

Decorative Arts, Part II

*Far Eastern Ceramics and Paintings
Persian and Indian Rugs and Carpets*



THE COLLECTIONS OF THE NATIONAL GALLERY OF ART
SYSTEMATIC CATALOGUE

The systematic catalogue will include approximately thirty volumes on the paintings, sculpture, and decorative arts in the collection of the National Gallery of Art. Published to date are:

Early Netherlandish Painting

John Oliver Hand and Martha Wolff, 1986

Spanish Paintings of the Fifteenth through Nineteenth Centuries

Jonathan Brown and Richard G. Mann, 1990

British Paintings of the Sixteenth through Nineteenth Centuries

John Hayes, 1992

American Naive Paintings

Deborah Chotner, with contributions by Julie Aronson, Sarah D. Cash, and Laurie Weitzenkorn, 1992

German Paintings of the Fifteenth through Seventeenth Centuries

John Oliver Hand, with the assistance of Sally E. Mansfield, 1993

Western Decorative Arts

PART I: Medieval, Renaissance, and Historicizing Styles including Metalwork, Enamels, and Ceramics
Rudolf Distelberger, Alison Luchs, Philippe Verdier, and Timothy H. Wilson, 1993

American Paintings of the Eighteenth Century

Ellen G. Miles, with contributions by Patricia Burda, Cynthia J. Mills, and Leslie Kaye Reinhardt, 1995

Dutch Paintings of the Seventeenth Century

Arthur K. Wheelock, Jr., 1995

Italian Paintings of the Seventeenth and Eighteenth Centuries

Diane De Grazia and Eric Garberson, with contributions by Edgar Peters Bowron, Peter M. Lukehart, and Mitchell Merling, 1996

American Paintings of the Nineteenth Century, Part I

Franklin Kelly, with Nicolai Cikovsky, Jr., Deborah Chotner, and John Davis, 1996

DECORATIVE ARTS, PART II:

Far Eastern Ceramics and Paintings;
Persian and Indian Rugs and Carpets



The Collections of the National Gallery of Art
Systematic Catalogue

Decorative Arts, Part II

Far Eastern Ceramics and Paintings;
Persian and Indian Rugs and Carpets

Virginia Bower
Josephine Hadley Knapp
Stephen Little
Robert Wilson Torchia

with contributions by
Judy Ozone
William Sargent

National Gallery of Art, Washington
Oxford University Press

This publication is made possible by a grant from

THE STARR FOUNDATION

This publication was produced by the
Editors Office, National Gallery of Art, Washington
Editor-in-Chief, Frances P. Smyth
Production Manager, Chris Vogel
Senior Editor and Manager, Systematic Catalogue, Mary Yakush
Editor, Systematic Catalogue, Katherine M. Whann
Editor, Lys Ann Shore
Photography by Philip A. Charles, Jr.

Designer, Dana Levy, Perpetua Press, Los Angeles
Typeset in Minion by Perpetua Press
Printed in Hong Kong by South China Printing Co.

JACKET: detail, *Vase*, Meiping *Shape*, 1942.9.610
FRONTISPIECE: detail, *Vase*, called "*The Flame*," 1942.9.528
p. viii: detail, *Rouleau Vase*, 1942.9.623
p. x: detail, *Tall Vase*, 1942.9.607

Copyright © 1998 Board of Trustees, National Gallery of Art, Washington.
All rights reserved. This book may not be reproduced, in whole or in part, in any form (except in reviews for the public press and other copying permitted by Sections 107 and 108 of the U.S. Copyright Law), without written permission of the National Gallery of Art.

Distributed by Oxford University Press,
198 Madison Avenue, New York, New York 10016

Oxford University Press:
Oxford, New York, Toronto, Delhi, Bombay, Calcutta, Madras, Karachi, Kuala Lumpur, Singapore, Hong Kong, Tokyo, Nairobi, Dar es Salaam, Cape Town, Melbourne, Auckland; and associated companies in Berlin and Ibadan.

Oxford is a registered trademark of Oxford University Press.

LIBRARY OF CONGRESS CATALOGUING-IN-PUBLICATION DATA

National Gallery of Art (U.S.)

Decorative arts/Stephen Little... [et al.]

p. cm. —(The Collections of the National Gallery of Art: systematic catalogue).

Contents: pt. II. Far Eastern ceramics and paintings; Persian and Indian rugs and carpets.

Includes bibliographical references and index.

ISBN 0-89468-162-1. —ISBN 0-52147-068-4 (pt. I)—ISBN 0-89468-252-0 (pt. II)

1. Art, Far Eastern—Catalogs. 2. Art, Persian and Indian—Catalogs. 3. Art—Washington (D.C.)—Catalogs. I. Bower, Virginia II. Title. III. Series: National Gallery of Art (U.S.) Collections of the National Gallery of Art.

N5963.W18N382 1998

708.153—dc20

91-15725

CIP

Contents

ix	Foreword
x	Acknowledgments
xi	Introduction and Notes to the Reader
1	THE WIDENER PORCELAINS <i>Josephine Hadley Knapp</i>
5	THE STEELE PORCELAINS <i>Stephen Little</i>
7	CHINESE CERAMIC TECHNIQUES <i>Stephen Little, Josephine Hadley Knapp, and Judy Ozone</i>
24	THE WIDENER RUGS AND CARPETS <i>Robert Wilson Torchia</i>
	CATALOGUE
28	Chinese Ceramics, pre-Qing Dynasty
45	Chinese Porcelains, Qing Dynasty Monochrome Polychrome
255	Porcelains from the Chinese Republic
258	Porcelains in European Mounts, with introduction
268	Japanese Ceramics
271	Modern Ceramics in Chinese Styles
273	Glossary of Porcelain Terms
277	Other Chinese Works
289	Rugs and Carpets
319	Glossary of Rug and Carpet Terms
321	Chronological Table of Chinese Dynasties
323	Bibliography
333	Index



FOREWORD

JOSEPH E. WIDENER OCCASIONALLY ENTERTAINED Andrew W. Mellon, the founder of the National Gallery of Art, at Widener's home outside Philadelphia, Lynnewood Hall. On these visits, surrounded by the Widener family's superb assemblage of paintings, sculpture, and decorative arts, the two philanthropists discussed their respective ideas about a future museum in the nation's capital. At the National Gallery's dedication on 17 March 1941, President Franklin Delano Roosevelt thanked, by name, the Wideners as among "those other collectors of paintings and sculpture who have already joined, or who propose to join" Mellon in establishing this institution for "the freedom of the human spirit."

In the autumn of 1942, a year-and-a-half after the Gallery opened, the Widener works of art went on view. Installed in a "museum within a museum" created expressly for their display were 176 Chinese porcelains and six large carpets and small rugs. The porcelains, almost exclusively from the Qing dynasty, form a study collection of late seventeenth- to early nineteenth-century shapes and glazes.

In 1972, the Widener decorative arts were complemented by an additional gift of sixty-three ceramics from the family of the late Harry Garfield Steele, much of it comprising eighteenth-century Chinese porcelains. While being studied for this volume of the Gallery's systematic catalogue, the Steele ceramics remained off view, but they were integrated with the Widener porcelains in 1996.

The National Gallery wishes to acknowledge the scholars whose expertise have made this publication possible. Josephine Hadley Knapp and Virginia Bower dealt principally with the monochrome porcelains. Stephen Little wrote mainly on the polychrome porcelains and other ceramics. Robert Torchia was responsible for updating and expanding the rug and carpet entries, originally drafted by the late Charles Grant Ellis. In their acknowledgments, these authorities give credit to their fellow scholars who assisted them in research and connoisseurship. Although virtually every department of the Gallery has contributed to the realization of this systematic catalogue, particular thanks must go to Judy Ozone in the conservation laboratory. For the thorough and conscientious work of numerous individuals, both outside and within the Gallery, we are most grateful.

Generous support for this volume was provided by The Starr Foundation, whose grant enabled the Gallery to photograph in color each work included in the catalogue. As the result, this relatively little-known part of the Gallery's collection is reproduced in color for the first time. Over the many years it has taken to achieve this publication, the Foundation has been unwavering in its commitment, and we are truly grateful.

Earl A. Powell III
Director



ACKNOWLEDGMENTS

WORK ON THIS VOLUME BEGAN more than a decade ago, during which time many individuals, in Washington and elsewhere, shared their knowledge and expertise, and offered encouragement and assistance as the project took innumerable twists and turns. Whenever possible, we have cited specific contributions in the text, and we hope that any omissions will be regarded as merely accidental rather than intentional.

For their comments on the rugs and carpets we are grateful to Hagop Barin, Steven Cohen, Walter Denny, and Daniel Walker. Jerry Dennerline expertly translated the inscription on the back of the *Coromandel Screen*. Lily Kecskes, Frances Klapthor, Daphne Lange Rosenzweig, Clarence Shangraw, and Suzanne Valenstein provided invaluable assistance with the porcelains in the catalogue. Louise Allison Cort, Thomas Lawton, and Jan Stuart lent their expertise to the combined installation of the Widener and Steele ceramics in the permanent galleries.

We are grateful to staff from many departments within the National Gallery. We are especially grateful to Philip A. Charles, Jr., in the department of visual services for making the more than two hundred photographs published here, with assistance from Rebecca Abrams and Lorene Emerson. The late Gaillard Ravenel offered valuable advice throughout the course of the photography. The photography would not have been possible without the many hours of work accomplished by the staff of the registrar's office, headed by Sally Freitag, especially Gary Webber. In the library, headed by Neal Turtell, we were aided by Ted Dalziell and Thomas McGill. In the office of curatorial records we are grateful to Anne Halpern and Nancy Yiede for their meticulous tracking of provenance. In the department of sculpture, Douglas Lewis and Alison Luchs provided curatorial supervision. Julia Burke, textiles conservator, offered valuable advice on the rugs and carpets. John O. Hand and Bill Williams read and reread the text, offering countless comments throughout the long process. The editors office, headed by Frances P. Smyth, was responsible for managing the preparation and production of this book over a period of several years. We are grateful to Janet Blyberg, Chris Vogel, Katherine Whann, and Mary Yakush, as well as to designer Dana Levy and editor and indexer Lys Ann Shore.

INTRODUCTION AND NOTES TO THE READER

THIS VOLUME, THE SECOND IN THE SERIES to catalogue the Gallery's collection of decorative arts, focuses primarily on Chinese ceramics from the Qing period. Also included are rugs and carpets from the collection of Peter A. B. Widener, two Chinese paintings dating from the nineteenth century, and a seventeenth-century coromandel screen. Medieval and Renaissance metalwork, enamels, and ceramics are discussed in *Western Decorative Arts, Part I*, published in 1993. A third volume, cataloguing textiles, furniture, and rock crystals is forthcoming.

The single largest group in the present volume, Qing-dynasty porcelains, is arranged according to color and shape. In most cases we have illustrated the foot-rings and reignmarks on the bottoms of pieces. Technical examinations were carried out by the conservation department and the results are recorded here.

