Yuan to early Ming dynasty, 14th–15th century  
77/242



30. DOUBLE-BOTTOMED BOWL with freely incised floral motifs under a crackled grey-green glaze. The body is greyish white, the glaze transparent and quite worn in the interior of the bowl. The hollow cavity—intended to be filled with hot water for warming food—is glazed. The exposed body of the base is grey, with a red-brown color only where traces of glaze occur. Bowls of this type are called Zhuge bowls after the legendary general Zhuge Liang of the Three Kingdoms period who is said to have used false-bottomed rice bowls when supplies ran short.

Longquan celadon ware, H. 8.5 cm, D. 21.3 cm  
Ming dynasty, 15th–17th century  
75/32

30



31. BRUSH STAND of rectangular shape with four irregular holes and opaque bluish-green glaze. Both faces bear molded decoration, a phoenix on one side, and a *qilin* on the other. The grey body is a bright brick red where exposed on the scalloped foot.

Longquan celadon ware, H. 11.0 cm  
Ming dynasty, 15th–16th century  
78/93

31



32. GARDEN STOOL of barrel shape with celadon glaze. Incised geometric patterning appears on the upper surface, and molded panels of flowers on the sides. With rows of bosses suggesting pegs or rivets, the stool is divided into a cap, a main frieze, and a lower border. The glaze is sea-green in color over a greyish body that has burned red-brown where exposed at the foot.

Longquan celadon ware, H. 36.0 cm  
Ming dynasty, 15th century  
77/243











38



37. SEATED BUDDHA in *mudra* of meditation, seated on a lotus throne above waves. The face and chest have been left free of the olive-green glaze, and here the greyish white body has burned a bright reddish-brown in firing. The *wan* symbol (swastika) molded on the chest is frequently seen as a mystical Buddhist emblem and a popular decorative motif. The piece is hollow and the interior glazed.

Longquan celadon ware, H. 24.0 cm  
Ming dynasty, 15th–16th century  
79/67

38. BOWL of finely potted form with everted rim and slightly tapered foot, decorated in underglaze cobalt-blue with scrolling floral motifs. Conventional borders of classic scroll, meander pattern and lotus panels appear at rim and above the foot. The bowl bears the six-character mark of Xuande written in underglaze blue within a double circle on the base. The glaze is slightly bluish; the cobalt blue is rich in color with the characteristic “heaped-and-piled” effect.

Blue-and-white porcelain, H. 9.0 cm, D. 19.5 cm  
Ming dynasty, Xuande period, 1426–1435  
71/75



39. BOWL of massive form with scrolling peony flowers painted in cobalt-blue under a slightly bluish glaze. Lotus panels encircle the lower part of the bowl where it joins the foot rim; the foot rim itself is decorated with a chain of small flowers. The base, which is flat, is glazed; the foot ring has been slightly cut down. The six-character reign mark of Xuande appears just under the double line which borders the rim of the bowl. The interior is undecorated and quite worn from use. The body is a very fine white porcelain; the cobalt is a deep, rich blue with the "heaped and piled" effect typical of Xuande blue-and-white.

Blue-and-white porcelain, H. 10.0 cm, D. 28.9 cm  
Ming dynasty, Xuande period, 1426-1435  
71/79



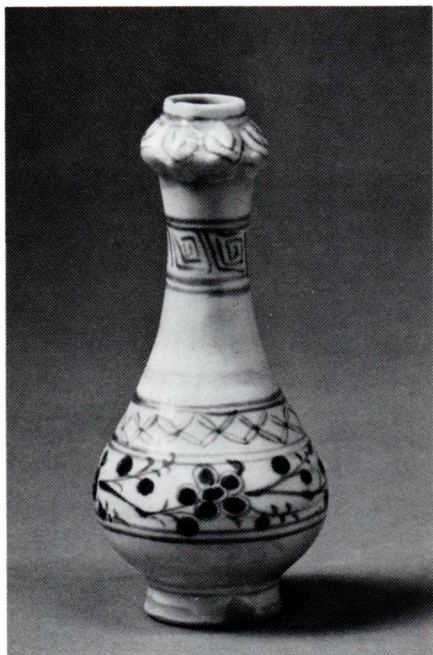
40. INCENSE BURNER with three lug feet, decorated in greyish cobalt blue under a milky bluish-white glaze. The piece bears three scenes of a scholar strolling along a fenced path accompanied by a servant boy. Between these scenes are a pine tree and potted garden plants. *Ruyi* fungus shapes appear on the feet. The interior is largely unglazed revealing a rough porcelain body, and the base, which shows evidence of having been fired on a ring stand, is unglazed except for the outer edge.

Blue-and-white porcelain, H. 12.3 cm, D. 20.2 cm  
Ming dynasty, late 15th–16th century  
69/172

41. VASE with garlic-shaped top, decorated in underglaze blue beneath a bluish-white, finely bubbled glaze. The vase is somewhat stained, probably from burial. The flaring foot ring is neatly cut and partially glazed on the outside; the base is flat and unglazed revealing a fine-grained body which has fired a buff color. The underglaze-painted geometric and floral patterns are greyish blue with blackish spots where highly concentrated.

Blue-and-white porcelain, H. 16.5 cm  
Probably Yuan dynasty, 14th century  
78/95

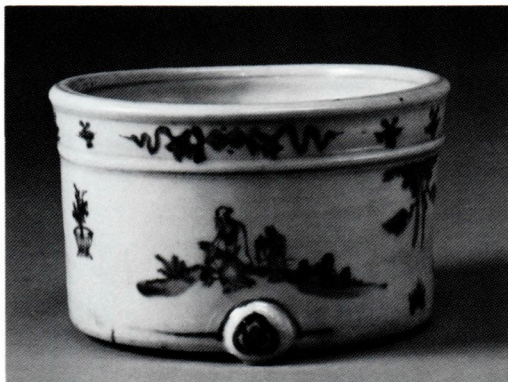
41



42. PLAQUE with grooved edge for inlay into a table or screen, decorated in underglaze blue. The panel bears a scene of four serving maids in a garden setting surrounded by a freely painted scroll border. The reverse is flat and unglazed.

Blue-and-white porcelain, maximum diameter 21.0 cm  
Ming dynasty, late 15th century  
68/48

40



42





43



43. BOWL with everted rim, decorated with cloud patterns in pale cobalt-blue under a thick, milky-white glaze. The bowl is marked on the interior with the character *fu* ("happiness") asymmetrically inscribed within a double circle. The glaze is crackedled in a broad, even network.

Provincial blue-and-white ware, South Chinese or Annamese, H. 7.1 cm, D. 14.6 cm

Probably 15th century  
79/72

44



44. INCENSE BURNER of cylindrical shape with three bench-shaped feet, decorated in underglaze blue with three roundels of Islamic inscriptions in Arabic, two of which read: "Power Be to God" and "God the Merciful." The interior is covered completely by the bluish-green glaze, and the base is sharply domed up on the inside. The base bears a four character mark of the Zhengde reign in underglaze blue within a concave circle. Surrounding the mark is a wide unglazed ring. (A similar piece with motifs painted in overglaze enamels is illustrated in Medley, 1978, pl. 108.)

Blue-and-white porcelain, H. 13.7 cm, D. 17.8 cm  
Ming dynasty, 16th century  
69/169

45. LARGE VESSEL of square section with flattened rim and four feet, decorated in a brilliant underglaze blue. The piece bears four large foliate reserve panels with well painted scenes of mythological creatures in garden settings. Decorative borders of *ruyi*, lotus panels and classic scroll motif are carefully outlined and filled with wash in a technique widespread during the late 15th and 16th century. The legs are modelled in the form of lion masks with paw-shaped feet. The base is unglazed, the interior glazed.

Blue-and-white porcelain, H. 27.3 cm  
Ming dynasty, probably 16th century  
Collection of Dr. & Mrs. Matthew L. Wong

46. TWO VASES in *meiping* shape, decorated in underglaze blue with winged dragons chasing flaming pearls. Below are horses galloping over waves and a conventional mountain-and-wave pattern suggesting wishes of immortality and abundance. Both have flat, recessed bases, unevenly glazed. The style employs broad washes of bright cobalt blue spotted with black where densely concentrated. The bluish-white glaze is thick and milky.

Blue-and-white porcelain, H. (left) 25.5,  
(right) 26.0 cm  
Ming dynasty, late 16th century  
66/55, 68/49

45



46





47. JAR with broad shoulder and slightly flaring neck, decorated in underglaze blue. A border of floral reserve panels against a diaper ground appears on the shoulder and on the body a central frieze of figures in a landscape. The base is glazed and marked with a hare in underglaze blue.

Blue-and-white porcelain, H. 17.4 cm  
Ming dynasty, late 16th–early 17th century  
Collection of Dr. and Mrs. Matthew L. Wong

48. INCENSE BURNER with flat bottom and false, molded feet, decorated in underglaze cobalt of bright blue color. The piece bears three loosely painted scenes of scholars in garden settings, and a border of floral reserves against a blue geometric ground. The base is unglazed with some grit and sand adhering to the edge. The interior is largely unglazed; the glaze is thick and bluish.

Blue-and-white porcelain, H. 13.0 cm, D. 15.0 cm  
Ming dynasty, late 16th–early 17th century  
69/183

47



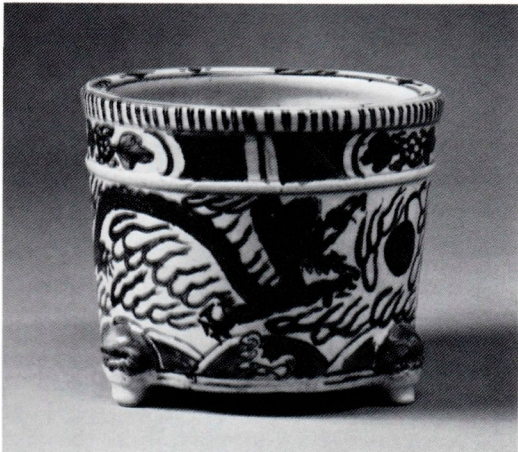
49. INCENSE BURNER with three animal mask feet, decorated in underglaze blue. Thickly potted, the vessel has an unglazed base with marks from a circular firing stand. The glaze is thick and milky with a bluish cast and covers much of the interior. The exterior is decorated with dragons above waves pursuing a flaming pearl; at the rim, reserve panels appear against a loose diaper pattern. The cobalt blue is dark with blackish spots where highly concentrated.

Blue-and-white porcelain, H. 19.0 cm, D. 22.5 cm  
Ming dynasty, early 17th century  
69/168

48



49



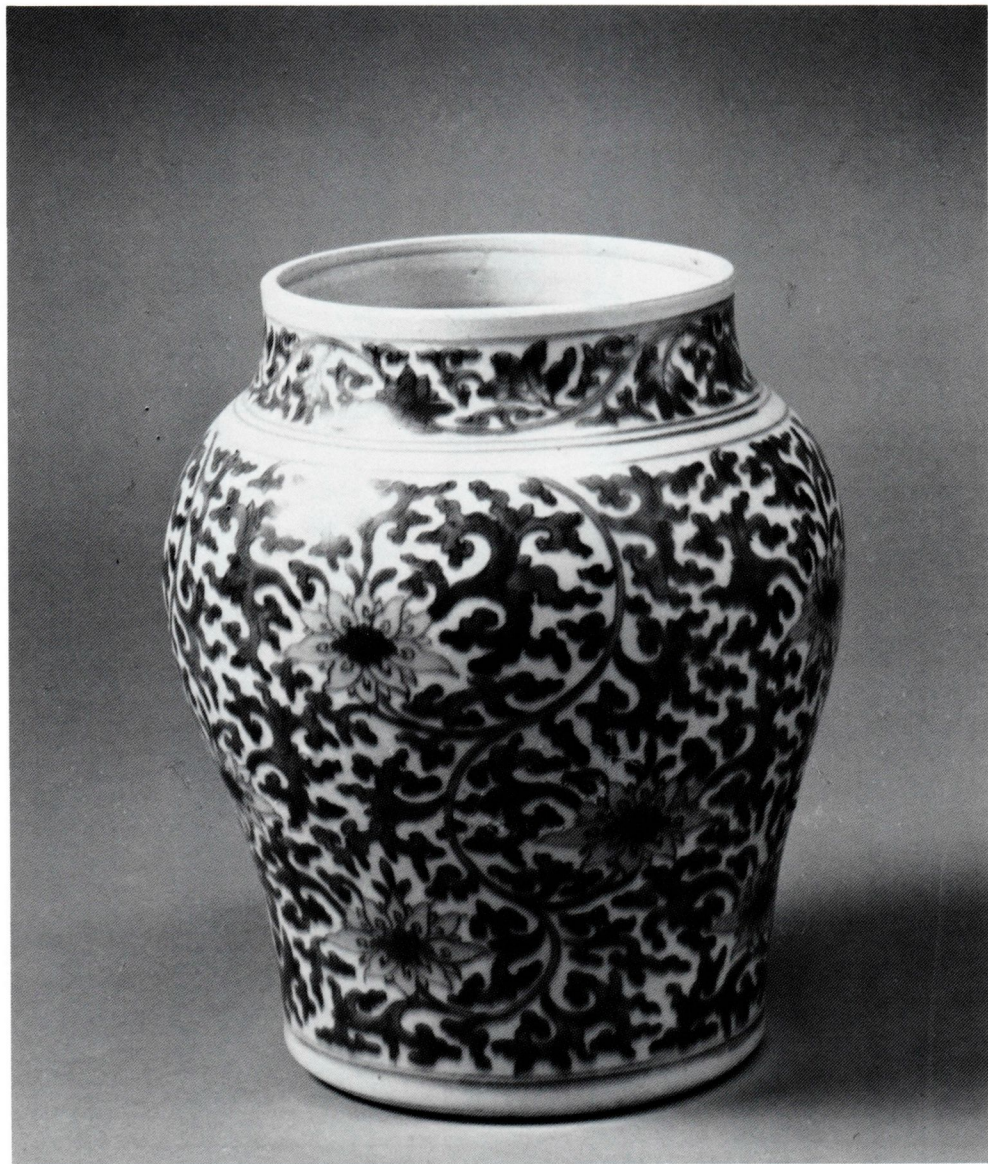


50. LARGE, WIDE-MOUTHED JAR decorated in underglaze blue with scrolling lotus patterns. The base is flat and unglazed, and the rim unglazed to receive a cover. The glaze is rather thick and bluish.

Blue-and-white porcelain, H. 27.5 cm

17th century

69/200





51. TALL VASE with cylindrical neck and tapering body, decorated in underglaze blue. The vase has a shape which stands somewhere in between a *meiping* and a cylinder vase of the type so common in the 17th century. Its decoration combines borders of reserve panels with diaper backgrounds and large narrative and floral scenes in naturalistic compositions. The main frieze appears to draw upon contemporary landscape painting for its dramatic mountain setting with scholars conversing. The glazed base has a thick ring foot. The thick glaze has a bluish cast.

Blue-and-white porcelain, H. 52.1 cm

Early 17th century

Promised gift of Dr. and Mrs. Matthew L. Wong

52. WIDE BOWL with everted rim and thick foot ring, loosely painted in underglaze blue of a greyish color. The bowl bears representations of two feline creatures, perhaps the mythological *qilin*. The rim was dressed with a brown slip. Large amounts of sand and grit adhere to the foot. The glaze is thick and bluish. Inside the bowl, the undecorated surface is broken by an unglazed ring which allowed the stacking of pieces in the kiln. The characters *wu he*, a measure indicating the capacity of the bowl, have been drilled into the glaze.

Provincial blue-and-white ware, probably South

Chinese, H. 10.8 cm, D. 24.6 cm

Ming dynasty, 17th century

69/189

53. LARGE BOWL of massive form, unglazed bottom and thick shallow foot ring, decorated with narrative scenes in bright underglaze blue. The stylized landscape elements apparently derive from woodcut book illustrations. A number of glaze imperfections appear on the rim; considerable quantities of sand and grit adhere to the base.

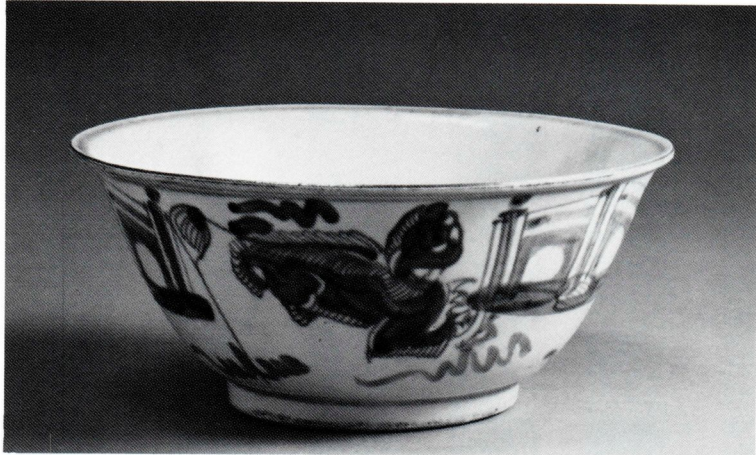
Blue-and-white porcelain, H. 18.7 cm, D. 33.8 cm

Transitional period, ca. 2nd quarter 17th century

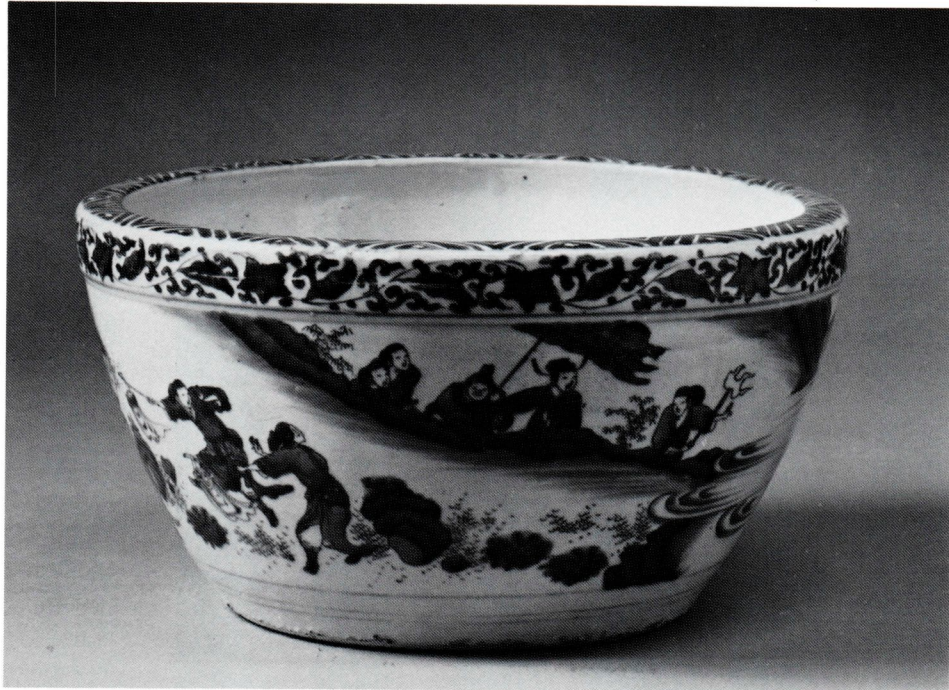
Promised gift of Dr. and Mrs. Matthew L. Wong



52



53





54. TALL VASE of *gu* beaker shape, with slightly raised middle section, decorated in underglaze blue. An upper scene of figures in a landscape is bordered by geometric bands, and in the middle section stylized blossoms are reserved in white on a blue ground. A fern leaf border appears on the lower section. The base is flat and unglazed, the rim brown.

Blue-and-white porcelain, H. 41.0 cm

Transitional period, ca. 2nd quarter 17th century  
68/42

55. TALL VASE of *gu* beaker shape, decorated in underglaze cobalt of deep blue color. The vase has a slight swelling at the middle which divides the surface into three registers. Above are birds and flowers in a garden composition, in the middle floral sprays and below stylized fern leaves. The base is flat and unglazed; the rim is brown.

Blue-and-white porcelain, H. 42.4 cm

Transitional period, ca. 2nd quarter 17th century  
69/201

54



56. VASE of *gu* beaker shape, with slight swelling at middle band, decorated in underglaze blue. The piece bears a large *qilin* on the upper section, a middle band of floral sprays and stylized fern leaves on the lower section. The base is flat and unglazed, the rim brown.

Blue-and-white porcelain, H. 38.4 cm

Transitional period, ca. 2nd quarter 17th century  
69/205

57. VASE of *gu* beaker shape, with slightly raised middle section, decorated in underglaze blue. A bird-and-flower composition appears on the upper section, floral and fruiting sprays at the middle, and a fern leaf pattern below. The base is flat and unglazed, the rim brown.

Blue-and-white porcelain, H. 39.0 cm

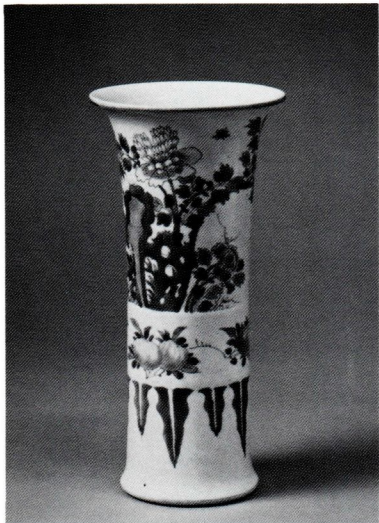
Transitional period, ca. 2nd quarter 17th century  
69/177

55





56



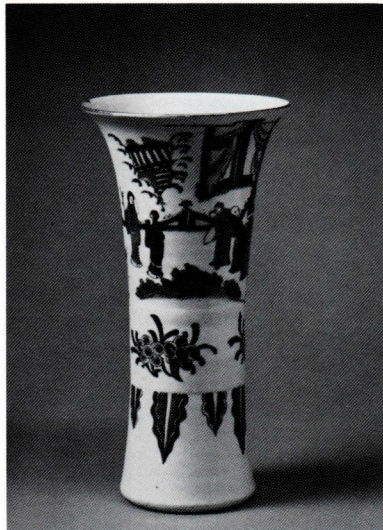
57



58



59



58. VASE of *gu* beaker shape, with slightly raised middle section, decorated in underglaze blue with a bird-and-flower composition above, rocks, peony and magnolia at the middle, and fern leaf pattern below. The base is flat and unglazed, the rim brown.

Blue-and-white porcelain, H. 45.5 cm  
Transitional period, ca. 2nd quarter 17th century  
67/42/1

59. TALL VASE of *gu* beaker shape, with slightly raised middle section, painted in bright underglaze blue. The decoration includes a scene of figures in a moonlit garden above, stylized blossoms at the middle, and the typical fern leaf pattern below. The base is flat and unglazed, the rim brown.

Blue-and-white porcelain, H. 42.4 cm  
Transitional period, ca. 2nd quarter 17th century  
69/210



60



60. SMALL VASE with flaring lip and base, decorated in underglaze blue. The body is painted with a continuous garden scene of birds and flowers, rocks and bamboo. The base is flat and unglazed with a grooved edge. The glaze is quite bluish.

Blue-and-white porcelain, H. 16.0

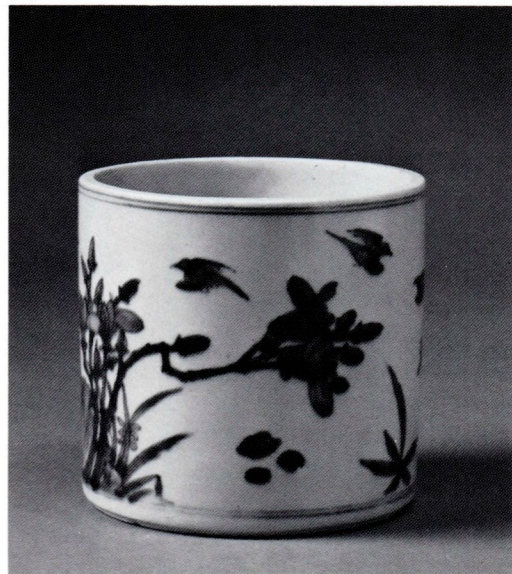
Transitional period, ca. 2nd quarter 17th century  
69/170

61. BRUSH POT of cylindrical form, decorated in underglaze blue of muted color. Motifs of flowering magnolia, rocks and birds are painted in a sketchy manner. The base is flat and unglazed.

Blue-and-white porcelain, H. 15.5 cm

Transitional period, ca. 2nd quarter 17th century  
69/184

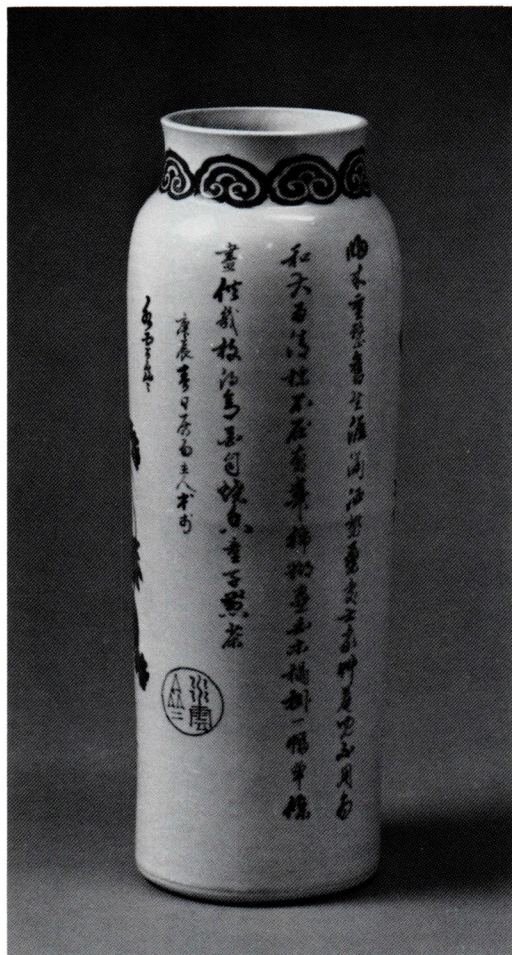
61





62. TALL VASE of cylindrical shape, decorated in underglaze blue. The vessel bears two landscape scenes – one fan-shaped, the other in the shape of an album leaf – derived from late Ming literati painting. The reverse bears a long inscription dated to the *geng chen* cyclical year, equivalent to 1640 or 1700. Though a group of blue-and-white porcelains with cyclical dates to this year and one year earlier have usually been assigned to the years of late Ming, some scholars have moved them up to the end of the century (see Tregear, 1981, p. 41, no. 73).

Blue-and-white porcelain, H. 45.0 cm  
1640 or 1700  
77/253







63. TALL VASE of cylindrical shape, decorated in underglaze blue. The vase bears a large garden scene of birds and flowers. A decorative floral border appears at the neck. The base is flat and unglazed.

Blue-and-white porcelain, H. 44.3 cm  
Transitional period, ca. 2nd quarter 17th century  
68/40

64. SMALL VASE of *gu* beaker shape with slight swelling at the middle section, painted in underglaze blue. Scenes of scholars with scrolls in a garden setting appear on the upper register, a pattern of *ruyi* and precious emblems at the middle, and a fern leaf border below. The base is flat and unglazed. Incised lines appear at rim and foot.

Blue-and-white porcelain, H. 19.6 cm  
Transitional period, ca. 2nd-3rd quarter 17th century  
65/126

64



65. BRUSH POT of tall cylindrical shape, decorated with narrative scenes in underglaze blue bordered by bands of incised patterns. The base is flat and unglazed; a groove appears at the edge of the lip.

Blue-and-white porcelain, H. 20.5 cm

Transitional period, ca. 2nd quarter 17th century

65/125

65





66. COVERED JAR of ovoid shape, decorated in underglaze blue. The continuous frieze represents a military narrative with figures in a landscape setting. A scene of warriors with a prisoner in chains appears on one side, a general with ministers and body guards on the other. The glaze has a bluish cast and the cobalt decoration takes on a deep almost violet-blue color. Incised lines border the narrative decoration. The glaze ends sharply well above the foot rim with a line of red appearing where the exposed body borders the glaze. The unglazed foot rim is thick and rounded.

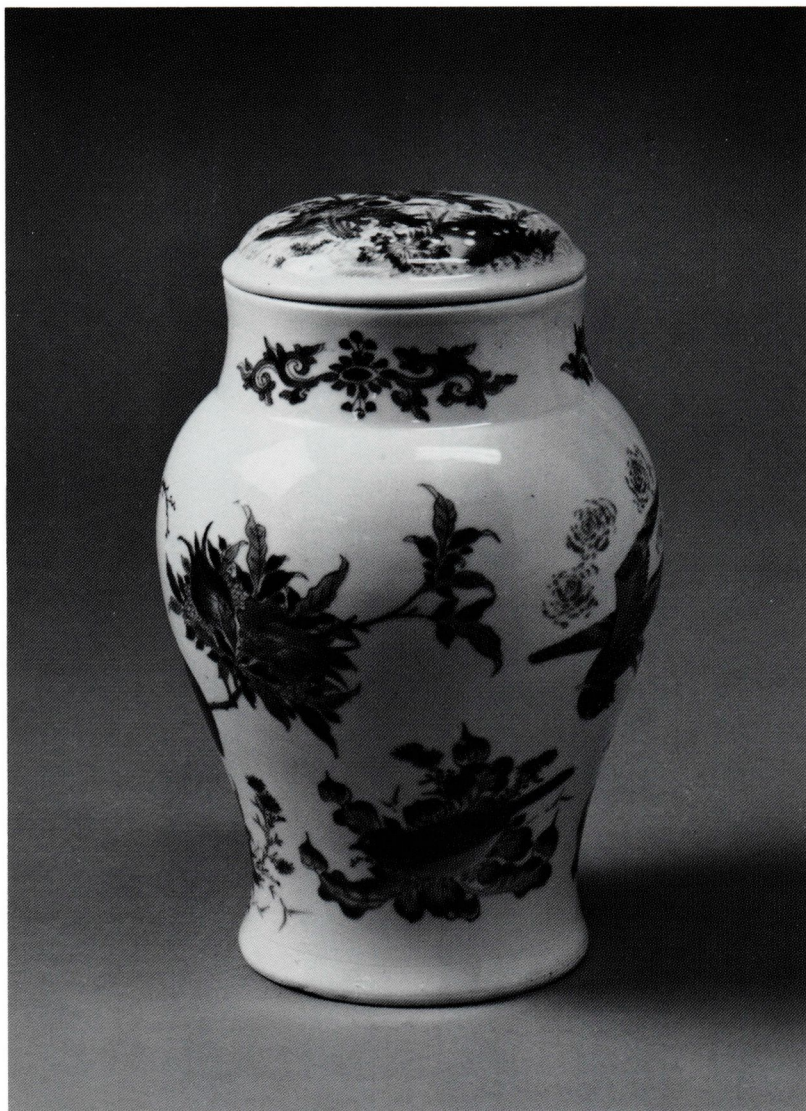
Blue-and-white porcelain, H. 27.3 cm, 30.0 cm  
with lid

Transitional period, ca. 2nd quarter 17th century  
66/51



67. COVERED JAR of baluster form, decorated in brilliant underglaze blue. The jar bears a naturalistic composition of birds, rocks, chrysanthemums and pomegranate; the lid is similarly decorated with lotus flowers. On the neck a decorative floral band appears. The glazed, slightly convex base has a low footrim.

Blue-and-white porcelain, H. 30.5 cm (with lid)  
Later transitional period, ca. 1662–1683  
69/208





68. BRUSH POT of cylindrical shape with flat unglazed base, painted in underglaze blue. The narrative scene presents a dream or vision in which a scholar gazes upon a beautiful lady who appears within a cartouche. The stylized rocks, vegetation and clouds suggest an origin in illustrated wood-block printed books. Incised lines appear at the upper and lower boundaries of the narrative scene.