The rugs and carpets were examined by the conservation department and dye analysis was carried out by the scientific research department. In the case of the *Scenic Animal Carpet*, these tests led to new discoveries in attribution.

Before 1983 decorative arts in the National Gallery collection received accession numbers beginning with C-. These old numbers are given in parentheses following the new ones assigned, in keeping with more recent museum practices, based on the year when each work was accessioned.

Dimensions are given in centimeters, height preceding width preceding depth, followed by the dimensions in inches in parentheses. They represent a maximum measurement in the stated direction. Inch measurements have been rounded off to the nearest one-eighth inch, with exceptions being made (to one-sixteenth inch) for objects whose largest overall dimension is less than five inches.

The following conventions for dates are used:

1700	executed in 1700
c. 1700	executed sometime around 1700
1700–1725	begun in 1700, completed in 1725
1700/1725	executed sometime between 1700 and 1725
c. 1700/1725	executed sometime around the period 1700 to 1725

In the provenance section parentheses indicate a dealer, auction house, or agent. A semicolon indicates that the work passed directly from one owner to the next, while a period indicates either that we have not been able to establish a direct link or that there is a break in the known history of ownership. In the list of references we have tried to be inclusive of all scholarly discussions, but have not attempted to cover all publications. Shortened references throughout the text, notes, and references sections are cited in full in the master bibliography.

The five authors who contributed to this volume are: Virginia Bower (VB), Josephine Hadley Knapp (JK), Stephen Little (SL), William Sargent (WS), and Robert Wilson Torchia (RWT).

CATALOGUE

THE WIDENER PORCELAINS

THE CHINESE PORCELAINS collected by Peter A. B. Widener and his son, Joseph Widener, with one exception, were made in the Kangxi (1662–1772) and later reigns of the Qing dynasty, or roughly from the late seventeenth through the nineteenth centuries. They were only a part of the splendid and large gift made to the National Gallery by these Founding Benefactors in 1940. The decorative arts in the collection were included at the insistence of Joseph Widener and as a condition of the entire gift, although some categories, like Chinese porcelains, had no place in Andrew Mellon’s original plan. Because the Widener paintings and sculpture were too important to lose, a concession was made to accept the decorative arts objects. When the National Gallery opened in 1941, the Widener porcelains were displayed as they are today, in mirrored, lighted cases and in the same galleries.

Peter A. B. Widener was born in Philadelphia in 1834. As a butcher working in a south Philadelphia slaughterhouse, he first made money selling meat to the Union army. In later years he made millions in trolley cars. He and his son, Joseph, were friends of the distinguished Philadelphia collector, John G. Johnson, and John Walker suggests that “the motivation for his collecting was directly related to Philadelphia society. He wished to rise above their snobbery on the wings of his art collection.”¹

Peter died in 1915, leaving the disposition of his collection to Joseph, who had helped his father in its formation. Joseph continued to collect for the family homestead, Lynnewood Hall. Much later, in the 1930s, he arranged with Andrew Mellon for the incorporation of the entire collection into the National Gallery of Art. Before his death in 1943, he saw the collection formed by two generations of his family removed from Lynnewood Hall and installed in the Gallery.

The Wideners, Peter and Joseph, were representative of that early generation of very rich men who brought to this country the best they could buy from Europe to establish their own private collections, which eventually came to enrich American public institutions. These men probably had a variety of motivations. While prestigious art collectors were a class unto themselves, they were individually very different in personality, style of collecting, and degree of dedication. For some, considerations of investment or social status may have played a part in acquisition. Others had or developed an authentic aesthetic interest, even a passion. Most relied, to a greater or lesser degree, on the guidance of scholars and the advice of dealers. While making use of expert opinions, a number of these collectors spent much personal time and effort in the pursuit of information, knowledge, and taste. There were, of course, differing degrees of achievement and a mixture of motives in the considerable activity of the art collectors of the time. The range was from accumulator to connoisseur.

Yet the generation of collectors to which the Wideners belonged had enough in common to allow certain generalizations to be made. Enormous prices were paid in the late nineteenth and early twentieth centuries for certain classes of art. Fashion and rivalry may have played a part, as well as availability. Dealers “discovered” and “pushed” accordingly. There were certain landmark sales. Renaissance paintings and sculpture were purchased by Widener, Frick, Altman, Rockefeller, Bache, and others.

To create the ambiance deemed appropriate to such major works, collectors chose as accompaniments tapestries, furniture, oriental rugs, and European and oriental porcelain, as well as cabinet pieces such as rock crystals, enamels, jewels, and glass. Because these objects played a secondary role, Chinese porcelain, for example, was not studied with the same fervor as Italian painting. The interest of the collector, in spite of the high

prices he paid, was seldom more than superficial. John Pope explains, “the men who bought them [Qing porcelains] at astronomical prices were not collectors of Chinese porcelain at all. They were collectors of old master paintings, sculpture, furniture, and the like. These porcelains were a side issue and were urged upon the collectors by the dealers of the time as appropriate to the general ambiance in which the paintings and other works should be shown.”²

At the turn of the century there was a concentration of great wealth in the hands of a few. America, with its vast natural resources, produced new kings of ores, of oil, of railroads, of shipping. The income tax had been declared unconstitutional in 1895. Wealthy Americans, no longer content to defer to Europe, began deliberately and aggressively acquiring works of art for their own surroundings and for the museums they were beginning to found in American cities. The growth of the Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston helped to spur American collecting. Two other key factors were the passage in 1909 of the Payne-Aldrich bill, which abolished import duty on objects over 100 years old brought into the United States, and the enactment in England soon thereafter of greatly increased death duties, which frequently forced British heirs to raise cash by selling off ancestral collections.

Many of the major American collections of Oriental porcelains formed in these years—those of Frick, Widener, Rockefeller, and Altman, for example—were predominantly of eighteenth-century objects. The explanation lies in the provenance of these pieces. Large, established, homogeneous collections were being put on the market in a series of important sales, and these became the basis for the newer collections. For example, in the last two decades of the nineteenth century James A. Garland, a banker, amassed a huge collection of porcelains, which he put on extended loan to the Metropolitan Museum of Art. When he died in 1901 or 1902,³ the collection was purchased by Henry Duveen for \$500,000. Early the next morning J. Pierpont Morgan repurchased the entire collection as a block. He also instructed Duveen to fill the gaps.⁴ Morgan died in 1913, and in 1915–1916 the Morgan collection was divided, again through the offices of Duveen, among Widener, Rockefeller, and Frick. Joseph Widener selected fifty-four pieces, for over one million dollars.⁵

Some of the most expensive pieces were the large *famille noire* vases, which have now become controversial (and consequently less expensive).⁶ Henry Clay Frick had twenty-three of these pieces, Widener fifteen, Benjamin Altman thirty-three; there were many in English collections as well. There are, however, some differences in emphasis between collections. The Frick collection is devoid of monochromes, while these wares are star attractions in the Widener collection. The latter lacks blue-and-white, while the Altman and Frick collections have many.⁷ The Altman collection in the Metropolitan Museum of Art has groups of monochromes to rival those in the Widener collection. The Frick and the Widener collections have almost identical sets, or “garnitures,” of enameled porcelain. The European names given to a number of the late wares and shapes betray their place in the export trade, and in that, their reason for manufacture. Joseph Widener, like his father and peers, continuing to collect in the grand tradition, was able to acquire Chinese porcelain of fine quality. Outstanding in quality and quantity are the monochrome wares. They may also be outstanding among Qing-dynasty production. Their simplicity, refinement, and technical perfection have continued to appeal, while taste has changed over the years in regard to some of the enameled pieces. Since Peter A. B. Widener was one of the nine Founding Benefactors and contributor of some of the greatest painting masterpieces in the National Gallery, it is fitting that all the dimensions of his collecting efforts should be fully represented in its galleries.⁸

Other collectors of roughly the same period acquired Chinese ceramics because it was a part of their specific interest in Oriental art. Charles Lang Freer, a pioneer connoisseur of Asian art, was one of them. Washington benefits, additionally, from the National Gallery’s Widener collection because it chronologically supplements the Asian ceramics holdings of the Freer Gallery, across the mall. Although eighteenth-century porcelains of fine quality are included at the Freer, they are relatively few in number. During his buying trips in the Far East, Freer was

attracted, intellectually and aesthetically, to the art and history of early periods in China and Japan. Before most other Western collectors, he developed a taste for ceramic wares that were relatively unknown and unappreciated in the West.

The Walters Art Gallery in Baltimore bears witness to the diverse and catholic interests of another collector. Henry Walters, a modest man, son of a collector of paintings, followed his own enthusiasm and judgment in purchasing, caring little for the current fashions or European tradition. His collection, assembled over a long lifetime, is vast both in number of objects and in areas covered. It is important in the fields of Egyptian, classical, early Christian, and Near Eastern art, as well as in Oriental ceramics. He and his father, William T. Walters, were attracted to Oriental ceramics at an early stage of their collecting activities, and by 1884 they owned around four thousand pieces. A ten-volume catalogue of that collection was published in 1897.⁹ Although the scope of the Walters collection was different from the Wideners', there is an interesting parallel in the father-son relationship and the continuity of purpose over two generations.

The Steele collection differs from the Freer's in the scope and depth of its ceramic coverage, but has many works of a type not included in the Freer collection. Joseph Widener and Harry Steele were roughly contemporary, but Steele's collecting began much later in life, putting him into the next generation of collectors. These later collectors of Far Eastern ceramics, buying from the 1920s to the present, were interested in this area of art specifically, and did not regard their acquisitions as mere accompaniment to or augmentation of other works of art from great periods of Western art. These specialized collectors were usually intensely interested in the history of the art and in each piece they bought. The collections of Mrs. Walter Sedgwick and Sir Percival David in England and of the Fondation Baur-Duret in Geneva are among outstanding European collections of this type, as are the Hoyt collection in Boston and the Avery Brundage collection in San Francisco. It is possible to become acquainted with many of the great collections through their catalogues, which are available in libraries.¹⁰

As John Walker explains, "basically [the early collectors] shared a belief that their works would be of public benefit...these collectors looked upon themselves as the temporary custodians of a heritage belonging to all mankind. Their belief in private property did not extend to artistic property. The duration of possession, they believed, was limited by mortality....Then they wished their works of art to enter recognized and established museums and to become the permanent heritage of the people."¹¹

JK

NOTES

1. Walker 1984, 22.
2. Pope 1974, 87.
3. According to a *New York Times* obituary (copy in NGA curatorial files), James A. Garland died in 1901, his son in 1906. Tompkins 1970, 99, records the elder Garland's death date as 1902.
4. Tompkins 1970, 99.
5. Saarinen 1958, 111.
6. Pope 1974, 87–90. See also the discussion of *famille noire*, pp. 16–17.
7. The significance of this difference is reduced when it is noted that most of the 147 blue-and-white pieces were bequeathed by Mr. and Mrs. Childs Frick to the Frick Collection in 1965. It was not until the middle of the twentieth century that blue-and-white porcelain, particularly that of the Ming dynasty, became sought after at extremely high prices in the market.
8. This introduction focuses on a small part of the Widener collection. Details of the building of the collection as a whole by Peter

A. B. Widener and his son Joseph and the circumstances of its becoming part of the National Gallery of Art are discussed by John Walker (Walker 1984, 32–34).

9. Bushell 1980.

10. Among other collection catalogues are the following:

1. Garland collection: Getz 1895.

2. J. Pierpont Morgan collection: Morgan 1904–1911.

3. Frick collection: Pope 1974.

4. Walters collection: Bushell 1980. The original 1897 edition of ten folio volumes was limited to 500 and is rarely available. The colored plates are Prang lithographs. The accompanying text by Bushell was published in a separate volume in 1899. The one-volume edition was published in New York in 1980.

5. Hoyt collection: Tseng and Dart 1964–1972.

6. Baur collection: Ayers 1968–1974.

7. Brundage collection: Lefebvre d'Argencé 1967.

On the early collectors, see Saarinen 1958, Tompkins 1970, and Walker 1984, 32–34.

11. Walker 1984, 28–29.

THE STEELE PORCELAINS

HARRY GARFIELD STEELE was born in Harrisonburg, Virginia, in 1881 and died in Pasadena, California, in 1941. He grew up with his widowed mother in Pittsburgh, and initially worked as a clerk for the H. J. Heinz Company, later working for the Pittsburgh Transformer Company. In 1904 he married Grace Cecelia Messner, and in the early 1920s he moved his family to Pasadena. In Los Angeles he bought a small interest in the U.S. Electrical Manufacturing Company and eventually became its majority stockholder.

By 1930 Steele was an active collector, with particular interests in ancient coins, Renaissance prints, and twentieth-century painting, graphic arts, and sculpture. Steele's interest in Chinese ceramics developed late in his life, after a trip around the world with his family in 1936 and 1937, during which he traveled extensively in China and the Far East. According to his son, Richard Steele, he "subsequently began learning more and more about this art form and became vitally interested to the point where he taught himself through reading and contact with local Oriental art groups of the value of individual objects and what to look for in the way of fine quality..."¹ As his collection of Chinese ceramics grew, he devoted one room of his home entirely to the study and display of porcelain. There he showed his Chinese ceramics to guests, encouraging them to handle the pieces in order to study not only their visual aspect but also the weight and texture of their body and glaze—the qualities at the heart of the connoisseurship of ceramics. After Harry Steele's death in 1941, his collection continued to be visited by discriminating collectors and dealers.

In building his collection Harry Steele aimed at both rarity and stylistic breadth. While the majority of the ceramics in the Steele collection date to the Qing dynasty, there are also significant examples from the Song and Ming dynasties. Steele rarely purchased ceramics at auction, preferring instead to do business with respected dealers whose knowledge and discretion could be trusted.

Of the vessels whose provenance is known, the largest number come from the former Parish-Watson Gallery, New York. These include the rare Ming-dynasty enameled stem cup with a 'Phagspa mark (1972.43.5), the Qing-dynasty Yongzheng stem cup (1972.43.20), and a Japanese Raku tea bowl (1972.43.62). A second group was purchased from the Japanese dealer Yamanaka, who owned galleries in Chicago and New York before World War II. This group includes some of the finest eighteenth-century Qing-dynasty ceramics in the collection; an example is the Yongzheng period (1723–1735) dish depicting a Daoist paradise island (1972.43.43). From the dealer C. T. Loo, who owned one gallery in New York and another in Paris, came the finest blue-and-white porcelain in the collection, an early Ming-dynasty (fifteenth-century) stem bowl dating to the Xuande reign (1972.43.5).

Comprising earthenware, stoneware, and porcelain vessels, the Steele collection is noteworthy because it provides a coherent survey of Chinese ceramic techniques. The finest single group of porcelains in the collection is that made in the reign of the Yongzheng emperor in the early eighteenth century. The ceramics of this period have long enjoyed an elevated status among collectors from China because of their elegant designs and technical perfection. The eclectic archaizing tendencies characteristic of this period are well represented in the collection by a white porcelain vase (1972.43.19). While the shape of this vessel is based on a Shang-dynasty (c. thirteenth- eleventh-century B.C.) ritual bronze called a *zun*, the stylized phoenixes on the shoulder are based on jade carvings of the Warring States period (c. fifth-third century B.C.) in the late Zhou dynasty. This vase was Harry Steele's favorite ceramic object and is indicative of his refined taste.

SL

NOTES

1. Personal communication, November 1984.

CHINESE CERAMIC TECHNIQUES

MANY VARIABLES DETERMINE the appearance of a ceramic vessel. Of these the most important are the chemical structure of the clay body and glaze, the firing temperature, and the atmosphere of the kiln. Chinese potters were early masters of these variables: In prehistory they developed the wheel used for throwing clay; they used a high-fired, hard glaze as early as the fifteenth century B.C.; and they were the first to use colorants in their glazes. Owing to the demands of the court, aristocrats, and literati for greater perfection in ceramics, by the Song dynasty (A.D. 960–1279) Chinese potters had mastered the manipulation of clays, glazes, and kiln atmospheres to create an astonishing variety of visual effects.

TYPES OF CERAMIC BODIES AND METHODS OF FORMATION

The Chinese ceramics in the National Gallery include examples of the three main categories of clay body: earthenware, proto-porcelain or stoneware,¹ and porcelain. Of these, earthenware has the longest history in China, extending back well into the Neolithic period (5000–2000 B.C.). Earthenware can be made from a variety of common clays. The versatile clay body has good plasticity and is suitable for handbuilt, molded, and wheel-thrown ware. Generally fired at temperatures between 800 and 1,100 degrees C., it is porous unless glazed. A clear demarcation results between glaze layer and clay body because low firing temperatures hinder their physical integration. Although the fired body is weaker than ware fired at higher temperatures, it is also less brittle. A high iron content allows a low firing temperature and contributes to a range of warm colors of earthenware from buff to brown and black. A good example of an earthenware vessel with a green lead glaze is one from the Liao dynasty (916–1125) (1972.43.2).

Stoneware is considerably harder than earthenware. When fired it becomes partially vitrified, or glasslike, and so is impermeable to water. The body is composed of a variety of plastic clays whose colors range from brown to gray. The malleability of the clay body makes it especially suitable for wheel-thrown ware. A higher firing temperature, between 1,200 and 1,300 degrees C., encourages a strong chemical and physical bond between the glaze and the body.

The collection includes several stoneware vessels, including the Yaozhou celadon bowl (1972.43.3) and the Jian-ware tea bowl (1972.43.4), which date to the twelfth and thirteenth centuries. The celadon bowl, from Shaanxi Province in northwest China, has a gray stoneware body over which a transparent green glaze containing a small amount of iron oxide has been applied. The Jian-ware tea bowl, from south-coastal China, has a dark brown, iron-rich body that typically contains approximately eight percent iron oxide, and a glaze that contains about five to eight percent iron oxide.² Some very fine high-fired Chinese stoneware so closely approaches porcelain in characteristics that Western writers often classify it as “porcellanous.”

Most of the Chinese ceramics in the National Gallery are of porcelain, the basic materials of which first appeared in China as early as the Eastern Han dynasty (A.D. 25–220). The porcelain body is often a combination of kaolin, feldspar, and flint or quartz. Kaolin is a naturally white clay (resulting from a low iron content) whose high alumina content gives it a high melting point (above 1,800 degrees C.). The addition of the mineral feldspar acts as a flux to lower the melting point. Flint or quartz is added to minimize warpage and to add strength. A mixture derived solely from these ingredients lacks elasticity and is difficult to manipulate, but the addition of a more plastic, iron-rich clay creates a workable body, although some concession must be made to whiteness.³

Porcelain is the least tolerant of the ceramic bodies—it shrinks very little so tends to warp more readily.

Firing conditions must be precisely controlled. When fired at temperatures between 1,200 and 1,400 degrees C., the ware attains a vitrified body that is extremely hard and brittle and is translucent when thin. Porcelain vessels can be either wheel-thrown or shaped in earthenware molds and templates.

Porcelain was first developed in China, not as a result of sudden discovery, but through an evolution of technology. The transition from stoneware to porcelain was dependent upon three factors. First, improvements in kiln design made higher firing temperatures possible. The earliest Neolithic horizontal cave-type kilns, which produced temperatures generally below 1,000 degrees C., gave way to those with chimneys, which brought the temperatures up to 1,200 degrees C., and eventually progressed to the so-called dragon kilns (built into the slope of a hill) that maintained firing temperatures above 1,300 degrees C. Second, the potters of the Shang (c. 1600–c. 1050 B.C.) and Zhou (c. 1050–c. 256 B.C.) dynasties understood very well the raw materials they used. Through conscious selection of materials, they eventually were able to devise a clay with a decreased iron oxide content (resulting in a whiter body) and an increased alumina content (strengthening the body). The third factor was the development of glazes in the Shang dynasty. The early glazes were created when the coating formulations contained a higher proportion of flux and the firing temperature was increased.⁴

The whiteness and translucency valued as the ware's defining characteristics by Westerners⁵ are not included in the Chinese standard, which demands resonance when struck, extreme hardness, impermeability to liquids, and imperviousness to acids, even when unglazed. Vitrification was the criterion for classification. The Chinese word for pottery in general and earthenware specifically is *tao*. Vitrified wares, both stoneware and porcelain, are described by a single word, *ci*.

European ceramic technology had developed only to the point of stoneware production before the mass importation of Chinese porcelain beginning in the sixteenth century. The rush of emulation that followed this influx of Chinese vessels first produced a ware in Europe called "soft paste," superficially resembling Asian porcelain in color and glaze texture but differing from "Chinese soft paste."⁶ With the eighteenth-century discovery of kaolin deposits in Europe, Western production of "true" porcelain developed rapidly.

FIRING PROCESSES

Although several types of kilns are used in the production of ceramics, the principle for the various designs is the same. The kiln is designed to house the ceramics, control the amount of oxygen and heat introduced, and hold the heat that enters the firing chamber. Throughout most of Chinese history the usual fuel was wood with straw, although some areas used coal in certain kilns.

From the sixth century, and perhaps earlier, the Chinese fired many wares using saggars inside the kilns. These fire-clay boxes protected the ware from flame and turbulence-carried materials (e.g., ash), and provided some additional control over the firing atmosphere. Saggars held stacks of dishes or individual pieces. The saggars themselves were stacked inside the kiln in ways that made for efficient firing.

Ceramics can undergo a single or "through" firing or multiple firings, during which the clay body and glaze undergo a series of complex chemical changes, here briefly described.

After the ceramic vessel is fully formed, it is allowed to air dry. Prepared clay can contain up to twenty-five percent water. This large proportion of water means that a certain amount of shrinkage is inevitable. Slow, even drying is important to prevent cracking of the body. This initial drying stage allows the water between the clay particles to evaporate, resulting in ware that is in a leatherhard state.