Blue-and-white porcelain, H. 18.0 cm  
Transitional period, ca. 2nd-3rd quarter

17th century  
65/129





69. BRUSH POT of cylindrical shape, painted in underglaze blue of a soft violet cast. Between borders of zigzag hatching and irregular dots, a narrative scene of men playing *wei qi* appears. An envoy or messenger has just arrived; his horse waits outside. The scene ends with banana trees and rocks painted in a linear "pencilled" style. The base is flat and glazed; the foot ring has a wide groove. The glaze is bluish.

Blue-and-white porcelain, H. 15.7 cm  
Later transitional period, ca. 1662–1683  
65/128





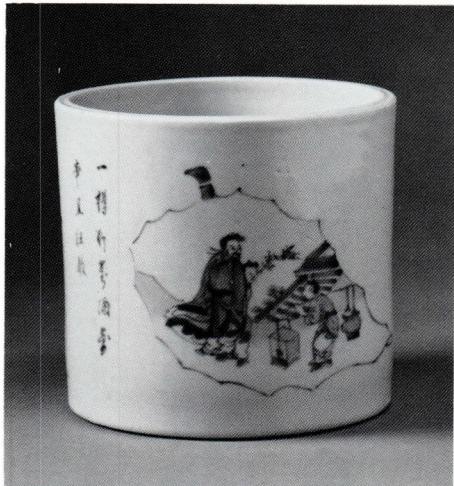
70. BRUSH POT of cylindrical shape, painted in underglaze blue illustrating the second Red Cliff poem by the Northern Song poet Su Shi (zi, Dongpo, 1037-1101). Shown here, the poet and two friends have made a nostalgic, moonlight visit to the Red Cliff. As they return, a solitary crane flies past them. The full text of the poem, written in 1082, is inscribed on the circumference (see Appendix for an English translation). The flat base has an unglazed ring and a recessed circle which bears a six-character Xuande mark in underglaze blue.

Blue-and-white porcelain, H. 15.2 cm  
Later transitional period, ca. 1662-1683  
65/130





71



72



71. BRUSH POT of cylindrical shape, decorated in underglaze blue with narrative scenes and poetic inscriptions, one of which is a poem by Meng Haoran of the Tang dynasty (see Appendix for an English translation). The base has a narrow unglazed ring surrounding a broad recessed circle within which appears a six-character Chenghua mark written horizontally in underglaze blue.

Blue-and-white porcelain, H. 16.4 cm  
 Later transitional period, ca. 1662–1683  
 65/134

73



72. BRUSH POT with wide flaring rim, decorated in underglaze blue with a scene of a conflict between two generals. A border of truncated pine branches appears at the foot. The base has a wide unglazed ring surrounding a small recessed circle of glaze; there is no mark.

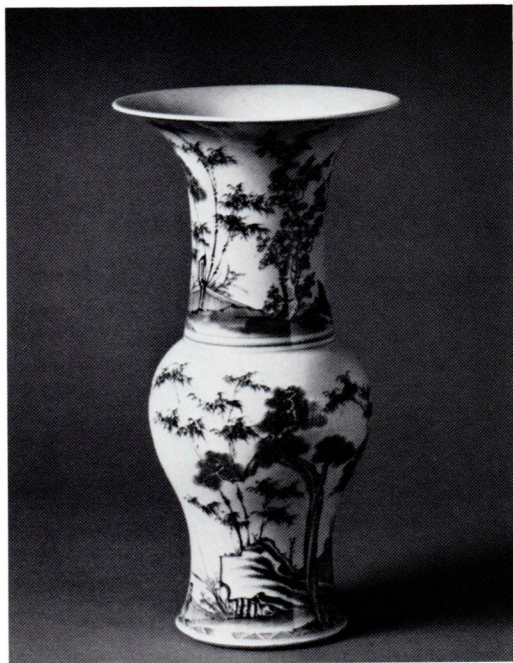
Blue-and-white porcelain, H. 18.0 cm  
 Later transitional period, ca. 1662–1683  
 65/131

73. TALL VASE with wide shoulder and short flaring neck, decorated in underglaze blue. The neck, emphasized by a raised ring at its middle, bears a freely arranged pattern of rocks, flowers and birds. On the body are scenes of scholars in a garden pursuing the gentlemanly pastimes of music, painting and *wei qi*. The vase is very well painted with finely graded washes of blue. Within the notched foot ring, the flat base is glazed and bears a six-character mark of Chenghua written horizontally in underglaze blue.

Blue-and-white porcelain, H. 49.7 cm  
 Later transitional period, ca. 1662–1683  
 65/137



74



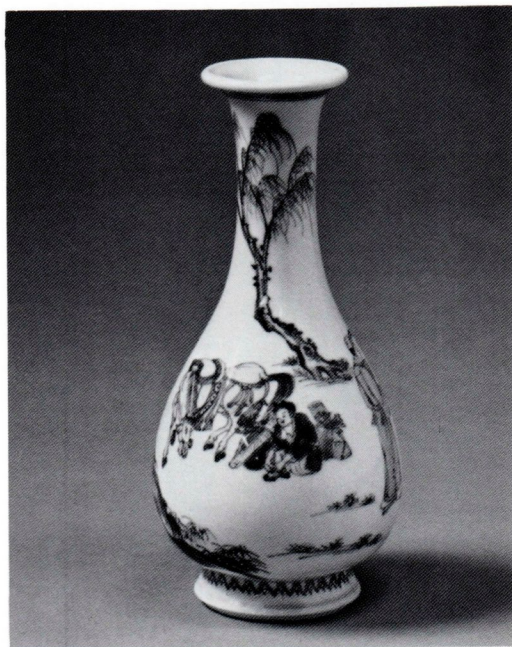
75



76



77





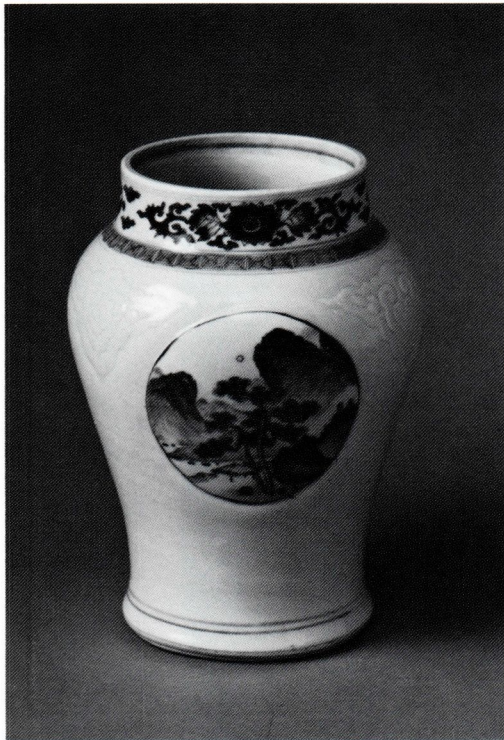
74. TALL VASE of baluster shape, with two registers of underglaze blue decoration representing the "Three Friends of Winter"—pine, bamboo, and blossoming plum. A border of zigzag hatching appears at lip and foot. The foot ring is beveled; the base is glazed and marked with a double circle in underglaze blue.

Blue-and-white porcelain, H. 44.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
69/206

75. TALL VASE of *gu* beaker shape, painted in underglaze cobalt of a deep, velvety blue. Divided into three registers, the piece bears narrative scenes on the neck and base, and floral sprays of peony and chrysanthemum on the middle band. The glazed base is slightly convex with a stepped foot rim; a six-character Chenghua reign mark is written horizontally in underglaze blue on the base.

Blue-and-white porcelain, H. 42.0 cm  
Later transitional period, ca. 1662–1683  
67/41

78



76. TALL VASE of baluster shape with tall flaring neck, decorated in underglaze blue. Narrative scenes of travelers appear on the neck, and on the body, a general apparently confronting an envoy. The foot ring is crisply formed, and the base is flat and glazed.

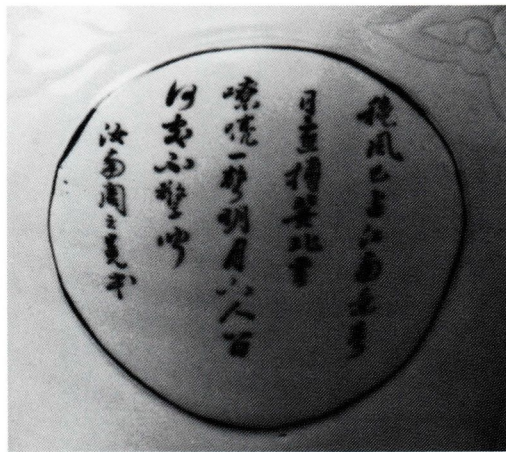
Blue-and-white porcelain, H. 45.0 cm  
Qing dynasty, Kangxi period, 1662–1722  
67/40

77. SMALL VASE with slender neck and flaring lip and foot rim, decorated in underglaze blue in a crisp linear style. Scenes of a departure are painted in a "pencilled style" landscape. Geometric borders appear at the rim and foot ring. The flat, glazed base is unmarked; the foot ring is stepped and has a shallow groove.

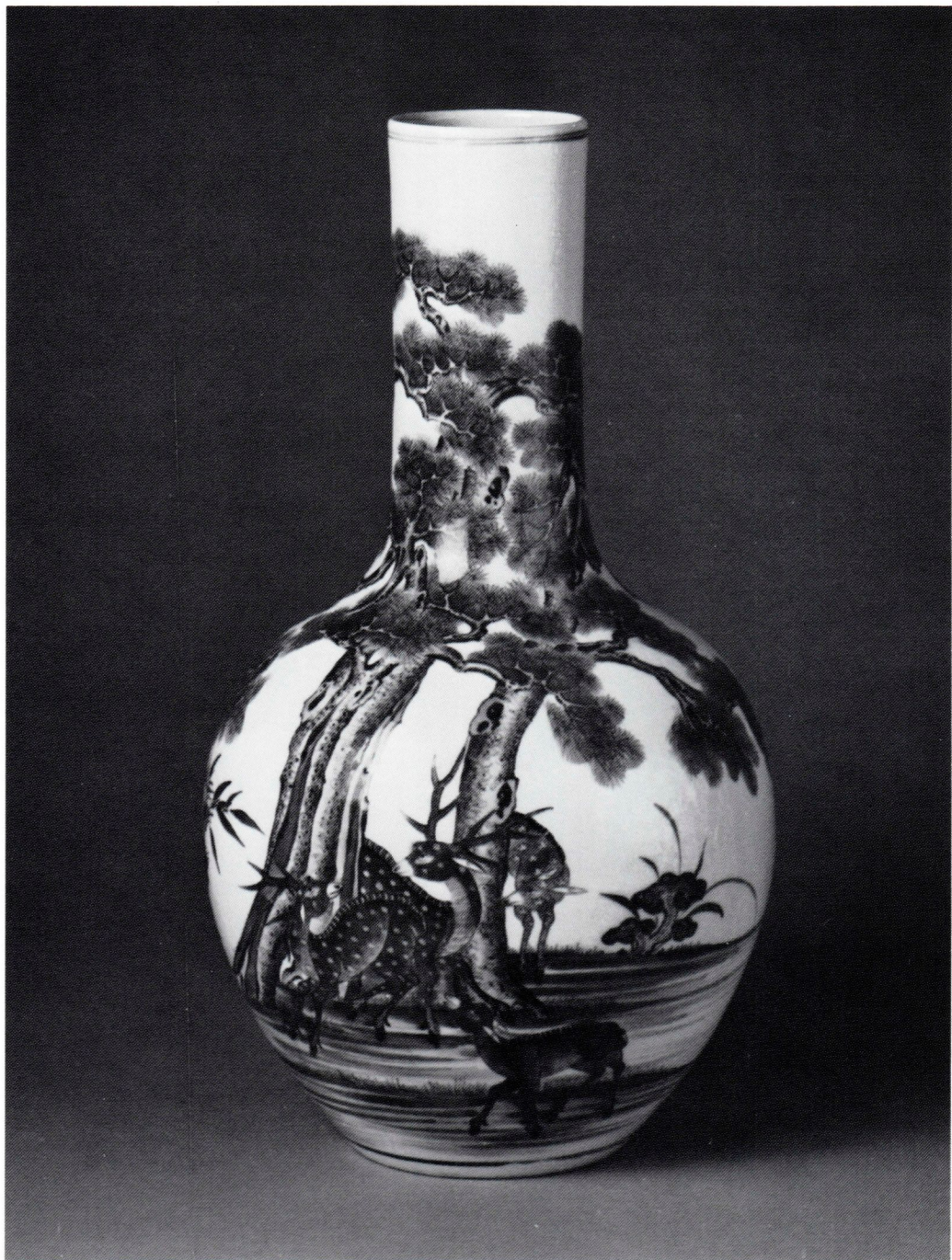
Blue-and-white porcelain, H. 20.7 cm  
Later transitional period, ca. 1662–1683  
65/124

78. JAR of wide-shouldered form, with carved *nuyi* shapes on the shoulders flanking underglaze-blue painted roundels. Two of the panels have landscape scenes, and one an inscribed poem by Zhou Zhimian (active ca. 1580–1610), a painter best known for his bird-and-flower compositions. The neck bears a pattern of floral scrolls and precious emblems, and the shoulder a key-fret border. The base is glazed with a beveled foot ring. (See Appendix for an English translation of the poem.)

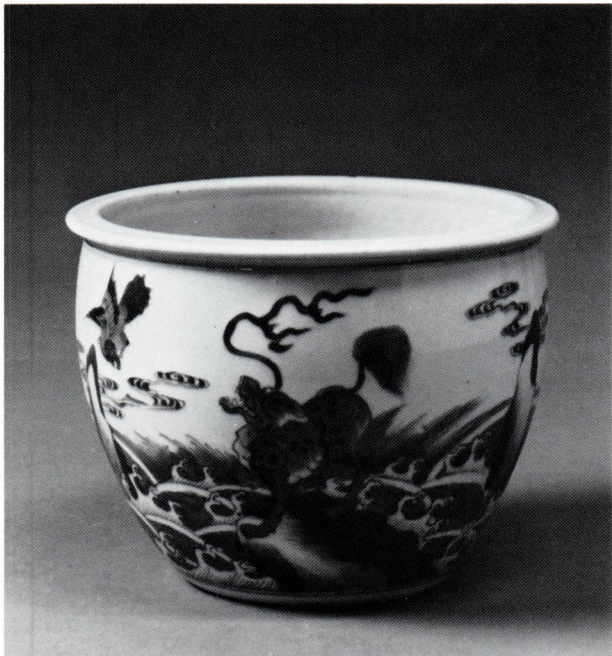
Blue-and-white porcelain, H. 27.2 cm  
Later transitional period, ca. 1662–1683  
69/209





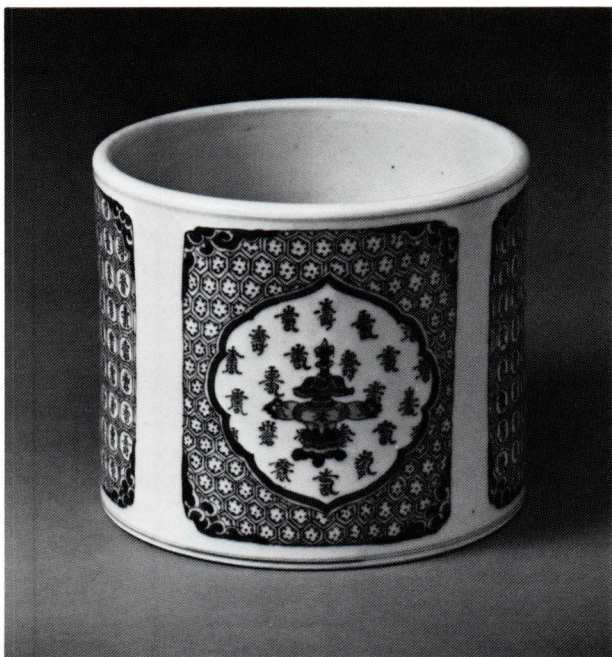






79. LARGE VASE of bottle shape, decorated in deep cobalt blue under the glaze. The vase bears a bold and well-painted composition of deer, pine trees and *lingzhi* fungus, all motifs associated with long-life. There is a slight bluish cast to the glaze where thick.

Blue-and-white porcelain, H. 47.8 cm  
Qing dynasty, Kangxi period, 1662 - 1722  
68/41



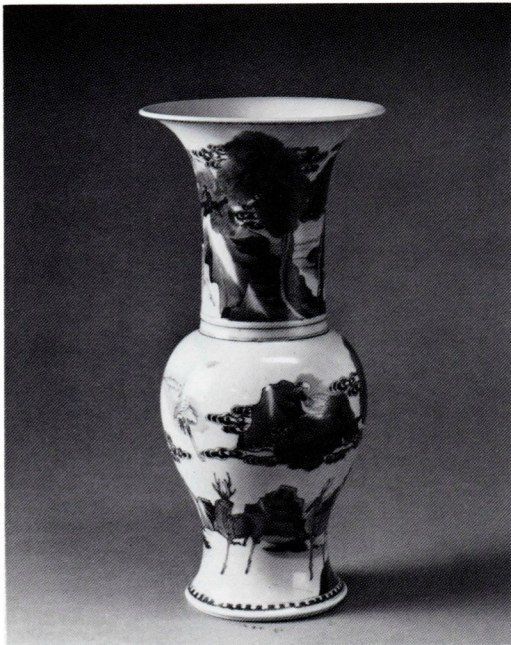
80. FISH BOWL with wide mouth and flattened rim, decorated with well-painted underglaze blue scenes of *qilin* above waves. The base is concave with a wide unglazed band within which is a glazed, recessed circle.

Blue-and-white porcelain, H. 17.2 cm, D. 21.9 cm  
Qing dynasty, Kangxi period, 1662 - 1722  
65/133

81. BRUSH POT of cylindrical shape, decorated in underglaze blue. The exterior bears two panels with antique vessels within foliate medallions set against rectangular fields of diaper pattern. Two intervening panels are filled with stylized *shou* characters.

Blue-and-white porcelain, H. 15.2 cm  
Qing dynasty, Kangxi period, 1662 - 1722  
65/127





82. TALL VASE of baluster shape, decorated in underglaze blue applied in finely graded washes. Cloudy, moonlit scenes of deer, cranes, and pine trees, all symbols of long life, appear in two registers. A crenellated border appears at the foot and lip. The base is slightly convex with a double circle in underglaze blue and a low, stepped foot ring.

Blue-and-white porcelain, H. 47.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
66/53

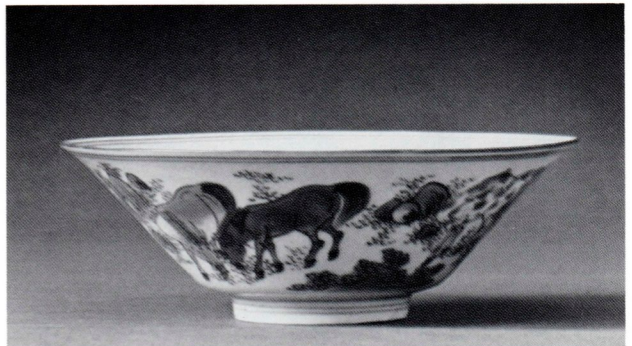


83. TALL VASE of baluster shape with angular shoulder and rim, decorated in underglaze blue. Within reserved panels are representations of the mythological *qilin* posturing against a background of stylized clouds. Decorative borders of *ruyi* shapes, key-fret pattern and rosettes fill the remaining space and emphasize the curves and angles of the silhouette. The base is flat with a stepped foot rim and a double circle in underglaze blue.

Blue-and-white porcelain, H. 46.4 cm  
Qing dynasty, Kangxi period, 1662–1722  
67/39

84. BOWL with widely flaring walls and tapered foot ring, decorated in underglaze blue. The exterior and bottom of the interior bear scenes of horses grazing and frolicking in a schematic landscape setting. The base is flat with a six-character Jiajing mark written vertically within a double circle in underglaze blue. The rim has been neatly dressed with a brown slip.

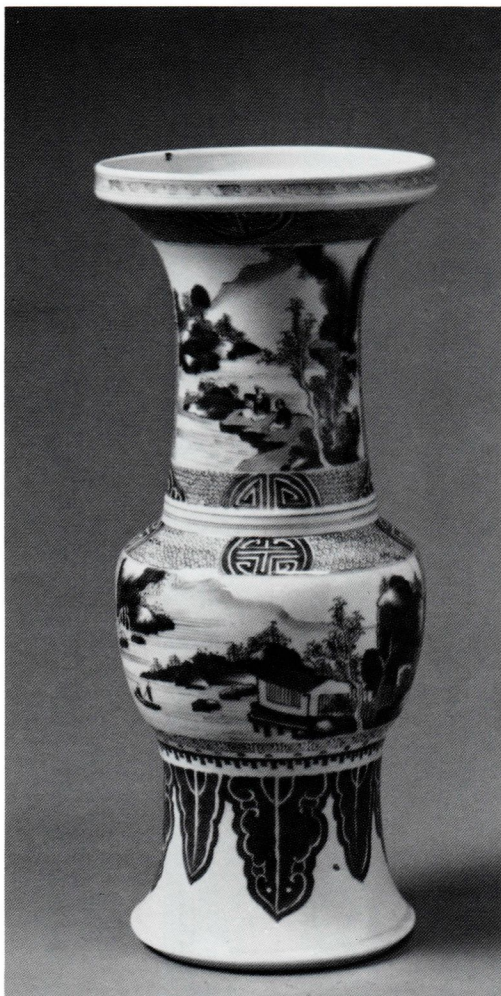
Blue-and-white porcelain, H. 6.4 cm, D. 18.2 cm  
Qing dynasty, Kangxi period, 1662–1722  
68/44





85. TALL VASE of baluster shape with angular shoulder and rim, decorated in underglaze blue. The main panels of landscape scenes were no doubt inspired by contemporary painting. Borders of dotted circles, truncated *shou* medallions, meander patterns, and stylized fern leaves also appear. The base is flat with a stepped, beveled foot ring and a double circle in underglaze blue.

Blue-and-white porcelain, H. 45.9 cm  
Qing dynasty, Kangxi period, 1662–1722  
67/42/2



86. TALL VASE of cylindrical shape, with narrow neck and vertical lip, painted in underglaze blue. Scenes of deer, cranes and pines—all symbols of immortality—cover the body while borders of fret pattern and scroll shapes encircle the neck to either side of a low ridge. The flat, glazed base has a low ring foot.

Blue-and-white porcelain, H. 45.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
66/54





87



88



89

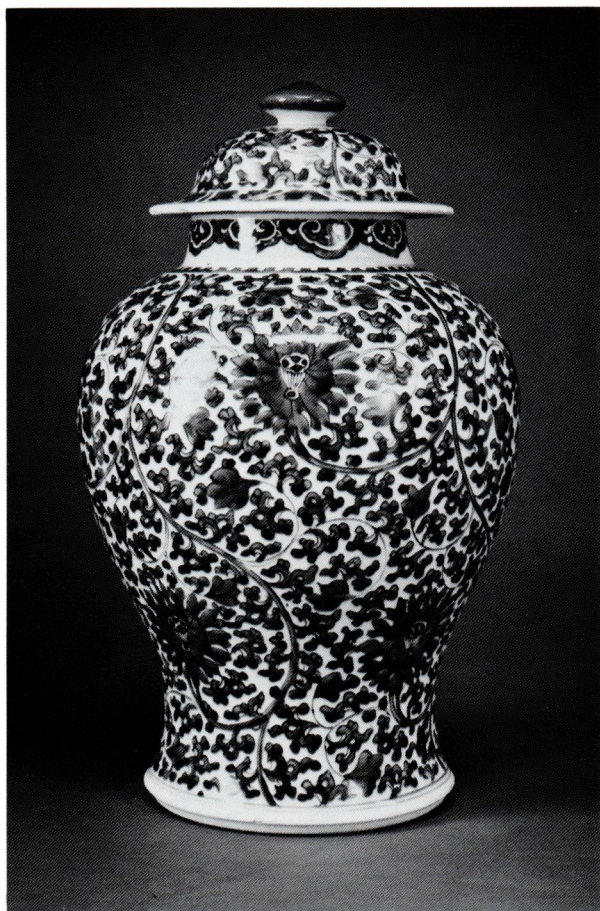




87. TALL VASE of tapered cylindrical form with narrow neck and vertical lip, decorated in underglaze blue. A well-painted scene of peonies, rocks and magnolia covers the body, while the neck is decorated with geometric borders to either side of a raised ridge. The base, slightly convex with a low ring foot, is marked with a double circle in underglaze blue.

Blue-and-white porcelain, H. 47.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
67/43

90



88. VASE of cylindrical shape with narrow neck and vertical lip, decorated with painted and spattered cobalt under the glaze. The vase has four foliate panels reserved against a deep blue field in "powder blue" style. Motifs include a lotus pond with egrets, books and antiquities, a landscape with pine, deer and crane, and scholars on a mountain path. The glazed base bears a double circle in underglaze blue.

Blue-and-white porcelain, H. 40.4 cm  
Qing dynasty, Kangxi period, 1662–1722  
75/26

89. BOWL with widely flaring walls and everted rim, decorated in underglaze blue. Motifs of scrolling grape vines appear on the bottom of the interior and the exterior walls. A classic scroll border rings the foot rim. The base, slightly domed, is marked in underglaze blue with the six-character Jiajing reign mark in a double circle. The rim is brown.

Blue-and-white porcelain, H. 6.5 cm, D. 16.2 cm  
Qing dynasty, Kangxi period, 1662–1722  
69/212

90. COVERED JAR of baluster shape, decorated in underglaze blue. The jar and its cover reflect the revived popularity of the Ming lotus scroll pattern. The neck bears a border of *nuyi* shapes. The base is flat and glazed with a low ring foot.

Blue-and-white porcelain, H. 44.5 cm (with lid)  
Qing dynasty, Kangxi period, 1662–1722  
69/202



91. BOWL of eight-paneled foliate shape with underglaze blue decoration. The bowl's interior bears a central motif of a scholar with *wei qi* board, and at the rim, a band of scholarly accoutrements including musical instruments, *wei qi* boards, paintings, books and writing materials. Outside, the scholarly theme continues in finely painted scenes of painting and playing *wei qi* or music, while other panels show scenes of travel, visiting a temple, and drinking wine. The base, slightly convex, bears in underglaze blue a six-character Chenghua mark written vertically within a double circle. A similar piece with scenes of beautiful ladies rather than scholars was published by Jansen (1976, pl. 248).

Blue-and-white porcelain, H. 10.0 cm, D. 21.0 cm  
Qing dynasty, Kangxi period, 1662–1722  
67/135

92. TALL VASE of slender baluster shape, decorated in underglaze blue. A narrative scene appears on the body and floral borders on the neck. The base is flat with a stepped foot ring and, in underglaze blue, a *lingzhi* fungus mark within a double circle.

Blue-and-white porcelain, H. 67.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
66/52

93. TALL VASE of baluster shape with tall flaring neck and overall scrolling lotus pattern in underglaze blue. The base is flat and glazed with a low, stepped foot ring.

Blue-and-white porcelain, H. 45.0 cm  
Qing dynasty, Kangxi period 1662–1722  
69/199

91





92



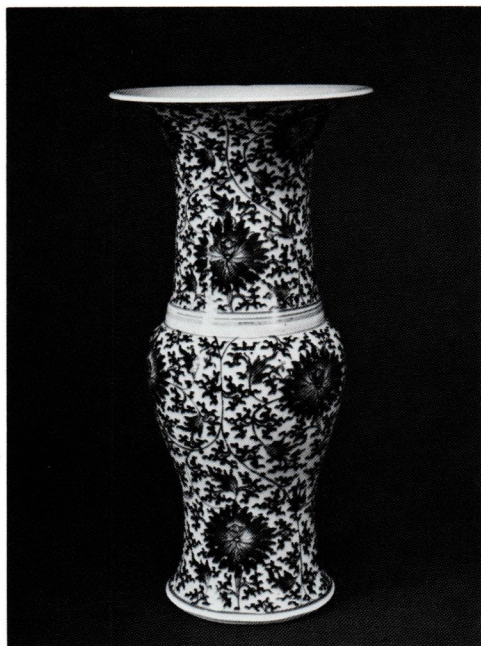
94. TALL VASE of cylindrical shape with narrow neck and vertical lip, decorated in underglaze blue. Dragons and carp appear in scenes based on the myth that a carp changes into a dragon if it succeeds in jumping over the difficult falls at Longmen on the Yellow River. Here a metaphorical reference to a scholar passing the civil service examinations may be intended. A series of narrow decorative borders circles the neck on either side of a raised white ridge. The base is flat and glazed, with a low foot ring and sharply cut glaze.

Blue-and-white porcelain, H. 45.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
66/54

94



93





95. SMALL BOWL of square molded shape, decorated in underglaze blue. Four flower-and-rock compositions appear on the exterior within reserve panels bordered with *ruyi* and diaper patterns. Another floral panel appears on the interior. The base is marked in underglaze blue with a *ding* vessel within a double circle. Chatter marks appear on the base.

Blue-and-white porcelain, H. 7.0 cm, D. 16.0 cm  
Qing dynasty, Kangxi period, 1662–1722  
69/186

96. BOWL decorated in underglaze blue with scenes of birds and flowers. The garden-like composition springs directly from the foot of the bowl. A central roundel of flowers, insects and rocks appears inside the bowl along with an upper border of truncated blossoms. Written on the convex base in underglaze blue is the six-character mark *Shende tang bo gu zhi*, "Antique made for the Shende Hall."

Blue-and-white porcelain, H. 10.5 cm, D. 20.0 cm  
Qing dynasty, Kangxi reign, 1662–1722  
68/45

95



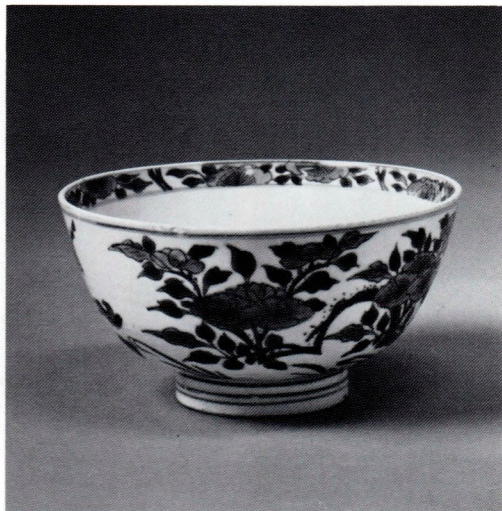
97. PAIR OF CANDLE HOLDERS of two-tiered form with hollow flaring bases, decorated in underglaze cobalt of a deep blue color. Motifs of cranes and dragons appear along with auspicious emblems. The base, which is glazed on the interior, has a stepped foot with a grooved rim.

Blue-and-white porcelain, H. 21.0 cm  
Qing dynasty, Kangxi period, 1662–1722  
80/219

98. SHALLOW DISH with slightly everted rim and tapered foot, decorated in underglaze blue. A symmetrical pattern of chrysanthemums appears on its interior with a truncated chrysanthemum border at the rim and a pair of floral sprays on the exterior walls. The base, which is slightly convex, bears in underglaze blue within a double circle a six-character mark reading: *chang feng xuan zhen wan qi* ("precious plaything for the Chang Feng Pavilion").