Water continues to be driven off in the initial stages of firing. As the temperature rises, changes in the body progress: organic material decomposes, clay particles begin to adhere, carbon and sulfur oxidize, and at very high temperatures maturation begins. The temperature and firing conditions are determined by the body composition and the desired appearance.

Glazed vessels undergo one of two basic types of firing. In the first type, liquid glaze can be applied directly to leatherhard ware and fired. Here, the body and glaze vitrify together in a single firing. In the second type, vessels are fired more than once. The first firing is the bisque (sometimes called biscuit) firing. The objects are heated to a minimum of 600 degrees C. (though more commonly between 900 and 1,000 degrees C.), which serves to strengthen and prepare the body for glazing. Liquid glaze is then applied to the cooled bisque ware, and the object undergoes a second firing, the glaze and major firing, the temperature of which can be higher or lower than that of the bisque firing. Sintering (a stage in which component particles begin to adhere but not yet fuse) occurs at temperatures below the melting point and progresses to vitrification as the temperature increases. An additional low-temperature firing, ranging between 600 and 900 degrees C., is required when overglaze decoration, such as gilding and enamels, is applied.

Kiln atmospheres tend to be either oxidizing or reducing; oxygen is either given to or taken away from the oxides in a ceramic body or glaze. In an oxidizing atmosphere, oxygen is allowed to flow freely into the kiln. Volatile components, such as sulfur and carbon, burn away, so that essentially only oxides remain. As the heating advances, the remaining components begin to fuse and vitrify. Oxidation firing is a somewhat less exact process than reduction firing, in which the proportion of gases entering the kiln must be more carefully maintained.

In a reducing atmosphere, the amount of oxygen introduced into the kiln is purposely minimized. The oxygen readily combines with carbon to form carbon dioxide. Prompted by the dearth of atmospheric oxygen, the by-product carbon monoxide seeks oxygen from other sources, that is, oxides in clays and glazes, in an effort to form carbon dioxide. This reduction process has been succinctly described by Nigel Wood:

The effect of reduction-firing is straightforward to bring about, and must have happened naturally in most developing ceramic traditions. By cutting down the amount of air entering the fireboxes of the kilns, or by overloading the fireboxes with fuel, less efficient burning occurs and “reducing” gases begin pouring through the kiln chamber. These are mainly carbon monoxide and hydrogen—both “oxygen-hungry” gases that actively convert to the more stable forms of carbon dioxide and water.⁷

As Kerr and others have shown, the atmosphere could vary considerably from one part of a kiln to another, enabling the potters to fire different types of wares and glazes at once.⁸ The iron and other oxides present in most clays influence the final color, in both oxidizing and reducing atmospheres. The iron component is profoundly affected by reduction. Even in a high-fired body, with its minimal iron content, white or light colors become slightly cooler in tone.

Reduction firing produces a rich range of colors. Although the range was slightly more limited than that possible in oxidation, it was successfully exploited by the Chinese to achieve a great variety of effects. That glazes were nearly always fired in reduction attests to the potters’ skill in manipulating a potentially unpredictable process.

TYPES OF GLAZES

The chemistry and technology of the many colored glazes developed from the fifteenth through the eighteenth centuries is complicated and not yet fully understood. In addition to the composition and interaction of the glaze materials, the clay body color, kiln atmosphere (reducing or oxidizing), length of firing, and cooling all affect the color.

Glazes are generally classified according to their constituents, which influence the temperature range at which they mature. Glazes that vitrify below about 1,100 degrees C., such as those with lead or alkalis as primary constituents, are considered to be low-temperature glazes. Their characteristics include a relatively soft texture, a distinct glassy appearance, and a tendency for the oxides to produce bright colors.

Lead-based glazes mature within very low temperature ranges, from a minimum of approximately 886 degrees C. (the temperature at which lead oxide alone will melt) up through about 1,190 degrees C. The lower

temperature lead glazes produce the brighter colors, although a wide color range is characteristic of these glazes. An oxidizing atmosphere is always indicated, since lead oxide readily reduces to metallic lead.

In alkaline glazes sodium, potassium, or lithium acts as a flux. Depending on certain ingredients, they may be opaque or transparent. Particularly intense colors can be produced in an alkaline matrix; cobalt oxide yields the familiar deep blue, and copper oxide produces shades of turquoise, blue, and red.

The lower temperature glazes are represented in the collection by the copper lead-silicate enamel on the apple-green pieces. This enamel was applied over an already high-fired glazed body, and refired at a much lower temperature. Low-fired enamel color, used here to create a continuous monochrome effect, is more often used for overglaze painting on polychrome porcelain.

High-fired glazes, with maturation temperatures above 1,200 degrees C., are compatible with stoneware and porcelain. Often more subtle in color and texture, these glazes tend to be less complicated in formulation than those used for low-fired ware. High-fired glazes have the advantage of great durability and chemical resistance. In cross-section, there is little differentiation between glaze layer and body.

While many high-fired glazes are formulated around feldspar, recent scholarship has shown that the mineral was not the major component in Chinese glazes. Rather, there appear to be two main types of high-fired glazes: lime and lime-alkali glazes.⁹ Certain colorants, such as copper, iron, and cobalt, can withstand high temperatures, though more subdued colors generally result, as in the example of the celadon green produced by iron oxide.

METHODS OF PORCELAIN DECORATION

By the Ming (1368–1644) and Qing (1644–1911) dynasties (the periods most strongly represented in the National Gallery collection) there were three primary methods used for porcelain decoration. The first involved covering the entire surface of an unfired vessel (with the exception of the foot-ring) with a monochrome glaze. A combination of alkali, alumina, and silica was often used, and was usually applied by dipping. The glazed vessel was then subjected to a single firing. This technique, seemingly simple, was in actuality remarkably complex because of the demands of producing the ingredients for the brilliantly colored glazes. The period of technical perfection in this method of decoration came in the Qing dynasty, during the reigns of the Kangxi (1662–1722), Yongzheng (1723–1735), and Qianlong (1736–1795) emperors. The National Gallery's Widener collection includes superb groups of apple-green, celadon, oxblood, pale blue, peachbloom, and white vessels.

The second method of decoration involved applying underglaze colors directly onto the surface of the unfired porcelain body. Cobalt, iron, and copper oxide pigments could withstand the high-firing temperatures and were fritted with glaze materials to discourage the color from migrating. When first painted on the leather-hard porcelain body, the cobalt oxide was dark brown. When the pigment dried, the vessel was covered with a clear glaze and subjected to a single high-firing; only in the heat of the kiln did the brilliant blue color appear.¹⁰

The use of cobalt oxide as an underglaze colorant is first seen on earthenware during the Tang dynasty (618–907). Its application is evident on a series of tenth-century bowls with underglaze blue flowers discovered at a Yangzhou excavation, as well as on sherds of blue-and-white ware excavated from twelfth- and thirteenth-century pagodas in Zhejiang Province.¹¹ There was a surge in production of blue-and-white porcelains during the Yuan dynasty (1271–1368). During this time the kilns at Jingdezhen, the great porcelain kiln center in Jiangxi Province, were placed under imperial patronage by Kublai Khan (r. 1280–1294) for the purpose of creating tens of thousands of such porcelains to be used as imperial tributes, particularly to West Asia where blue-and-whites were favored. The early Ming porcelain stem bowl in the Steele collection (1972.43.5) represents a classical phase of blue-and-white porcelain production in the reign of the emperor Xuande (1426–1435).¹²

Underglaze painting in copper oxide pigment was found occasionally in the fourteenth century, but less often than the popular underglaze blue decoration. The red that resulted from reduction firing was often grayish,

brownish, or even tinged with green. Seldom seen in the Ming dynasty, it was eventually all but abandoned in China, with the exception of two brief revivals, one in the seventeenth century, the other in the nineteenth century from 1821 to 1850, under the patronage of the Daoguang emperor.

In the third method of porcelain decoration, low-fired polychrome enamels (amalgams of lead-silicate glazes and metallic oxides) were painted on the high-fired glaze of porcelain vessels. The ware was then refired in an oxidizing atmosphere at a lower temperature, usually between 700 and 900 degrees C., in order to fuse the enamels to the glaze surface. The preparation of these overglaze enamel colors was an exacting procedure, requiring great care to obtain pigments that were nearly free of impurities.

An alternative to underglaze painting was to paint the enamels directly on the biscuit, or unglazed but already high-fired porcelain body, without the addition of a final colorless glaze. The vessel was then fired at a lower temperature to fix the enamels. The use of lead-fluxed glazes made a wider range of colors possible. Most of the *famille noire* and *famille jaune* porcelains in the Widener collection were decorated using this enamel-on-biscuit technique.

Although painting with enamels on ceramics first occurred in China during the twelfth century, it was not until the early Ming dynasty (c. 1400) that their use on porcelains became widespread. At that time, underglaze blue painting and overglaze enamels were often combined on a single piece. This technique continued into the Qing period (see, for example, the pair of Kangxi-period bowls with Daoist symbols, 1972.43.38–39). One of the most refined versions of this technique is found on the *doucai* (“joined” or “dove-tailed colors”) porcelains of the Yongzheng reign in the early eighteenth century, in which pale overglaze red, green, and yellow enamels were combined with underglaze blue painting to create an extraordinarily elegant decorative palette (see, for example, the Yongzheng period dish depicting an island of the immortals, 1972.43.43).¹³

Most Qing-dynasty enameled porcelains employ only overglaze decoration, without any underglaze blue color; this is true of many of the *famille verte* and *famille rose* porcelains in the National Gallery collection. Excellent examples include the tall baluster vase with blossoming plum branches and birds (1942.9.630) and the “ruby-back” dish with flowers (1942.9.557). These types are discussed at greater length in the section on polychrome porcelains below.

Although on many Chinese ceramics the glaze provides the only decoration, the techniques of carving, incising, molding, stamping, and sculpting were also used from early times to modify the surfaces of vessels during their formation. The Yaozhou celadon bowl (1972.43.3) is an excellent example of carved decoration, while molding and sculpting were used to create the superb group of *famille verte* and *famille noire* porcelain figurines from the Widener collection (see, for example, the figure of Shou Lao, the Daoist God of Longevity, 1942.9.592, and the pair of miniature lions, 1942.9.604).

Slip-trailing is a more unusual decorative technique, in which designs are drawn onto the surface of a vessel by extruding thin lines of liquid clay (slip) through a narrow tube; the vessel is usually then glazed and fired. This technique is often found on the *fahua* ware of the Ming dynasty, and can be seen on a Jiajing-period (1522–1566) stem cup from the Steele collection (1972.43.6).