Blue-and-white porcelain, H. 5.0 cm, D. 16.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
69/182

96



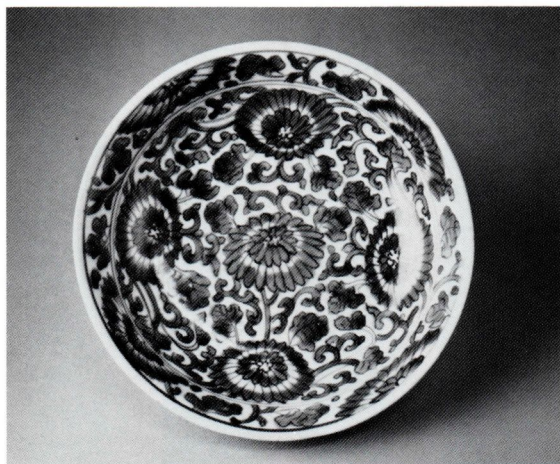
97



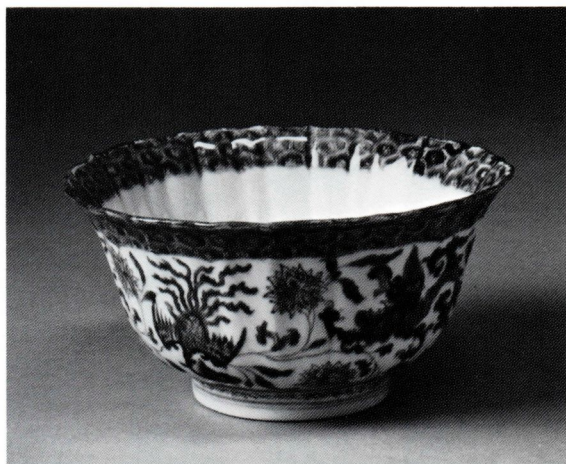
99. BOWL of foliate shape with everted rim, decorated in underglaze blue. A wide border of diaper pattern appears on either side of the rim, and a broad frieze of dragons and phoenixes decorates the body. The painting is blurred and indistinct. The base is glazed and flat with a simple foot rim.

Blue-and-white porcelain, H. 11.0 cm, D. 20.5 cm  
Qing dynasty, Kangxi period, 1662–1722  
68/43

98



99





100. SMALL BOWL with slightly everted rim and flaring foot rim, decorated in underglaze blue with white chrysanthemum motifs reserved against a blue field. In this conventional system of decoration one central blossom appears in the interior, a border of truncated blossoms at the interior rim, and a full pattern of blossoms and scrolling foliage outside. The base is marked in underglaze blue with a pair of fish within a double circle. The rim is brown.

Blue-and-white porcelain, H. 8.0 cm, D. 15.0 cm  
Qing dynasty, Kangxi period, 1662–1722  
65/132

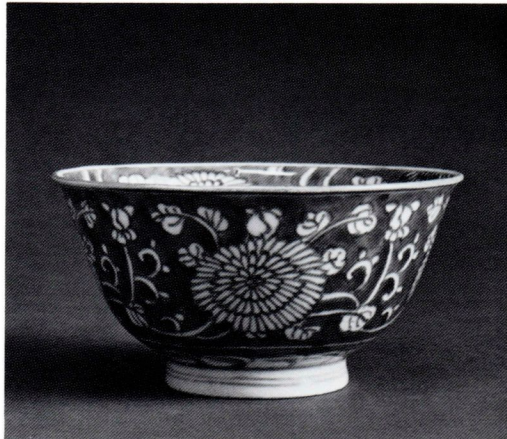
101. JAR of flattened ovoid shape, decorated in underglaze blue. Three quatrefoil panels show boys at play against a field of diaper pattern. Lotus blossoms appear within and between these panels. The base is flat and glazed with a low ring foot and a double circle in underglaze blue. The tapered neck is unglazed to receive a cover.

Blue-and-white porcelain, H. 22.0 cm  
Qing dynasty, Kangxi period, 1662–1722  
69/194

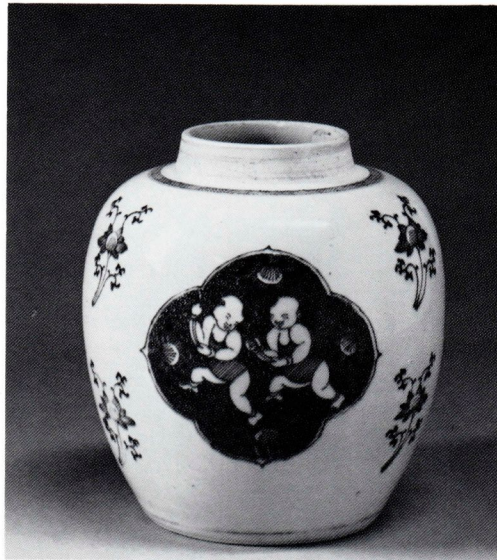
102. TALL VASE of narrow baluster form, decorated in underglaze blue. A scene of scholars playing *wei qi* on a terrace appears on the body; a stylized mist in white provides a transition to the sparsely decorated neck. The base is flat and glazed, with a low ring foot.

Blue-and-white porcelain, H. 45.9 cm  
Qing dynasty, Kangxi period, 1662–1722  
67/44

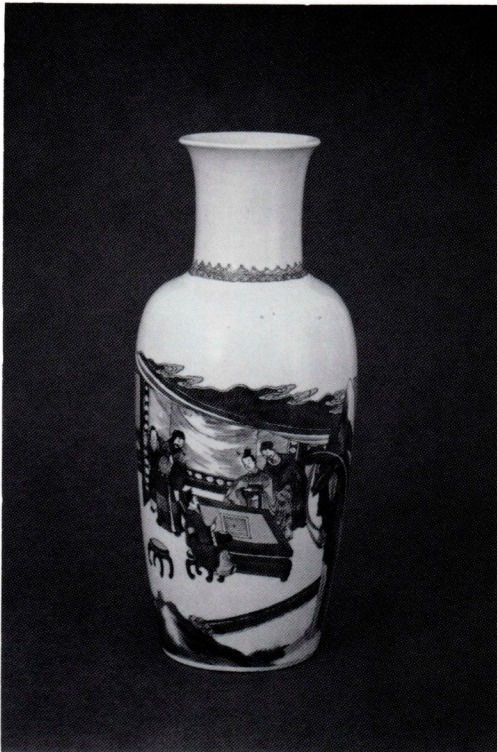
100



101

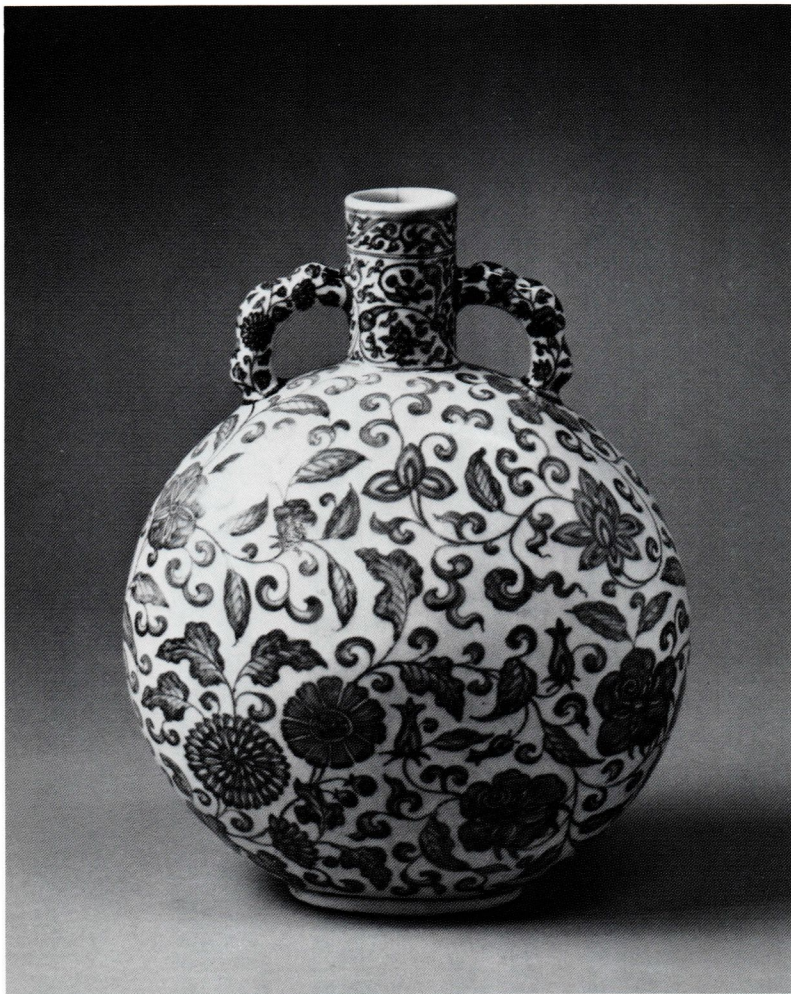


102

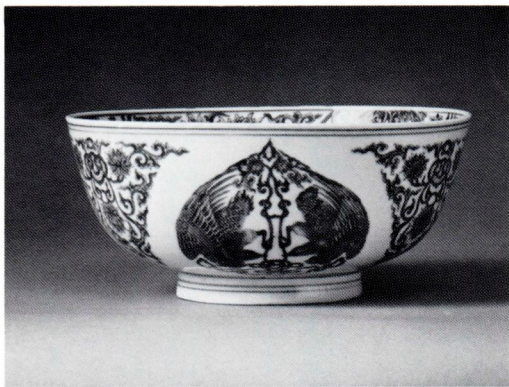


103. PILGRIM FLASK of flattened shape with cylindrical neck and lobed handles, decorated in a rich cobalt blue under a thick, bluish glaze. The bottle revives the early 15th century style with its exuberant rhythms and "heaped and piled" effect. The body is constructed in two halves and luted together vertically on the sides. The base is glazed with a low, rounded foot. Two vessels in the Ardebil Shrine collection represent the 15th century style upon which this piece was based (Pope, 1981, pl. 55, no. 29.483; Bahrami, 1949-50, pl. 2c).

Blue-and-white porcelain, H. 38.0 cm  
Qing dynasty, ca. first half 18th century  
71/77

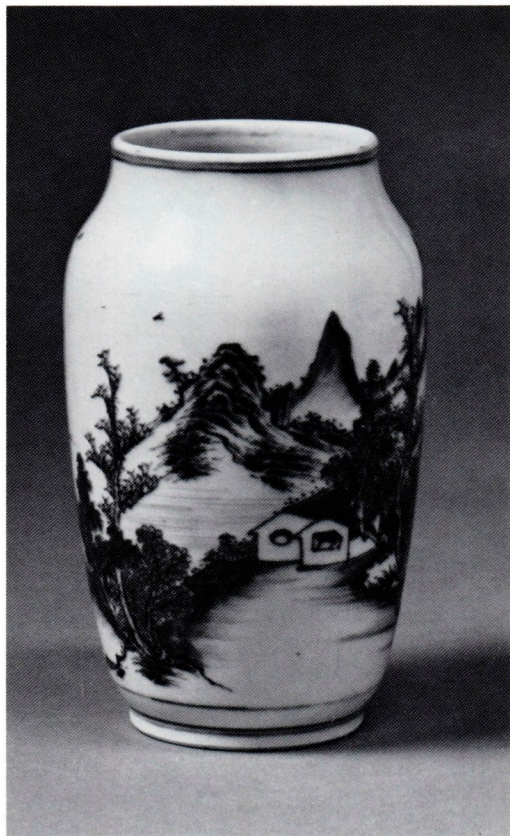






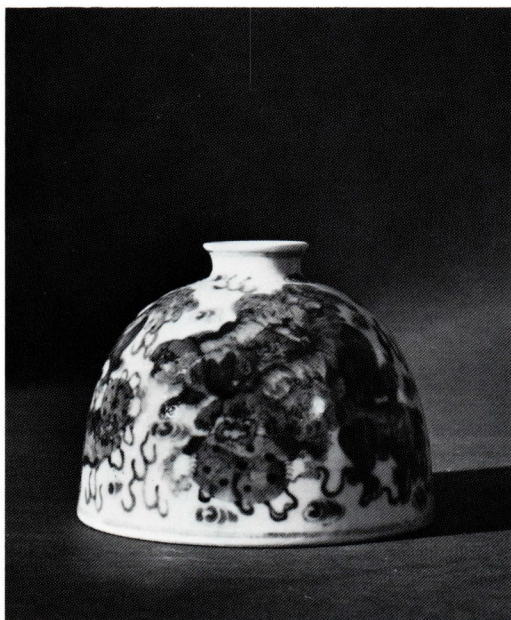
104. BOWL with flaring foot ring, decorated in underglaze blue with meticulously painted and symmetrically composed motifs. Three panels of confronted phoenixes appear between triangular areas of *ruyi* shapes and lotus blossoms. Inside, a band of truncated lotus scrolls rings the lip and a full-blown scrolling lotus pattern arranged with strict symmetry appears on the bottom. The base, slightly convex, bears a six-character Jiajing mark written in underglaze blue within a double circle.

Blue-and-white porcelain, H. 9.3 cm, D. 20.1 cm  
Qing dynasty, Kangxi period, early 18th century  
68/46



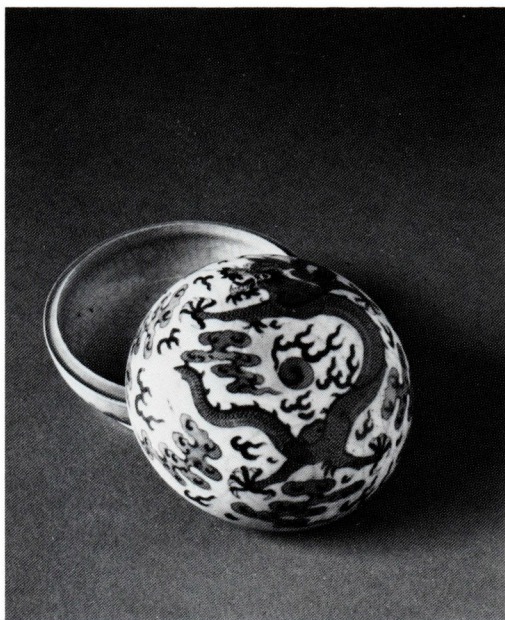
105. VASE with wide mouth and short foot ring, painted in underglaze cobalt-blue. Landscape scenes derived from contemporary paintings encircle the body in an unbroken composition. Strokes and washes of blue imitate the ink and brushwork of the Orthodox painters of the late 17th and early 18th century. The base is flat, glazed and unmarked.

Blue-and-white porcelain, H. 19.5 cm  
Qing dynasty, 18th century  
80/215



106. BRUSH WASHER of beehive or "Taibo zun" shape with narrow flaring neck, decorated in underglaze blue. The outer surface is filled with Buddhist lions frolicking with ribboned, brocaded balls. The flat base has a very shallow, rounded ring foot and a six-character seal script mark of the Yongzheng reign written in underglaze blue.

Blue-and-white porcelain, H. 10.0 cm  
Qing dynasty, Yongzheng reign, 1723–1735  
80/216



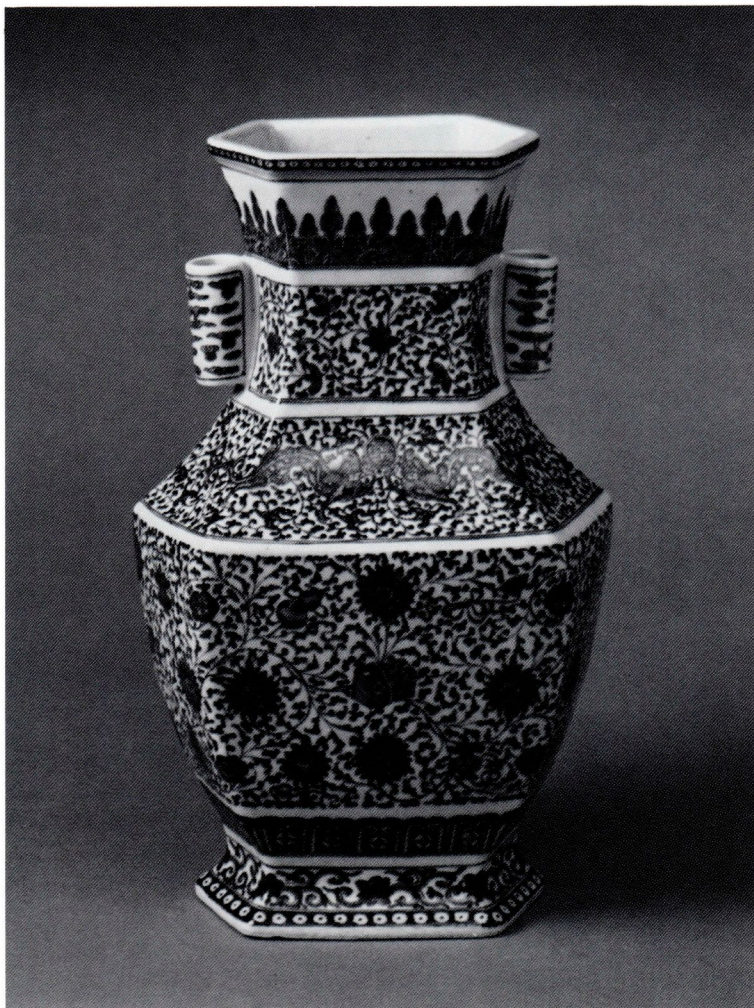
107. COVERED CIRCULAR BOX, decorated with a rampant dragon in underglaze blue. The box, a container for red seal ink, is delicately potted of *hua shi* (soft paste) porcelain. The crackled glaze has a faint orange cast. The base, which is flat and glazed, has a shallow ring foot and an obscure mark in underglaze blue.

Blue-and-white porcelain, D. 8.5 cm  
Qing dynasty, 18th century  
69/185



108. TALL VASE of hexagonal section with tubular handles, decorated in underglaze blue in a style reminiscent of early Ming blue-and-white. The vase is divided into horizontal registers. On the shoulder, two dragons confront a *shou* medallion against a background of scrolling foliage, while the belly is decorated with a lotus pattern incorporating auspicious emblems. In keeping with the Ming revival style, the glaze is thick, slightly bluish, with uneven "orange peel" surface.

Blue-and-white porcelain, H. 36.4 cm  
Qing dynasty, Qianlong reign, 1736-1795  
69/198



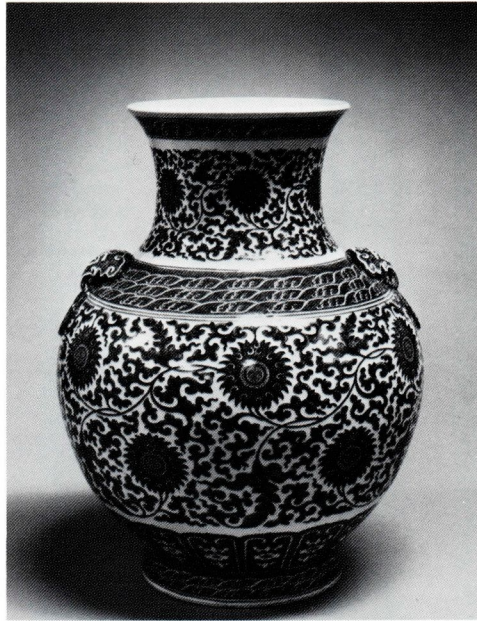
109. LARGE JAR of *hu* shape, with applied masks and pendant rings, decorated in underglaze blue. The jar's decoration is clearly inspired by early Ming style: the lotus panels, lotus scrolls and wave motifs as well as the contrived heaped-and-piled effect may be considered a rigid and symmetrical transformation of the early Ming palace manner. A six-character seal script mark of the Qianlong reign appears in underglaze blue on the base. The foot ring is quite thick, the base slightly convex.

Blue-and-white porcelain, H. 52.0 cm  
Qing dynasty, Qianlong reign, 1736–1795  
77/252

110. INCENSE BURNER of square section with four legs and detachable, flaring handles, decorated in underglaze blue. The shape derives from the metal incense burners often used in altar sets. Geometric borders and patterns of lotus blossoms with scrolling foliage cover the surface. The reverse of the handles, the underside of the body, and the flat base of each leg are unglazed and burned orange in the firing. An inscription of fourteen characters has been cut into the glaze on the mid-section; the wording suggests that the vessel was used in a family altar service.

Blue-and-white porcelain, H. 25.0 cm  
(with handles)  
Qing dynasty, ca. 18th century  
69/207

109



110





111. MORTAR with underglaze blue decoration. The flat, concave base and rounded interior are unglazed. The upper rim is decorated with a scroll border, and the sides with rampant lions and lotus blossoms.

Blue-and-white porcelain, H. 5.8 cm

Late Ming, late 16th - 17th century

Promised gift of Dr. and Mrs. Matthew L. Wong

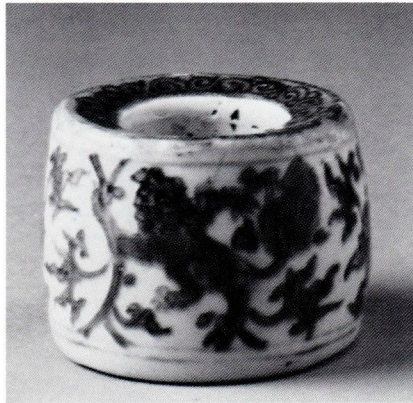
112. WEIGHT, of bell shape with loop handle, decorated in underglaze blue. The base is flat with a narrow, tubular opening into the middle of the piece. Decoration includes pine, bamboo and plum - the Three Friends of Winter - and two butterflies on the upper surface.

Blue-and-white porcelain, H. 6.5 cm, D. 5.7 cm

Qing dynasty, 18th - 19th century

65/140

111



112



113





113. BRUSH WASHER with flat, unglazed base, decorated in underglaze blue in a loose, linear style. Stylized floral motifs cover most of the surface and surround a central motif of a *jin*, a Chinese musical instrument. Several iron spots and glaze imperfections occur.

Blue-and-white porcelain, H. 5.2 cm,  
maximum width 13.3 cm

Qing dynasty, probably 19th century  
69/191

114. VASE of *gu* shape with flaring lip and base, short pedestal foot and rounded middle section. Two pairs of ridges appear above and below the swelling middle. The vase was apparently mis-fired so that one side has a bluish glaze, the other a warm cream-colored glaze. (This feature points out a hazard of attempting to date Dehua ware by the color of the glaze.) The base, slightly convex, has some grit adhering to it. A vase of this type was discovered in the tomb of the Wanli emperor (r. 1573–1619; illustrated in Watt, 1975, 10th page).

Dehua ware, H. 22.3 cm

Late Ming, late 16th–early 17th century  
79/69



115. TALL VASE of creamy-white porcelain, in cylindrical shape with narrow neck and everted rim. The vase is carved with a flowering tree peony springing from an imaginary ground line near the base of the piece and spreading its branches to either side around the circumference. The base is glazed; sand adheres to the base and low foot ring.

Dehua ware, H. 40.3 cm  
ca. 17th century  
68/50



116. LARGE DISH of creamy white porcelain under a transparent glaze, with short foot ring and convex base. A freely incised flowering peony appears in the interior; the dish is otherwise undecorated. Bits of sand adhere to the foot. The base is glazed.

Dehua ware, D. 18.9 cm

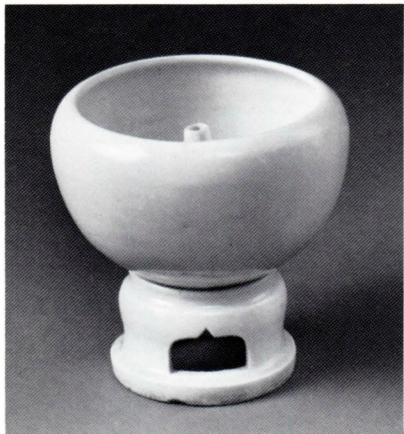
Late Ming dynasty, 16th-17th century

77/251





117



117. LAMP of glazed white porcelain with separate, pierced base. The top portion, globe-shaped with a thin conical tube, has a convex, unglazed base. The stand is cut sharply with three ogival openings.

Dehua ware, H. 11.8 cm (with stand)

ca. 17th century

Promised gift of Dr. and Mrs. Matthew L. Wong

118



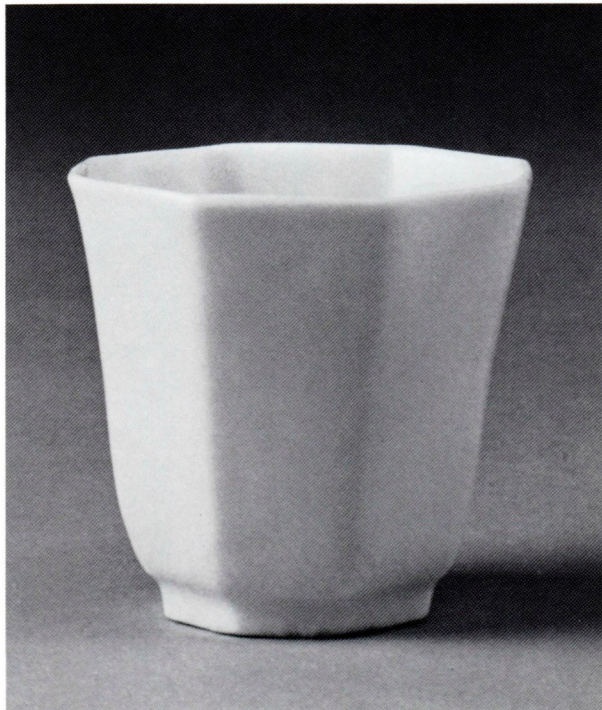
118. INCENSE BURNER with molded lion masks, flaring lip and foot rim, and ivory-colored glaze. The bottom of the interior is unglazed, revealing the smooth white body typical of Dehua ware. The base is partially glazed with a relatively high ring foot.

Dehua ware, H. 10.0 cm

ca. 2nd half 17th century

77/244

119



119. SMALL CUP of octagonal section, with shallow foot rim and milky white glaze. The simple, incised decoration consists only of a border of inverted "v"-shaped hatch marks at the lower edge of the facts. The base, which bears an incised mark (similar to Watt, 1975, pl. 14), is glazed and has fine kiln sand adhering to it.

Dehua ware, H. 6.5 cm, D. 6.5 cm

Qing dynasty, late 17th–early 18th century

80/213

120. SEAL of oval section with frog finial and legend reading *jin yu*, which can be translated as "precious." The inscribed base is unglazed and bears traces of red seal ink.

Dehua ware, H. 6.2 cm  
Qing dynasty, 18th century or later  
65/138

120



121. INCENSE BURNER of glazed creamy-white porcelain, imitating in shape the late Zhou or Han dynasty bronze *lian*. The vessel rests on three slab feet in *nuyi* shape. Between the raised thread relief feet in *nuyi* shape. Between the raised thread relief lines, a middle band of incised squared spirals appears. Base and interior are largely unglazed.

Dehua ware, H. 7.1 cm, D. 9.6 cm  
Qing dynasty, late 17th to early 18th century  
69/193

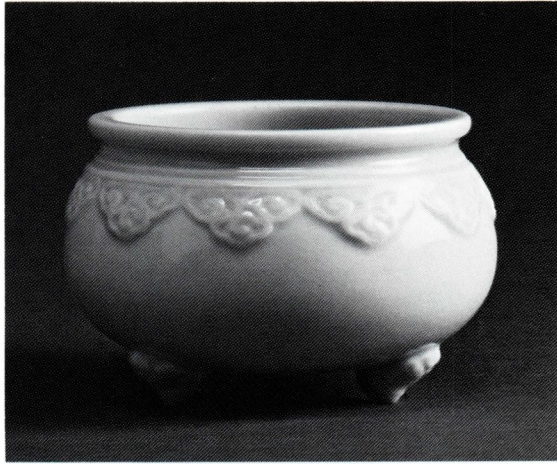
122. INCENSE BURNER of glazed white porcelain, with three mask-shaped feet and raised *nuyi* border. The base, slightly concave, is unglazed.

Dehua ware, H. 7.8 cm, D. 10.1 cm  
Qing dynasty, 18th century  
69/192

121



122





123. LARGE JAR of baluster form with yellow glaze over the exterior and most of the interior. The base is flat and unglazed; some iron spots occur. The neck is tapered, with a thickened rim.

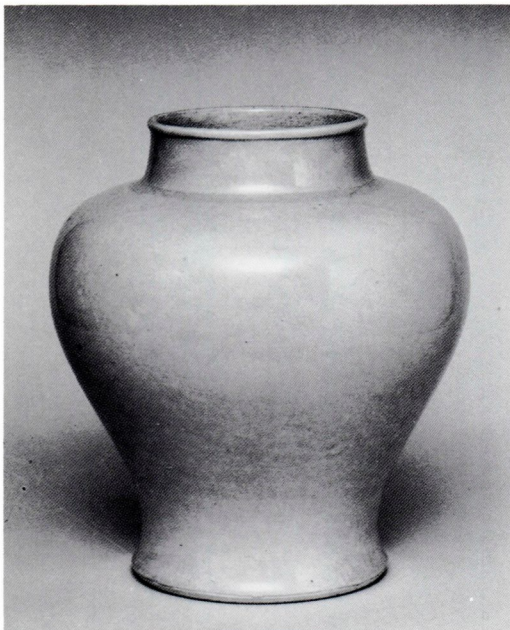
Porcelain with monochrome decoration,

H. 30.0 cm

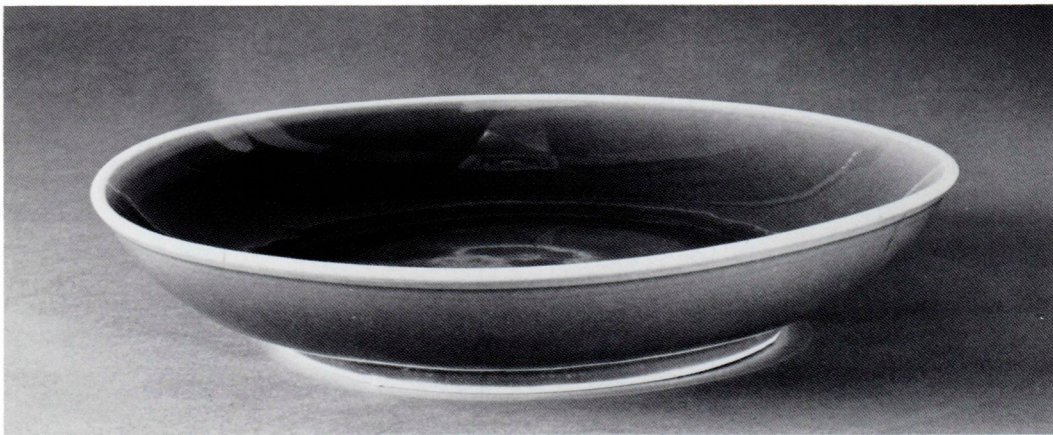
Qing dynasty, late 17th–early 18th century

79/65

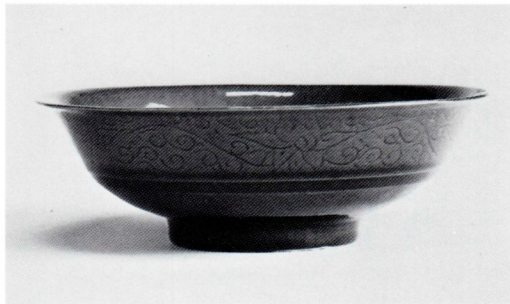
123



125



124



124. SHALLOW BOWL of delicately potted form with deep purplish-blue glaze covering the interior and exterior. An incised band of lotus flowers appears on the exterior just under the everted lip. The base is slightly convex, with a clear glaze. A brown ring occurs on the inside of the footrim where the clear glaze is thin.

Porcelain with monochrome decoration,

D. 16.5 cm

Qing dynasty, 17th–early 18th century

75/24

125. LARGE DISH, deep cobalt-blue, with thickened rim and beveled foot ring. The interior and sides of the dish have been treated with cobalt-blue leaving the rim white under the transparent glaze. The base is unglazed and slightly convex.