MONOCHROME GLAZES AND THEIR COLORANTS

The National Gallery possesses a large and choice representation of monochrome porcelains of the Qing dynasty, the period in which technical refinement in ceramic production reached unsurpassed levels. The appeal of these monochromes lies in their elegance of form and diversity of glaze color and texture. They call for aesthetic responses different from those demanded by contemporary polychrome wares. In looking at polychromes, the viewer’s attention may be diverted by the excellence of the superimposed decoration, the skills of the painter overshadowing the potter’s achievement. With the monochromes, however, the viewer’s attention is held exclusively by the potter’s mastery of form and by the subtlety of color and texture of the glaze.

For centuries, the decoration of ceramics exclusively by means of single-color glazes, occasionally modulated through the introduction of crackle in the glaze, has been a major feature of Chinese ceramic history. The inherent qualities of glazes—thickness, luster, translucency, and color—have been exploited to create various visual and tactile effects. Occasionally, discreet surface manipulation of the clay body, such as simple low relief, incised designs, or applied slip decoration under the glaze, contributes to the design.

Many of the shapes crafted in monochrome porcelains arise naturally from the potter's wheel, the inevitable results of the process of throwing, but there were many built and molded forms as well. Shapes copying Song ceramics or directly copying ancient bronzes are not uncommon (see, for example, the small beaker vase in the shape of an archaic bronze *gu*, 1972.43.16). In general, however, monochrome porcelains are uncomplicated in overall design, however technically complex their glazes.

The Qing-dynasty high-fired glazes are seen at their glorious best in the Widener collection, which focuses on a few of the most highly prized single-color wares from the late seventeenth through the nineteenth century. Its extensive representation of green, peachbloom, and blue glazed wares allows the viewer to appreciate the interplay of varying forms and color tones. There are fewer representations of other colors, including yellow, white, and turquoise.

Chinese glazes owe their many colors to a very few minerals and their oxides—copper, cobalt, iron, and manganese.¹⁴ Some monochrome glazes employed combinations of oxides, which served to modify the standard repertoire of colors.

COPPER

Copper, both pure and in its oxides, produces a surprising number of chromatic effects, from blues, greens, and turquoises to dark reds and soft, pale reds. It is a difficult colorant to control, with few perfect results and many variations. It seems as if no two copper glazes are exactly alike, as the array of effects exhibited by peachbloom seal paste boxes or oxblood vases attests. Flawless examples of any glaze derived from copper are a tribute to the extraordinary accomplishment of the potters.

Copper oxide in an alkaline glaze produces various shades of red when fired in a carefully controlled reducing atmosphere. (The same copper-oxide glaze will fire to a green color in an oxidizing atmosphere.) Copper readily reduces from cupric oxide to cuprous oxide and eventually converts to metallic copper. The famous deep red monochrome glaze, commonly known in China as *langyao* and in the West as oxblood or *sang-de-boeuf*, contains a concentration of only 0.1–0.5 percent by weight of finely divided colloidal copper.¹⁵ Oxblood glaze is colored by copper, despite fanciful tales crediting precious gems or human blood as ingredients. The different names used for this glaze illustrate the complex derivation of both Western and Chinese color terms, which has produced many seemingly arbitrary designations.

The oxblood glaze was not actually an innovation of the Qing potters but rather a revival of a glaze first devised in the early Ming dynasty. Its perfection occurred sometime between 1705 and 1712 when Lang Tingji, a governor of Jiangxi Province (where Jingdezhen is located), was appointed by imperial decree to supervise the imperial kilns. He was responsible, again by court decree, for reviving the copper-red glaze. Thus, these red monochromes are officially and conveniently known in China as *langyao* (Lang ware).

Prize oxblood pieces (such as 1942.9.528), incorporate a variety of jewel-like reds, giving the vessel a striking sense of life, as if the glaze were still flowing over the surface. Streaks slide in the depths as the glaze moves over a contour. Color thins and then thickens. Oxidized pale green areas may appear, as well as areas of clear glaze where pigment is absent. A faint crackle increases the sparkling quality of the surface. At the foot, the glaze rolls to a controlled stop, forming a thick welt. This ability to neatly regulate the glaze was no longer evident in later examples of this type; on these, the glaze flow continued at the base and had to be ground off (see the small vase, 1972.43.32).

Later red glazes tend to be opaque and duller in hue, with consistently uniform coloration over the sur-

face. Generally, they do not convey the lively impression of arrested movement or the depth of changing color found in the best early Kangxi examples.¹⁶

There is a range of sizes and shapes among the oxblood vessels; some are large and showy, others smaller and more delicate. A few are known as individual works of art and through the decades of collecting have acquired personal names, such as “The Flame” (1942.9.528) and “The Fire Cloud” (1942.9.527).

The glaze known in the West as peachbloom (and in China as *jiangdou hong you*) is more difficult to produce than oxblood. Thinner and paler than oxblood, it is more clouded or mottled than streaked. The colors of the glaze are uneven and patchy, varying from soft pink to rosy red, with occasional areas of mossy green. In this ware, and in others in China’s long ceramic history, various effects that appear random and accidental were often actually planned. It is possible that the first peachbloom coloration was accidentally produced when the firing atmosphere fluctuated between oxidation and reduction. Later, the effects could be controlled using one of several versions of the process. In one method, described by Rose Kerr, metallic copper was sandwiched between layers of colorless glaze.¹⁷ The wares were fired in both oxidizing and reducing atmospheres. The green color was created when some of the copper migrated to the surface and was oxidized.

The peachbloom glaze was most often used on small pieces, in particular for accessories associated with the scholar’s desk, and hence, on the ware destined for the use of the literati as well as the imperial court. Necessary adjuncts to the studio activities of Chinese scholars were pots to hold water for grinding ink and washing brushes, and boxes for red seal paste. In all there are eight so-called prescribed shapes.¹⁸

These wares appear to have been made in a very strict manner, having little technical variation within each shape. They display a consistency in the application of glaze, the manner of inscription of the Kangxi reign-marks, and their dimensions. Delicate, refined in execution, without intricacy of form, subtle and quiet in color variations, peachbloom vessels were meant for the discriminating taste of connoisseurs.

Apple-green glaze was produced by covering the white porcelain body with a high-fired pale gray base glaze usually characterized as “Guan” or “Ge” type (crackled glazes traditionally ascribed to the Song dynasty). The outside of the vessel was then coated with a semitransparent copper-lead glaze that was fixed by an additional low temperature firing. The brilliant emerald green, through which the darkened crackle of the base glaze shows, may have evolved from the darker mottled green enamels of the early Kangxi period.¹⁹ This ware was popular in China through the nineteenth century.²⁰

The copper oxide turquoise glaze was first introduced into China from Persia during the Yuan dynasty, even though rare occurrences of a turquoise-colored glaze appeared as early as the eighth century in the Tang dynasty. In West Asia the glaze had been used for several centuries. It appeared again in China in the late fifteenth century after an unexplained hiatus of about one hundred years. With improved technology in the late seventeenth and early eighteenth centuries, the often unstable glaze was more easily controlled, so could be used with greater frequency.

COBALT

As noted above, cobalt blue appeared among the low-fired glazes of the Tang dynasty and has persisted until today. The perfection of cobalt oxide as a pigment for underglaze painted decoration occurred in the fourteenth century, during the Yuan dynasty. Blue-and-white wares of the Ming dynasty earned a worldwide reputation. Cobalt was used in monochrome glazes as well as in the background glaze of polychrome wares, as seen in the four fish bowls from the Widener collection (1942.9.640–643). It was an expensive mineral, especially during certain periods when the finest ore was imported. Very small amounts were needed for effect, and the gradations of color could easily be regulated. The blues produced ranged from pale to dark and muted to brilliant, depending on the amount of pigment, the addition of various fluxing oxides, and the manner of application.

Among the Widener monochromes is a large group of unblemished, understated, pale blue porcelains of the type often called *clair de lune* in the West.²¹ Cobalt oxide was the colorant used in very small amounts in this high-fired glaze, producing a variety of light tints. The shapes parallel, with small variation, the classic peach-bloom forms that furnished the scholar's table. Both of these perfectly controlled wares were designed for an elite class of scholar-connoisseurs, and they represent the epitome of craftsmanship. Because confusion has arisen over the many names that are used to describe this ware, the chosen designation for this catalogue is "pale blue."

The "powder blue" glaze, differing from the pale blue glaze only in that it is applied by blowing the pigment onto the surface, was developed during the reign of Kangxi after a period of experimentation beginning in the early seventeenth-century Ming reign of Tianqi (1621–1627).²² The cobalt oxide pigment was sprayed onto the porcelain body through a tube with gauze stretched over one end, and the vessel was then dipped into a transparent glaze and fired, resulting in a mottled effect.²³

IRON

Iron oxide, historically the most frequently used colorant in Chinese glazes, produces a wide variety of colors, depending on the glaze formulation and firing conditions. The earliest example of iron oxide used as a colorant is in the form of a red-brownish red slip on Neolithic pottery made five thousand years ago in Luojigou, Zhejiang Province. The wood-ash glazes developed during the Shang dynasty contained sufficient iron to result in yellow, green, or grayish green coloration.²⁴ An outstanding example of the renowned Chinese yellow glaze appears on a Qing-dynasty water pot from the Widener collection (1942.9.502). This is a brilliant, luminous, high-fired glaze on a fine white porcelain whose colorant may be due to an antimoniate of iron.²⁵

Iron oxide, in reduction, was also used to create a range of other color effects from celadon greens to rusty brown and black. Over a white or light colored body, reduced iron oxide produces a cool pale green, olive green, or blue-green color, commonly known as "celadon" green. A high-iron oxide content can produce rich browns and blacks when the excess iron migrates to the surface during cooling and is oxidized. The mottled reddish brown glaze known as "iron rust" is effected when the iron oxide glaze is reduction fired, then quickly cooled.

The variable pale blue-green called "celadon" is probably the most famous glaze and the one with the longest continuous use. *Celadon* is almost certainly the most widely used of French terms by which Chinese ceramics are described.²⁶ The word itself, first as a color term and then as a name for ceramics of that color, is commonly believed to have been derived from the shepherd named Céladon who habitually wore gray-green in the French prose romance *L'Astrée* (published 1607–1627) by Honoré d'Urfé (1567–1625).²⁷ Within the relatively limited range of celadons in the National Gallery collection, this glaze's variety can barely be discerned. It includes only one pre-Qing example (1972.43.3), an olive green glazed Northern Celadon (Yaozhou) stoneware bowl. Within the group of Qing porcelains, the vase in the shape of an archaic bronze vessel called a *hu* (1972.43.21), with its gray-green glaze, brown slip coating on the foot-ring, and archaistic shape, seems to be made most clearly in imitation of a Song stoneware model; the others of the Gallery's group of Qing porcelains may recall earlier wares in the beauty of their sea green glazes, but the fineness of their white porcelain bodies, undisguised by any slip, easily betrays their later origins.

Faithful to a celebrated tradition, some eighteenth-century celadon-glazed pieces, especially those made during the Yongzheng reign, are frank and often very good stylistic copies of Song prototypes. Aside from these early examples, celadon glaze developed toward its ultimate refinement in the eighteenth century; thin, pale, evenly controlled, and applied over perfectly white, smooth bodies with the same diversity of shapes found among peachbloom and pale blue wares. There are celadons in European metal mounts in the National Gallery collection (1942.9.441–444), but the three small vases without the eighteenth-century additions are enhanced only with simple underglaze low relief and delicate slip decoration, and convey a fresh charm (1942.9.499–501).

Yellow glaze, found in China from the early Bronze Age, was applied either directly on a biscuit body, or over a neutral color high-fired glaze, then fired at a lower temperature. Certain deep-colored yellows derived from iron oxide were reserved for court use during the Qing dynasty. A great variety of yellow glazes was developed during the Ming and Qing periods by introducing new methods and colorants.²⁸ The colors range from lemon to egg yolk to butter, as well as the shimmering amber color of the water pot from the Widener collection (1942.9.502).

OTHER MONOCHROME GLAZES

Plain white wares, a long-standing favorite of connoisseurs in China, have white porcelain bodies, almost always coated with colorless glazes, which allowed the whiteness of the clay to show through. The white backgrounds of polychrome porcelains are also often achieved this way. The simplicity of monochrome white surfaces is sometimes relieved by some underglaze treatment of the clay, such as delicate incising or other subtle enhancement. Artisans in the Qing dynasty went so far as to pierce the thin clay body completely and glaze over the openings, producing a colorless design; the lacelike bowl from the Widener collection (1942.9.551) is such a technical tour de force.

One renowned type of white ware was developed near Dehua, in Fujian Province. Some Dehua kilns may have been operating as early as the Song dynasty, but the ware that came to be best known in the West as the ivory or creamy-toned porcelain called *blanc de chine* dates from the late Ming and throughout the Qing period (1972.43.25, 26, 28).

Manganese can produce rich aubergine purples or shades of brown, and was used in monochrome as well as polychrome wares. Manganese carbonate and black manganese dioxide are relatively weak colorants, requiring two to three percent by weight in the glaze formulation. Manganese is somewhat unpredictable and does not always create an identifiable color. In an oxidized lead glaze the manganese produces a more muted shade than the bright bluish purple produced by an alkaline glaze. In a reduced lead glaze the colorant turns brown. Although the collection includes no purple monochromes, a beautiful example of this glaze is found as background for a design of lotus and egrets in a pond on a fine seventeenth-century polychrome vase from the Widener collection (1942.9.610).

Gold opacified with tin oxide produces a rose color. In the Kangxi reign the use of gold as a colorant was introduced to China from Europe and is most often found in overglaze *famille rose* wares. The glaze was painted or sprayed over a high-fired colorless glaze, and the vessel was then fired again at a lower temperature (see the discussion below on *famille rose* enamels).²⁹

As the years advanced from the Kangxi to the Yongzheng and Qianlong periods, clay body materials changed, firing technologies evolved, and a number of innovative and unusual monochrome glazes were developed, with evocative names like mirror-black (*wujin*, “crow-black metallic”), tea-dust (*chayemo*, “tea leaf”), coral-red (*shanhu hong*, “coral red”), café-au-lait (*zijin*, “purple-gold”), soy sauce (*jiangse*, “soy sauce”), and golden sand (*jinsha*, “golden sand”).

POLYCHROME PORCELAINS

Among the most widely acclaimed achievements of Chinese potters during the Qing dynasty were the enameled porcelains of the Kangxi, Yongzheng, and Qianlong reigns. The development of the *famille verte* enamel palette early in the Kangxi reign resulted in the technological perfection of a range of translucent enamel colors that far surpassed the precedent *wucai* (five color) enameled porcelains of the Ming dynasty in visual complexity. The *famille verte* (and closely related *famille jaune* and *famille noire*) enamels are generally associated with the Kangxi reign of the Qing dynasty. The Kangxi-Yongzheng transition (c. 1720–1730) witnessed the introduction of the *famille rose*

palette, the enamels of which were opaque and capable of extraordinarily subtle variations of color and hue. The *famille rose* enamel palette is believed to have been introduced into China from Europe by Jesuit priests, and from the Qianlong reign onward these enamels dominated the decoration of polychrome porcelains.

FAMILLE VERTE PORCELAINS

The finest *famille verte* porcelains were made at Jingdezhen during the Kangxi reign. The terms *famille verte* and *famille rose* were coined in the nineteenth century by the French collector Albert Jacquemart and refer to porcelains decorated with low-fired enamels (lead-silicate glazes combined with metallic oxides) dominated by shades of green or red, respectively.³⁰ Porcelains decorated in *famille verte* enamels are generally known in Chinese as *wucai* wares, a name associated today in the West primarily with Ming porcelains.

Porcelains of the *famille noire* and *famille jaune* types are properly considered subcategories of *famille verte*, since the same basic colorants are used.³¹ The only difference lies in the dominant background colors (black and yellow, respectively). The full *famille verte* palette includes three shades of green in addition to yellow, aubergine, blue, black, red, and occasionally metallic gold. With the exception of the overglaze blue enamel, which appeared at Jingdezhen in the early Kangxi reign, the basic colors of the *famille verte* palette were already employed by 1646.³² Porcelains of the *famille verte* type can be further divided into two groups: those with the enamels painted over a colorless glaze, and those with the enamels applied directly on the fired but unglazed porcelain body, or biscuit. In the former, a porcelain vessel was glazed and fired at a very high temperature (1,200–1,400 degrees C.). After it had cooled, enamels were painted on the glaze surface, and the vessel was fired again at a much lower temperature (700–900 degrees C.) to fix the enamels to the body. In the latter case (enamels on the biscuit), the enamels were painted onto the unglazed body after the initial high firing and then fired again at a lower temperature in an oxidizing atmosphere.

Famille verte porcelains include vessels, figures, and objects for the scholar's desk. Many of the vessels were initially produced for the domestic Chinese market, although they frequently found their way to Europe in the eighteenth century. Objects such as the large fish bowl from the Widener collection (1942.9.644) were designed for use both in aristocratic dwellings and in temples, while many smaller objects had decorative and functional uses on the scholar's desk. Ceramic figures, human as well as animal, have a long history in China; the earliest, dating from the late Zhou, Qin (221–207 B.C.), and Han (206 B.C.–A.D. 220) dynasties, were designed as tomb sculptures, and this tradition continued through the Ming dynasty. The use of tomb sculptures declined in the Qing dynasty, however, and most Kangxi-period porcelain figures were made for veneration on Buddhist or Daoist temple altars or for decoration. Examples include Shou Lao, the God of Longevity (1942.9.592), and Li Tieguai, one of the Eight Immortals (1942.9.597). Those decorated in enamels often have their counterparts in the well-known Dehua, or *blanc de chine*, white porcelain figures of Fujian Province (1972.43.26).

Porcelains of the *famille verte* type do not appear to have begun entering European collections until about 1700. Although they had been produced at Jingdezhen for several decades prior to this, they did not initially impinge on the widespread taste in Europe for blue-and-white porcelain. In the eighteenth and nineteenth centuries, *famille verte* porcelains were widely collected by aristocratic and affluent people in Europe, while the heyday of collecting *famille verte* in America came in the late nineteenth and early twentieth centuries.

FAMILLE JAUNE PORCELAINS

Porcelains of the *famille jaune* type were decorated with the same enamels as the *famille verte* group, although the colors were usually limited to yellow, green, aubergine, and white (actually a colorless enamel). *Famille jaune* enamels, like *famille noire*, were almost always painted on the biscuit, and the principal design is usually set against a slightly mottled yellow enamel ground. Human and animal figures, on the other hand, often display a



fig. 1 Qing dynasty, Kangxi mark and period (1662–1722),
Cup, Brian McElney collection, Museum of East Asian Art,
Bath, England



fig. 2 Qing dynasty, Kangxi mark and period (1662–1722),
Bowl, Koger Foundation, Savannah, Georgia

combination of yellow and black grounds, thus utilizing both *famille jaune* and *famille noire* enamel palettes (see, for example, the Daoist deity from the Steele collection, 1972.43.40).

FAMILLE NOIRE PORCELAINS

The porcelains of the *famille noire* group include tall “hawthorn” vases; cylindrical, trumpet, rectangular, beaker, and large covered vases; small objects for the scholar’s desk; and, occasionally, figures. The majority dating from the Kangxi period were decorated with enamels on the biscuit. After the initial firing, the outlines of the design were painted onto the body with a dull brown pigment. The areas within the outlines were filled in with the enamels of the standard *famille verte* palette, while the black background was created by covering the surface with two layers of enamel: first a dull brownish black enamel, then a transparent green enamel. The vessel was then fired at a low temperature in an oxidizing atmosphere to fix the enamels, resulting in a colorful design against a deep black ground.

The reputation of these porcelains has suffered in recent years from the view that they were not produced in the Kangxi period, but were made instead in the nineteenth and early twentieth centuries. In particular, John Pope suggested that the large *famille noire*-decorated vessels of the type found in the Widener collection were made in the nineteenth century, and wrote that “the evidence so far tends to suggest that they were made for the European market, and that not so very long ago.”³³ As evidence, he cited the absence of *famille noire* porcelains in Chinese collections, including the former Qing imperial collection now in the National Palace Museum, Taipei. Furthermore, he pointed out that large *famille noire* vessels did not appear in the late seventeenth-century inventory of Burghley House in England or in the early eighteenth-century inventory of Augustus the Strong’s collection at Dresden.³⁴

A number of Kangxi porcelains that were included in the Dresden inventory of 1721, however, do incor-



fig. 3a Qing dynasty, Kangxi period with mark dated 1714, *Baluster Vase with Blossoming Cherry Tree*, porcelain with *famille noire* overglaze enamel, The Cleveland Museum of Art, 1996, Bequest of Cornelia Blakemore Warner, 47.678



fig. 3b reignmark on base of 3a

porate *famille noire* decoration. A small *famille noire* cup in the Brian McElney collection, Hong Kong, bears a Dresden inventory number on the base (fig. 1), as does a *famille verte* figure of a lion mounted with a miniature *famille noire* vase, which is still in Dresden.³⁵ Another important Kangxi porcelain that combines *famille verte* and *famille noire* decoration is a bowl in the Koger collection (fig. 2).³⁶ These ceramics provide compelling evidence that the *famille noire* technique dates to the Kangxi period. Furthermore, as Rose Kerr has shown, the surviving records of the Dutch East India Company indicate that *famille noire* porcelains were regularly exported from China to Europe during the eighteenth century.³⁷

There are, in addition, a small number of extant *famille noire* vessels that bear the Kangxi reignmark (*nianhao*). The square vase from the Widener collection (1942.9.616) is an excellent example. The sides of this vessel are decorated in the *famille noire* style, and the neck in the *famille jaune* style. The six-character Kangxi mark is written on the base in underglaze blue pigment. A remarkable *famille noire* vase in Cleveland bears a cyclical date on the base corresponding to 1714, suggesting that the production of this ware occurred in the middle and late Kangxi period (figs. 3a, b).