Porcelain with monochrome decoration,

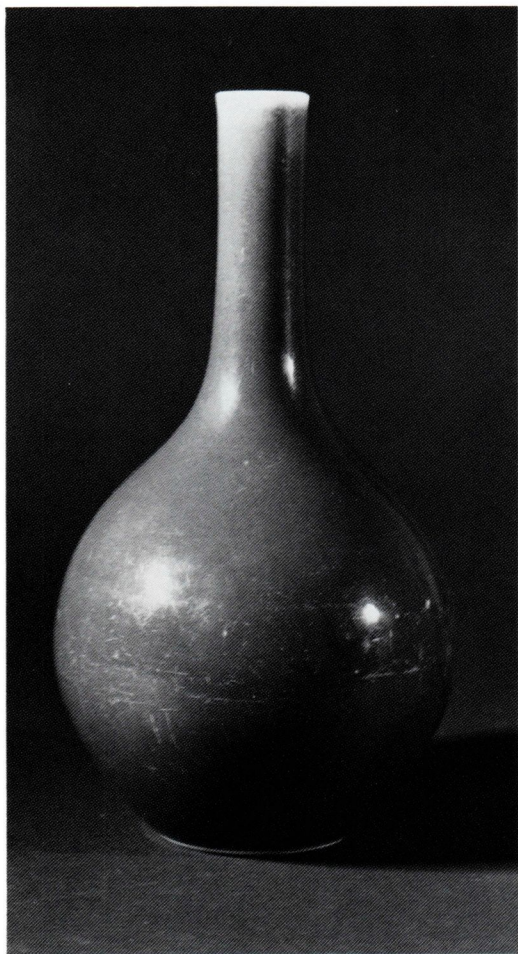
D. 36.2 cm

Probably 17th century

80/210

大清康熙  
年製

126



126. VASE of bottle shape with liver glaze. A deep copper-red glaze of maroon color covers the exterior and fades to bluish white at the lip. The recessed base bears in underglaze blue a six-character mark of the Kangxi reign.

Porcelain with monochrome decoration,

H. 31.0 cm

Qing dynasty, Kangxi reign, 1662 - 1722

79/66

127. LARGE BOWL, deep greyish blue, with thick, short foot ring and flat, glazed base. The exterior walls of the bowl have been treated with cobalt. The interior and base have been left white under the transparent - slightly bluish - glaze.

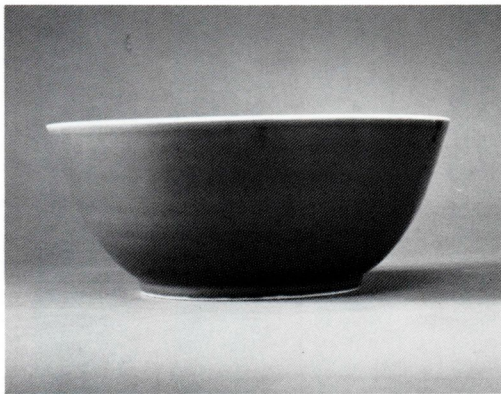
Porcelain with monochrome decoration,

H. 16.0 cm, D. 37.6 cm

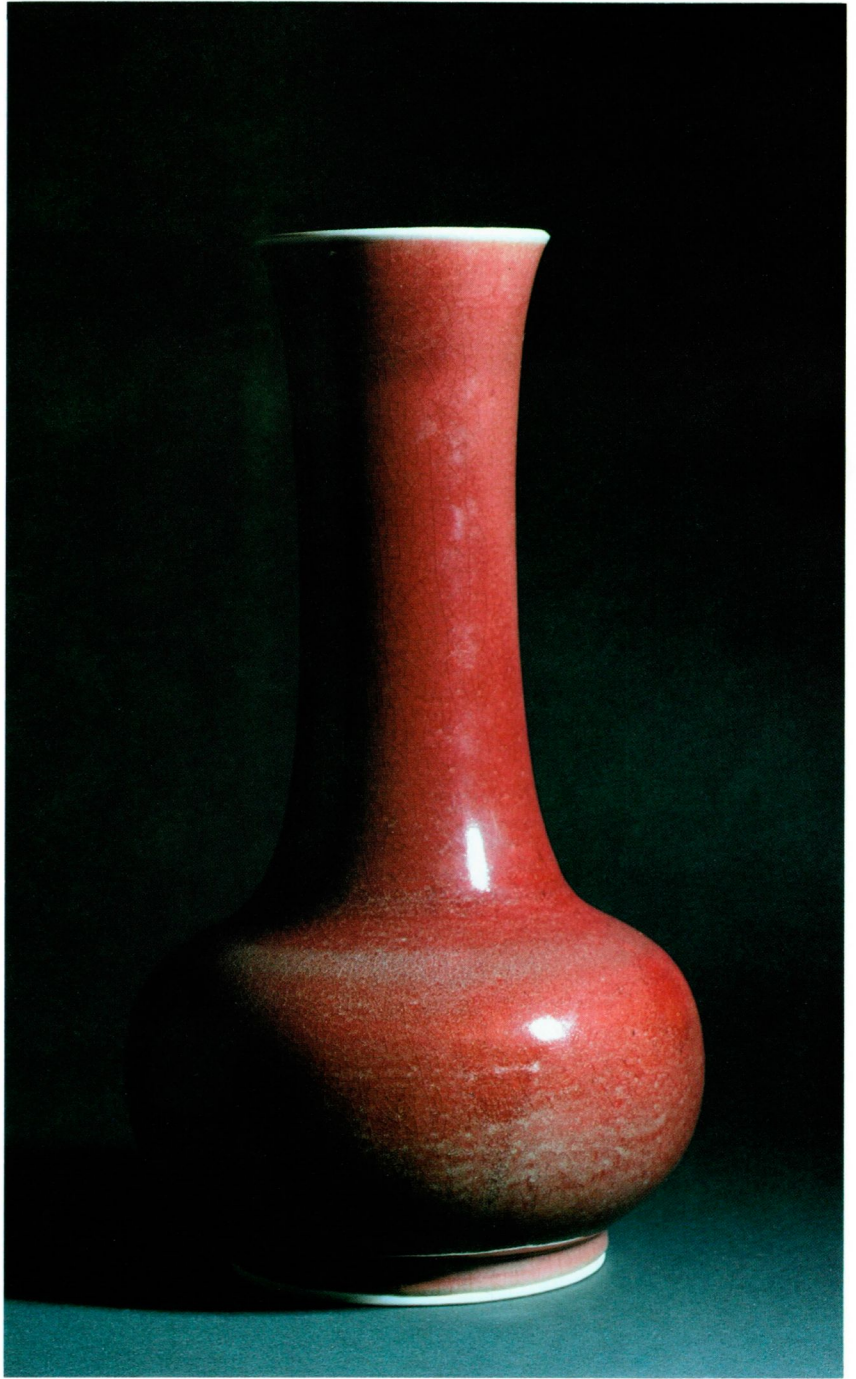
Qing dynasty, late 17th - 18th century

Promised gift of Dr. and Mrs. Matthew L. Wong

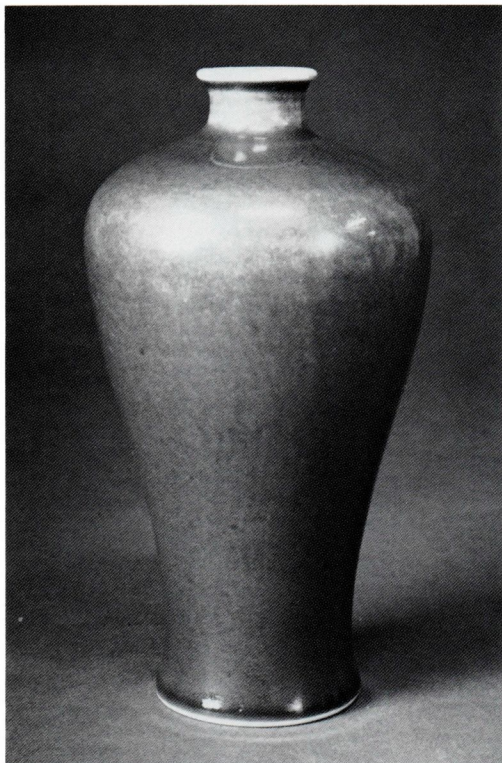
127







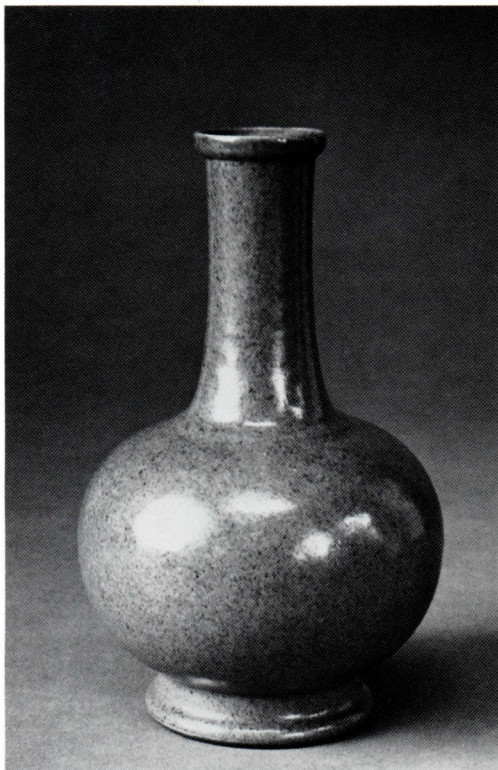
129



128. LARGE VASE with *lang yao* glaze. The tall, slightly flaring neck springs from a low, ovoid body. The exterior of the vase is covered in copper-red producing a deep "ox-blood" color which fades to white at the lip. The glaze is cracked throughout. The base, slightly convex, is covered with a clear, cracked glaze.

Porcelain with monochrome decoration,  
H. 39.0 cm  
Qing dynasty, Kangxi reign, 1662–1722  
80/217

130



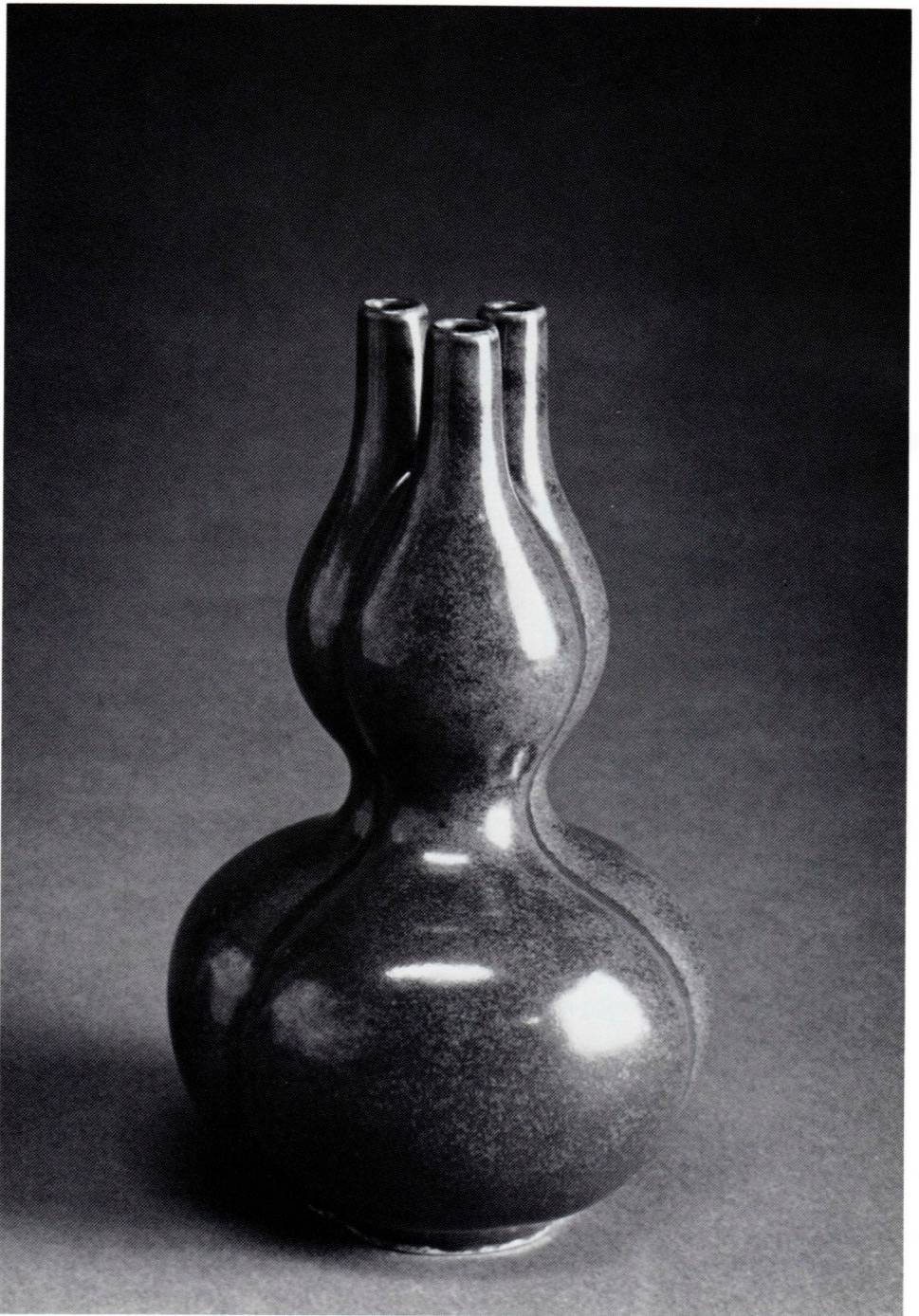
129. SMALL VASE of *meiping* shape with reduced copper glaze of deep red "ox-blood" or Lang yao type. The glaze fades to bluish white at the lip and ends in a dark red welt at the foot. A four-character mark in underglaze blue reading *tao cheng tang zhi*, "made for the Hall of Taocheng ('refinement')," appears on the base.

Porcelain with monochrome decoration,  
H. 20.5 cm  
Qing dynasty, 18th century  
Promised gift of Dr. and Mrs. Matthew L. Wong

130. VASE with thickened lip and foot and low ovoid body, covered in a tea-dust glaze. A six-character Qianlong mark is incised on the base in seal script within a reserved square covered in brown slip.

Porcelain with monochrome decoration,  
H. 19.0 cm  
Qing dynasty, Qianlong reign, 1736–1795  
80/211







131. VASE of triple-gourd shape with tea dust glaze. Completely covered except for the foot rim in the minutely flecked green glaze, the vase is smoothly modelled into the triple spouted form. The lip of each spout is brown.

Porcelain with monochrome decoration,  
H. 16.5 cm

Qing dynasty, 18th century  
Collection of Dr. and Mrs. Matthew L. Wong

132. SMALL BRUSH HOLDER of cylindrical shape with relief decoration and thin brown glaze. Modelled with figures of deities in a paradise setting and punched along the rim, the brush pot appears to imitate carved bamboo. A six-character reign mark of Daoguang is incised in seal script on the base.

Porcelain with relief decoration and monochrome glaze, H. 11.5 cm

Qing dynasty, Daoguang reign, 1821–1850  
Collection of Dr. and Mrs. Matthew L. Wong

132



133. LOW BULB BOWL with incurving lip and mottled glaze of light blue and purple. The foot rim is unevenly formed and has been polished down. The base is covered with a muddy purplish glaze. The body is a brownish stoneware.

Probably Canton ware, D. 17.2 cm  
Qing dynasty, 18th–19th century  
75/25

134. BRUSH REST in scroll form with relief decoration under a pale yellow glaze. A squirrel on a branch is worked in relief on the upper surface. Underneath is an incised seal script mark reading: *Huang Cheng fu zuo*, "made by Huang Chengfu."

Porcelain with relief decoration and monochrome glaze, H. 4.5 cm, W. 10.5 cm

Qing dynasty, Daoguang reign, 1821–1850  
Collection of Dr. and Mrs. Matthew L. Wong

133



134





135. JAR of squat shape with narrow neck and flaring lip, decorated with bands of scrolling lotus blossoms in overglaze enamels of green, red, yellow, and black. The glaze is thick and milky. The flat base is unglazed with small amounts of grit adhering to the edge.

Porcelain with polychrome decoration, H. 12.1 cm  
Late Ming dynasty, late 16th–17th century  
69/179



136. LARGE DISH with rounded sides and slightly everted rim, decorated in overglaze enamels of red, green, yellow, and black. A lotus pattern within a foliate panel appears in the center surrounded by *ruyi* shapes on a diaper ground. In the cavetto, a band of lotus pattern occurs again, with a border in lattice pattern at the rim. The exterior is sparsely decorated with freely painted red enamel borders. The base is glazed; the foot is grooved to form a double ring.