Famille noire decoration continued into the Yongzheng and Qianlong reigns of the eighteenth century, and Kangxi enameled porcelains were copied in great numbers in the nineteenth century at Jingdezhen and elsewhere, including such European ceramic centers as the Samson kilns in France. The stylistic and technical consistency of the *famille noire* porcelains represented in the Widener collection with the classical *famille verte* porcelains of the Kangxi reign, however, indicates that they were produced in the same period.

FAMILLE ROSE PORCELAINS

The *famille rose* palette, characterized by rose pink, lavender, and deep red colors, is derived from weak concentrations of gold particles suspended in a low-fired glaze. In Chinese this palette is referred to as *fencai* (pow-

dered colors) or *yangcai* (foreign colors). The so-called rose enamels appear to have been introduced into China from Europe by Jesuit priests who were active at the imperial court in Beijing during the late Kangxi reign.³⁸ The models from which the Chinese craftsmen worked were most likely enameled copper dishes and plaques from Limoges and southern Germany. After initial experiments on metal, the Chinese began to paint the new colloidal gold enamels on porcelains. By the Yongzheng reign, the opaque *famille rose* enamels, which allowed for both a greater range of colors and greater subtlety in shading than the translucent *famille verte* enamels of the preceding Kangxi period, had reached a peak of technical quality and aesthetic refinement. Almost all *famille rose* enamels on porcelain were painted over high-fired colorless glazes. So popular did the *famille rose* palette become that it dominated enamel decoration through the remainder of the Qing dynasty. The majority of the *famille rose* vessels in the National Gallery date from the Yongzheng and Qianlong reigns of the eighteenth century. Included among these are a group of “ruby-back” dishes (1942.9.553–557), a *garniture de cheminée* (1942.9.635–639), large fishbowls (1942.9.640–643), and a pair of enormous covered jars surmounted by lions (1942.9.633–634).

“RUBY-BACK” DISHES

The family of “ruby-back” dishes, characterized by extremely thin potting, exterior walls covered with a lavender or ruby-colored monochrome glaze, and interiors decorated with complex diaper patterns and central panels with figural scenes in *famille rose* enamels, is most often dated to the reign of Yongzheng. This type appeared very shortly after the introduction of the *famille rose* enamels at the end of the Kangxi period.³⁹ In Chinese the “ruby” colored glaze is currently known as *baoshi hong you* (“gem-red glaze”; see 1942.9.557). The slightly different “rose red” glaze is known in Chinese as *yanzhi hong you* (“rouge-red glaze”; see 1972.43.34). A bowl in the British Museum with a “ruby” back, *famille rose* flowers on the interior, and a cyclical date on the base in underglaze blue corresponding to 1721 is the earliest known dated example of *famille rose* enamel decoration on porcelain in China.⁴⁰ The derivation of the complex diaper patterns found on the majority of “ruby-back” dishes from diaper borders on late Kangxi-period *famille verte* dishes is clear from comparison with known Kangxi examples, and is strong evidence for a close temporal relationship between the two.⁴¹

Firm evidence that “ruby-back” dishes were produced during the Yongzheng reign is provided by a bowl in the Walters Art Gallery, Baltimore.⁴² This has the ruby-colored glaze on the exterior and is decorated on the interior with a scene typically found on vessels of this family: Within concentric rings of diaper patterns enclosing floral panels is a central panel with two young women and two boys respectively seated and playing among pieces of furniture and large, elaborately painted vases. On the base of the Walters bowl is a six-character underglaze blue seal script mark of Yongzheng.

A “ruby-back” dish first illustrated in Jacquemart’s *Histoire de la porcelaine* (1862) is important because of its dated inscription.⁴³ It is decorated, within concentric diaper bands on the lip and cavetto, with a central panel depicting a rooster and flowers. The inscription, written in black enamel on the central panel, reads, “[May you have] honor, fame, and wealth; inscribed in the *huachao* [second] month of the year *jiachen* [1724] at the Zhujiang *jingshe* [Pearl River Monastery].”⁴⁴ This is followed by a seal in pink enamel reading “*Baishi*” (white stone). A similar seal appears on a “ruby-back” dish in the Widener collection (1942.9.557) inscribed “*Lingnan huizhi*” (a painter of Lingnan). Aside from the date on the former, both dishes are important because the inscriptions help to localize them. The Pearl River flows through the center of Guangzhou (Canton), and Lingnan is another name for Canton. This suggests that both dishes were decorated in Canton.

That “ruby-back” dishes continued to be made into the early Qianlong reign is confirmed by a “ruby-back” dish in a French private collection, decorated on the interior with European figures.⁴⁵ It bears a six-character underglaze blue seal script mark of Qianlong and is painted in the same style as the more common “ruby-back” dishes with Chinese figures.

The evidence of the inscriptions cited above suggests that the overglaze *famille rose* painting on the interiors of the “ruby-back” dishes of the Yongzheng and Qianlong periods was executed in Canton and not at Jingdezhen or Beijing. The decoration on many “ruby-back” dishes also resembles motifs found on Canton enamels on metal. It is likely, however, that these dishes were first manufactured at Jingdezhen and then shipped to Canton to be decorated. The superb calligraphy of the Qianlong seal script mark on the dish in France, which is stylistically identical to seal script marks on the best Qianlong blue-and-white and enameled porcelains made and decorated at Jingdezhen, supports this hypothesis.⁴⁶

The “ruby-back” family of dishes appears to have largely disappeared by the mid-eighteenth century (the reason is unknown), although both the ruby-colored monochrome glaze and the overglaze *famille rose* palette persisted as modes of decoration through the late eighteenth and nineteenth centuries.

The story of Chinese ceramics is one of astonishing longevity and great technological sophistication. In it are mirrored developments in Chinese social, political, and economic history that are key to understanding why certain techniques, shapes, and decorative motifs appeared when they did. While the majority of Chinese ceramics are utilitarian in nature, they are enormously valuable for the ways in which they reflect multiple dimensions of China’s rich and complex history and geography. A full understanding of Chinese ceramics necessitates an understanding of ceramic technology, particularly the technology of kilns and glazing. It is hoped that this introduction to Chinese ceramic techniques and the catalogue will make the aesthetic experience of the National Gallery’s collection more meaningful.

SL/JK/JO

NOTES

1. *Proto-porcelain* is a term currently favored by many Chinese ceramic historians over the more familiar term *stoneware*. It acknowledges the link between the early earthenware and the later porcelains (now known to have been first made in the seventh century A.D. rather than the eighth as often cited). Abundant analyses of sherds from wares of the first millennium B.C. have been conducted in China (at such places as the Shanghai Silicates Research Institute of the Academia Sinica) in recent years to prove that the Chinese scholars are justified in adopting the term. The term was first used by Berthold Laufer, at the Field Museum, Chicago, when he theorized that Chinese hard glazing was an outgrowth of soft glazing, but archaeology in China has proved the converse to be truth. However, what he did “discover” was that there must be some sort of link between the pottery traditions and the porcelain traditions.
2. Wood 1988, 10, 57.
3. Recent studies reveal that the composition of porcelain in China varied over time and region. See Valenstein 1989, 312; Li and Zhang 1986, 217–236. See also Yap and Hua 1992, 1488–1494.
4. Li 1985, 135–162.
5. The first porcelain imported to the West from China represented a technically advanced stage and was both white and translucent. These naturally became the Western criteria for porcelain.
6. Chinese “soft paste” and European “soft paste” should not be confused. Medley (1976, 259) explains, “The Chinese material is a natural white-firing clay, probably of the pegmatite group of clay minerals. The Chinese call it *hua-shih*, ‘slippery stone,’ and it was sometimes added to poor quality porcelain, perhaps for its plastic quality. The European soft paste is a fritware and thus artificially constituted of a glass frit combined with ball clay. The Chinese material in the fired state is rarely translucent, while the European type usually is.”
7. Wood 1988, 10.
8. Kerr 1986, 41.
9. Wood 1985–1986, 41.
10. Underglaze cobalt was also generally used to inscribe reignmarks on Chinese ceramics. The use of reignmarks (*nianhao*) was rare before the fifteenth century (early Ming dynasty), although they are occasionally found either incised into the clay body (for example on tenth-century Yue wares) or inscribed with a brush in ink (as on Song-dynasty Yaozhou celadons). From the reign of

Xuande onward, however, reignmarks on imperial wares were common, and tended to follow certain standard formats of four- or (more often) six-character expressions. An example is the mark on the Xuande blue-and-white porcelain stem cup from the Steele collection (1972.43.5), which reads “*Da Ming Xuande nian zhi*” (Made in the Xuande reign of the great Ming [dynasty]). Until the early eighteenth century most marks were inscribed in standard script (*kaishu*), but from the Yongzheng reign onward both standard script and seal script (*zhuanshu*) marks are found. (See an example of standard script on 1972.43.5 and an example of seal script on 1972.43.50.) Marks of Ming-dynasty reigns began to be widely replicated in the seventeenth century; of these the most common are the Xuande and Chenghua (1465–1487) marks, probably because these periods represented the zenith of refinement in Ming ceramics. A spurious Xuande mark appears on a blue-and-white vase of the Kangxi reign from the Steele collection (1972.43.9), a spurious Chenghua mark on a Kangxi period *famille noire* vase from the Widener collection (1942.9.605), and a spurious (Ming) Jiajing mark on a Kangxi *famille verte* vase from the Widener collection (1942.9.607). While it would appear that in the Kangxi period some independent potters were particularly liberal with their use of earlier Ming-dynasty marks, the tendency to copy such marks is associated with nearly every phase of the Qing dynasty, and continues to the present day. Some of the marks may have been applied with the intent to deceive the buyer, but many were applied to pay homage to the achievements of earlier reigns. The copied marks usually can be distinguished from the originals by the style of calligraphy and their placement relative to the foot-ring, as well as the overall aesthetic and technical characteristics of the vessels on which they are inscribed.

11. Feng 1987, 295–299.

12. In the Ming and Qing dynasties the majority of Chinese porcelains were made at Jingdezhen, an enormous kiln center in Jiangxi Province in southern China. The large kilns at Jingdezhen could accommodate hundreds of pieces at a time. By the fifteenth century the division of labor at Jingdezhen was highly structured, and many individual workers could be involved in the production of a single vessel. As Michael Dillon has shown in his study of Jingdezhen,

Within a workshop of any size there were specialists mixing the paste for the [porcelain] body, throwing, “mold-tapping” to ensure uniform size, trimming on the wheel, decorating, and glazing. Other individuals took specialist responsibility for loading and firing the kilns. Such a highly specialized division of labor permitted the improvement in quality demanded by the court and by wealthy private buyers, and also permitted an increase in production as individuals became expert in finishing their tasks speedily. (Dillon 1978, 41.)