Porcelain with polychrome decoration, H. 6.4 cm,

D. 32.6 cm

17th century

65/136





137



138



137. TWO BOWLS with underglaze blue and overglaze enamel decoration in *doucai* technique. The interior of each bowl bears a rampant dragon in underglaze blue and the exterior dragons and clouds outlined in underglaze blue and painted with colored enamels over the glaze. The six-character Kangxi reign mark written in underglaze blue within a double circle appears on both bases.

Porcelain with polychrome decoration, H. (left)

7.5 cm, (right) 7.4 cm; D. (left) 14.3 cm,

(right) 14.2 cm

(left) 79/71; (right) Promised gift of Dr. and Mrs. Matthew Wong

138. BOWL with straight foot and rim, decorated in overglaze *famille verte* enamels. The exterior of the bowl is painted with a bird-and-flower composition which springs directly from the foot and spreads around most of the circumference. The palette is dominated by shades of green enamel, and includes red, blue and black as well. The base is glazed and unmarked.

Porcelain with polychrome decoration, H. 8.4 cm,  
D. 18.7 cm

Qing dynasty, Kangxi reign, 1662–1722  
79/74

139. BRUSH WASHER of flattened ovoid form with incurving lip, decorated in underglaze red. On the surface two dragons are painted in underglaze copper producing a deep red with patches of grey-green. The base bears the six-character reign mark of the Kangxi reign written horizontally in underglaze blue.

Porcelain with underglaze red decoration,

H. 5.0 cm

Qing dynasty, Kangxi reign, 1662–1722

Promised gift of Dr. and Mrs. Matthew L. Wong

140. SHALLOW DISH of delicately potted form with decoration in yellow and green enamels. The interior is covered in yellow, the exterior is decorated with *lingzhi* fungus patterns incised and then painted in green enamel. The base bears a six-character reign mark of the Yongzheng reign written in underglaze blue.

Porcelain with polychrome decoration, D. 14.6 cm

Qing dynasty, Yongzheng reign, 1723–1735

Promised gift of Dr. and Mrs. Matthew L. Wong

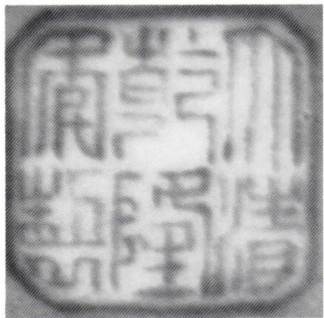
139



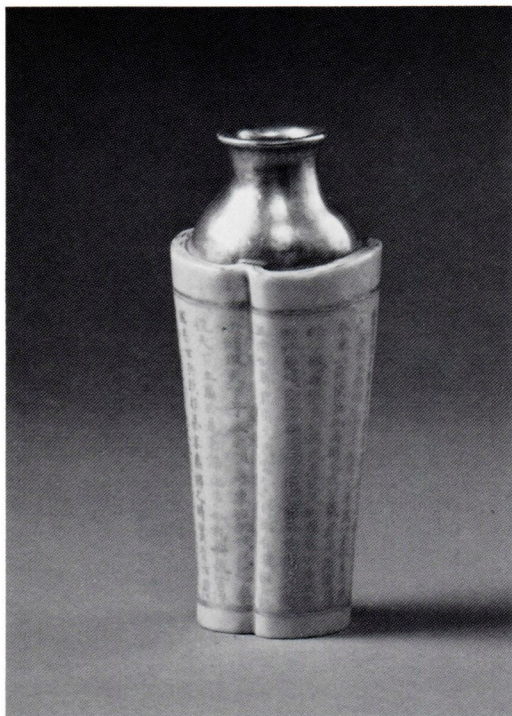
140







141



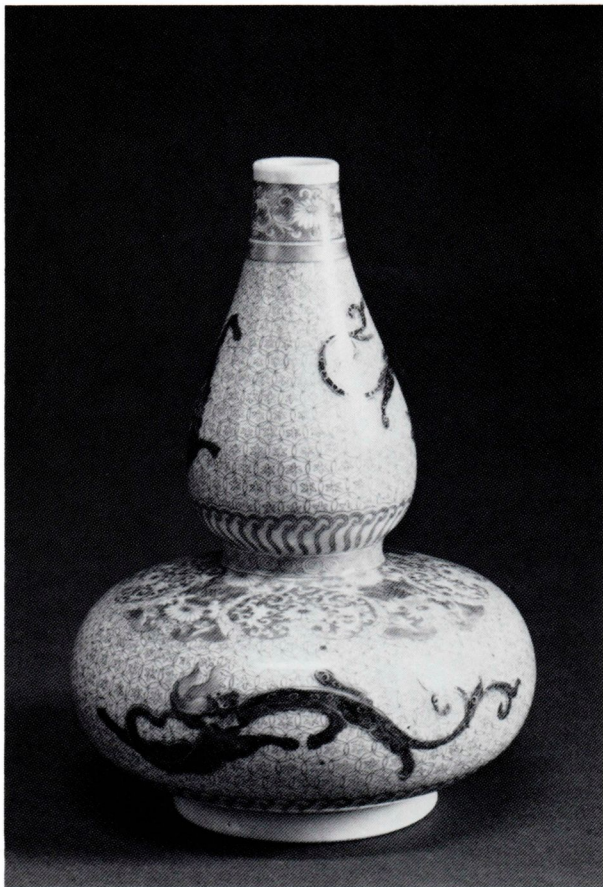
141. SMALL VASE in book form with overglaze enamel and gilding. The vase is modelled in the shape of an open book with the text written in gold on a peach-colored enamel ground. The shoulder and neck are heavily gilded. The base, shaped like the edge of the book, bears a six-character Qianlong mark written in seal script in red enamel.

Porcelain with polychrome decoration, H. 14.1 cm  
Qing dynasty, Qianlong reign, 1736-1795  
Promised gift of Dr. and Mrs. Matthew L. Wong

142. VASE of gourd shape with overglaze enamels and gilding. Patterns of dragons in black enamel appear against a red enamel diaper pattern. A brocade-like floral pattern appears at the lip and shoulder in red enamel set against a gilt ground. A six-character Qianlong reign mark is written in seal script on the base in red enamel with a gold ground.

Porcelain with polychrome decoration, H. 15.4 cm  
Qing dynasty, Qianlong reign, 1736-1795  
Collection of Dr. and Mrs. Matthew L. Wong

142







143. TWO STEM CUPS with underglaze blue and overglaze enamels in *doucai* technique. The exterior of the cups is decorated in stylized floral patterns meticulously painted and symmetrically composed, outlined in underglaze blue and painted in overglaze translucent enamels. A medallion of two confronted bats, symbolic of happiness, appears in the center of each cup. Six-character Qianlong reign marks are written in seal script in underglaze blue on the interior of the hollow stem of each cup.

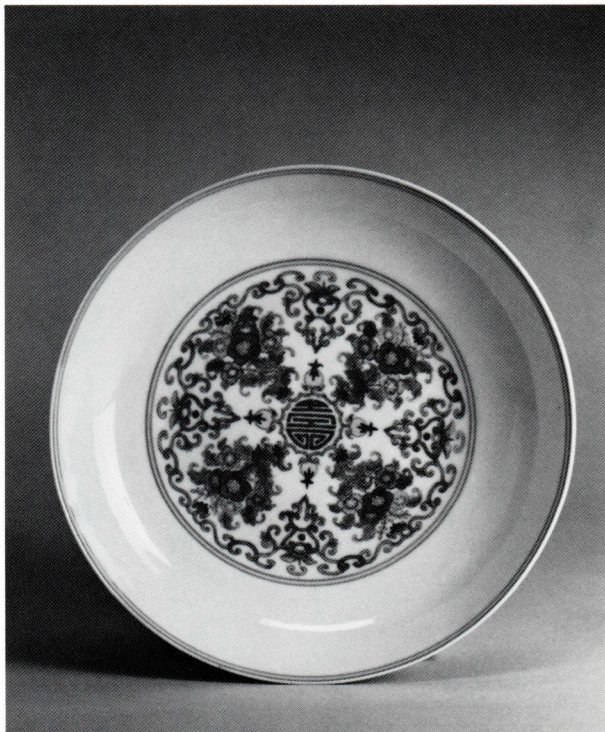
Porcelain with polychrome decoration, H. (left) 17.3 cm, (right) 17.3 cm; D. (left) 8.2 cm, (right) 8.0 cm

Qing dynasty, Qianlong reign, 1736–1795  
Collection of Dr. and Mrs. Matthew L. Wong

144. SHALLOW DISH of delicately potted form with underglaze blue and overglaze enamels in *doucai* technique. Tight, symmetrical patterns of stylized blossoms and foliage appear on the exterior and interior; a stylized *shou* character, signifying long life, appears in the center. Motifs are outlined in underglaze blue and painted over the glaze with translucent enamels. A six-character Yongzheng mark appears in underglaze blue on the base.

Porcelain with polychrome decoration, D. 19.9 cm  
Qing dynasty, Yongzheng reign, 1723–1735  
Collection of Dr. and Mrs. Matthew L. Wong

144







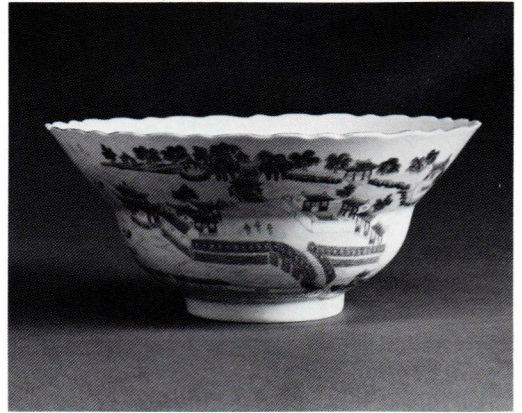
148. TWO SPOONS decorated in overglaze enamels and gilding, probably part of a birthday service. The outer surfaces bear motifs of bats, peaches and the endless knot, all symbolic wishes for happiness and long-life, painted in enamels and gold, and set against a yellow enamel ground. Four round medallions carry the auspicious phrase *wan shou wu jiang*, "long life without end." Painted in enamels on the interior surfaces are butterflies and plum blossoms. The six-character mark of the Guangxu reign appears on the bottom of each spoon.

Porcelain with polychrome decoration,

L. (each) 19.0 cm

Qing dynasty, Guangxu reign, 1875-1908

Collection of Dr. and Mrs. Matthew L. Wong



149. BOWL with flaring collar and scalloped lip, decorated in overglaze enamels. The exterior bears a topographical view of a lakeside palace with the inscribed title: *Hua zhou qun xiao*, "Spring Dawn at Huazhou." A poem by Han Yi (zi, Gongwang, born ca. 1330) of the Ming dynasty is inscribed in unfired pigment. The rim is gilt; inside is painted a branch of blossoming plum. The base is marked with a four-character Daoguang reign mark written in seal script in dark grey enamel.

Porcelain with polychrome decoration, H. 8.2 cm,

D. 18.6 cm

Qing dynasty, Daoguang period, 1821-1850

Collection of Dr. and Mrs. Matthew L. Wong

150. LARGE BOWL with incurving rim, decorated in overglaze enamels. Two birds on a blossoming peach branch are extremely well painted in a style recalling the Guyue Xuan manner of the 18th century. A six-character Hongxian reign mark, that was used by Yuan Shikai, is written in seal script in overglaze red enamel on the base.

H. 16.0 cm

Hongxian period, 1916

Collection of Dr. and Mrs. Matthew L. Wong





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## Appendix

English translations:

(catalogue no. 70) *The Red Cliff: Second Prose Poem* (1082), by Su Shi (zi, Dongbo, 1037-1101). The following translation by Burton Watson was published in his *Su Tung-p'o: Selections from a Sung Dynasty Poet*, New York, 1965, pp. 91-93.

This same year, on the fifteenth day of the tenth month, I was walking back from Snow Hall to my home at Lin-kao. Two friends were with me, and we went by way of Yellow Mud Slope. Frost had already fallen and the trees were bare of leaves. Our shadows appeared on the ground, and looking up, we saw that the moon had risen. Glancing around to enjoy the sight, we walked along singing songs back and forth.

After a while, I sighed and said, "Here I have guests and there's no wine! And even if I had some wine, there's nothing to eat with it. A clear moon, a fresh breeze—what will we do with such a fine night?"

"Today at sundown," said one of my friends, "I put out a net and caught some fish with big mouths and delicate scales, like the perch of Pine River. And there must be somewhere we can get some wine..."

As soon as I got home, I consulted my wife. "I have a gallon of wine that's been put away for a long time," she said. "I was saving it for some occasion when you might suddenly need it."

So we took the wine and fish and went for another trip to the foot of the Red Cliff. The river raced along noisily, its sheer banks rising a thousand feet. The mountains were very high, the moon small. The level of the water had fallen, leaving boulders sticking out. How much time had passed since my last visit? I couldn't recognize them as the same river and hills!

Tucking up my robe, I began to climb, picking my way along the steep embankment, pushing through tangled grass, straddling rocks the shape of tigers, clambering over roots twisted like dragons. I pulled my way up to the eagle's precarious nest, and looked down into the hidden halls of the river god. My two friends couldn't keep up.

I gave a long, shrill whoop. Trees and grass shook and swayed, the mountains rang, the valley echoed. A wind came up, roiling the water, and I felt a chill of sadness, a shrinking fear. I knew with a shudder that I couldn't stay there any longer.

I went back to my friends and got into the boat, and we turned it loose to drift with the current, content to let it stop wherever it chose. The night was half over and all around was deserted and still, when a lone crane appeared, cutting across the river from the east. Its wings looked like cart wheels, and it wore a black robe and a coat of white silk. With a long, grating cry, it swooped over our boat and went off to the west.

Soon afterwards, I left my friends and went to bed. I dreamed I saw a Taoist immortal in a feather robe come bouncing down the road past the foot of Lin-kaio. He bowed to me and said, "Did you enjoy your outing to the Red Cliff?" I asked him his name, but he looked down and didn't answer.

"Ah, wait—of course—now I know! Last evening, flying over our boat and crying—that was you, wasn't it?"

He turned his head and laughed, and I woke up with a start. I opened the door and peered out, but I could see no sign of him.

(Reproduced with permission from Columbia University Press.)

(catalogue no. 71) *Spring Dawn* by Meng Haoran. The following translation by Paul Kroll was published in his *Meng Hao-jan*, Boston, 1981, p. 107.

To drowse in springtime, not aware of daybreak –  
From all around, hear now the chattering birds!  
In the night that passed, the sound of wind and rain –  
But of the blossoms' falling, how much do you know?

(Reproduced with permission of the author.)

(catalogue no. 78) poem by Zhou Zhimian (active ca. 1580-1610). Translated by Professor Chuang Shen.

Having observed already the autumn breezes in Jiangnan,  
In springtime, I noticed, putting aside the wine bottle,  
the clouds in the north of Hebei,  
To sing loudly under the bright moonlight  
Where people of this world won't be surprised to hear my song.



## Acknowledgements

I would like to express my deepest gratitude to Dr. Samuel R. Peterson for providing me with translations of the Arabic inscriptions and to Dr. J. Timothy Wixted and Prof. Chuang Shen for their tremendous help with the Chinese poetic inscriptions. Prof. Chuang has been extremely generous with his expertise and encouragement during his year in residence at Arizona State University, and for this I am deeply indebted. I would especially like to thank the students in my history of Chinese Ceramics classes, whose many insights are embodied within this catalogue. I would like to thank the Museum's Registrar, Katherine Dee, and Assistant Registrar, Rosemary Wright, for their many, many hours spent checking Museum records and proofreading the manuscript. Theron Hardes deserves enormous praise for coordinating the work of everyone involved; his outstanding efforts once again have brought an exhibition catalogue into final form in record time. A special thank-you must go to Neil Koppes for his long hours spent photographing the collection, and to Ben Sanders for the admirable and meticulous work of Central Avenue Typesetting. Most importantly, I want to thank Dr. and Mrs. Wong, who have been gracious and generous beyond expectation. And finally, I am deeply grateful to my husband, Donald Rabiner, who not only suffered through the long process of producing this catalogue, but also took time away from his own research to lend his superior editorial skills towards improving sections of the manuscript.

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