This division of labor at Jingdezhen is corroborated by two letters written by the French Jesuit Père d’Entrecolles in 1712 and 1722 to the treasurer of the Jesuit Chinese and Indian missions. These letters, which are documents of singular importance for our understanding of early eighteenth-century Chinese ceramic technology, describe the production of porcelain at Jingdezhen in great detail. (See “The Letters of Père d’Entrecolles from Ching-te-chen” in Jenyns 1971, 6–16, and in Tichane 1983.)

13. The so-called *doucai* style is one of the many polychrome decoration techniques; other categories include *fencai* (powdered colors), *ruancai* (soft colors), *yangcai* (foreign colors), and *falangai* (enamel colors). For a discussion of the term *doucai*, see Cort, Stuart, and Tam 1993, 15, 16, 26, 27.

14. For a recent discussion of Chinese research on monochrome glazes and their names, see Feng 1987b, 415–438.

15. Tichane 1985, 172.

16. Tichane 1985, 23, explains, “It is apparent that to get bright reds, the glaze must be overfired... Whenever a certain article has been fired to the point where it has a uniform red, it invariably does not have a *brilliant* color.”

17. Kerr 1986, 74–75.

18. Chait 1957. The eight prescribed peachbloom shapes (*ba da ma*, literally, “the Eight Great Numbers”) bearing Kangxi reignmarks are described by Chait in the following order:

1. The *pan long ping* or the coiled dragon vase, in which the neck of the bottle-shaped vase is encircled by a baby dragon. This is the only shape that is not represented among the monochromes in the collection.
2. The *san xian ping*, also called a three-string vase, or ring-neck amphora. This shape does not appear among the peachblooms, but is found in a celadon vase from the Widener collection (1942.9.501).
3. The *hebanping* or petal-decorated vase (sometimes referred to as a lotus-petal or chrysanthemum vase). Of this type, the collection contains five peachblooms (1942.9.511–513, 521, 522) as well as two celadons (1942.9.499, 500).
4. The *guanyin ping* shape, more popularly known in the West as the amphora vase. Five peachbloom examples (1942.9.516–520) and three pale blue (1942.9.492–494) are found in the National Gallery collection.
5. The *jizhaozun* shape (“chicken coop vase”), also known as “beehive” water pot. There are two vessels of this shape in peach-

bloom (1942.9.514, 515), as well as one in amber yellow (1942.9.502) in the National Gallery collection.

6. The *pingguozun*, or apple-shaped vase. This shape is less common. Its single representation in the National Gallery collection is a peachbloom piece (1942.9.503).

7. The *tangluoxi*, or gong-shaped washer. The National Gallery collection contains four examples, two peachbloom (1942.9.504, 505) and two pale blue (1942.9.488, 489).

8. The *yinsehe*, or seal paste box. There are eight examples in the National Gallery collection (1942.9.506–510, 523, 524, 531).

19. See Kerr 1986, 88–89, for the evolution of color from Ming to early Kangxi, to the “standard” form.

20. The problem of establishing a universally accepted nomenclature for green glazes outside the celadon family has plagued both Chinese and Western writers. As early as 1899, Stephen Bushell attempted to refine the English terminology of certain Chinese phrases for tones of green. Numerous twentieth-century authors, however, have selected different words to translate the same Chinese phrases. The task of arriving at an authoritative nomenclature is compounded by the wide variety of green glaze colors encountered in Qing ceramics, including such apparent anomalies as “green oxblood” and “green peachbloom” effects.

Bushell tried to discourage the use of the term “apple-green.” He claimed the Chinese themselves reserved *pingguo lü* (apple-green, a darker purer green) and *pingguo qing* (apple-green, a paler, celadonlike green) as descriptive terms for the greenish areas of the once-fired peachbloom and oxblood wares, especially the former, which was known as both *jiangdou hong* (haricot red) and *pingguo hong* (apple red) in Chinese. He also described one kind of oxblood, which the Chinese called *langyao*, as *lü langyao* (green Lang ware). In this type, little or none of the copper added to the glaze matured into red so the result was a uniform pale apple-green (*pingguo qing*). This, too, differed from the somewhat bright green enameled monochromes, which according to Bushell the Chinese described with color terms such as *guapi lü* (cucumber green) or *shepi lü* (snake-skin green), but which seem to have occasionally been described as *lü langyao* in the West. Despite the apparent correctness of his opinions, Bushell was not heeded, and “apple-green” has become the standard term for this ware in the West. It has also been adopted by some Chinese writers.

In some early Western language sources, including the original curatorial notes in the National Gallery, the apple-green pieces are described as *lü langyao* (green Lang ware)—judging from the name, a green ware developed by the same kiln director, Lang Tingji, who developed the oxblood glaze, simply known as *langyao* (Lang ware). But here too there is confusion as to whether this term refers to those occasionally all-green versions of oxblood or peachbloom, which seems to be Bushell’s interpretation of the term, or whether it does indeed refer to the vessels with a green enamel applied over a thick crackled glaze. The latter view gains some support from Lui Chen’s note that certain Ming reproductions of “Ge” ware are called green Lang ware, if a green enamel over such a glaze is what was meant. He also mentions Yongzheng and Qianlong versions of this ware.

What is most important to remember is that although apple-green is not the accepted name for this ware in both English and Chinese, in older Chinese sources *pingguo lü* and the related *pingguo qing* almost always signify the ware now known as peachbloom, or in some instances oxblood. To illustrate the diversity of terms applied to green glazes, see the following: Bushell 1980, 303, 307–308, 409, 538; Chen 1951, 49, 52; Honey 1927, 26–27; Min Chiu 1977, 131; *Tianminlou* 1987, 221. (Virginia Bower is the author of the nomenclature exegesis in this note and in notes 21 and 26.)

21. The French nineteenth-century expert on ceramics, Albert Jacquemart (1808–1875) has been credited with introducing the term *clair de lune* (moonlight) as an equivalent of the Chinese *yue bai* (moon white), an expression found in Qing-dynasty writings used to describe a variety of pale bluish gray glazed ceramic wares dating from the Song to the Qing. A careful search through Jacquemart’s writings, however, has thus far failed to uncover his use of *clair de lune*. The Goncourt brothers (Edmond de Goncourt, 1822–1896, and Jules de Goncourt, 1830–1870), noted nineteenth-century collectors and connoisseurs of Chinese ceramics, also have been credited with popularizing the term, but again the search for a printed citation in which this exact term appears has proven futile. Writing in 1856, some years before Jacquemart, Stanislas Julien (1797–1873) in his partial translation of a Qing-dynasty text on ceramics, *Jingdezhen Taolu*, used a term very close to *clair de lune*, namely *blanc de lune* (moon white), as a translation of *yue bai*. Later he used *blanc de lune* for *yue bai* in another Qing text, a list of various wares imitating those of earlier eras made at Jingdezhen at the Qing imperial kilns. Significantly, perhaps, the same items are translated by Stephen Bushell, in his *Oriental Ceramic Art* (1899), as *clair de lune*, which he simply credits to “the French,” apparently indicating a change in accepted nomenclature in the intervening years. The earliest printed source thus far located using the term *clair de lune* to refer to an object almost certainly of the type now usually associated with that phrase is an 1882 catalogue of an auction of objects once in a French collection held in Philadelphia. In 1887 *clair de lune* appeared as a color term (along with other popular French terms for Chinese ceramics, such as *sang de boeuf* for oxblood red) in a catalogue of a sale of Chinese ceramics owned by the German-born, Paris-based dealer and collector S. Bing (1838–1905), held in New York. Thus Bing probably should be credited as one of the popularizers of these French names in the United States. However, in the 1887 catalogue *clair de lune* was not used exclusively to signify bluish

gray monochrome wares, as shown by one large vase with “*clair de lune* crackle glaze, with lizards in bold relief, in pink, red and blue,” but rather could signify any color zone of bluish gray. Bushell, too, uses *clair de lune* to refer to more kinds of ceramics, such as some Song stonewares, than would usually be referred to today as *clair de lune* by collectors of Chinese ceramics, since the French term is now generally understood to mean fine Qing porcelains of pale blue color. The Chinese themselves do not today consistently describe Qing-dynasty pale blue wares by the term *yue bai*; *tian lan* is more often encountered.

In considering the rise in popularity of the name *clair de lune* for these Qing porcelains, which were particularly valued in the West during the late nineteenth and early twentieth centuries, one cannot help but wonder if Debussy’s composition (1905) of the same name may also have played a role in popularizing the term. However, the cachet of its being French was sufficient to ensure its adoption by collectors who not only held French culture in high regard, but especially respected French achievements in the study of ceramics.

Among the more influential publications addressing this complex issue are the following: Bushell 1980, 7, 137, 139, 368, 375, 388–390; Medley 1964, 65; Beurdeley and Raindre 1987, 281; Julien 1856, 66; Chen 1951, 52; Hetherington 1922, 82, 153; Honey 1927, 74; Li 1989; Ayers 1968–1974, 3: 9; Valenstein 1989, 241.

22. Little 1983, 28, 46–47.

23. Bushell 1910, 21. For an eighteenth-century description of this technique, see Jenyns 1951, 40n.4.

24. Zhang 1985, 172.

25. See Min Chiu 1977, 16. According to Zhang 1985, 173, the use of antimony yellow was not introduced until the seventeenth century.

26. Though “celadon” remains the most common translation of the somewhat nebulous Chinese term *qing ci*, there is controversy about when, where, how, and even if it should be used. As a color term in Chinese, *qing* usually refers to greenish or bluish objects, but when combined with *ci* in the term for a high-fired (stoneware or porcelain) ceramic ware in China, it may also refer to ceramics of olive green or beige color, in addition to the gray-green or blue-green that the term *celadon* usually evokes in English. Some scholars of Chinese ceramics prefer to simply translate *qing ci* as “greenware,” and only use this and the names of particular wares, such as “Longquan ware,” in their writings. Others use “celadon” in discussing the gray-green glaze color that first appeared in the Shang dynasty. Still others may refer to such pieces as “glazed stoneware” in early periods, and switch to “celadon” for the later examples, but here, too, there is variation. For example, in Vainker 1991 the term *celadon* never appears. Valenstein (1989, 42) first associates the term with Eastern Han; Medley (1976) uses it selectively for some Song and later wares; Gompertz (1980) uses it throughout his book.

Indeed, the term encompasses many kinds of Chinese wares, from dark-bodied stonewares to the finest porcelains, those with thin and thick glazes, and with many disparate colors. It is no wonder that some scholars despair at the continued use of “celadon.” See Kerr 1986, 83. For further discussion of the term “celadon,” see Li and Gao 1986, 129–151.

27. D’Urfé’s secretary, Balthazar Baro, completed the work after his death, based on his notes. *L’Astrée* was subsequently adapted to the stage, and it became a popular seventeenth-century drama.

28. For a discussion of the technical aspects of yellow glazes, see Kerr 1986, 91; Wood 1988, 15, 62; and Medley 1973, 2, 3.

29. As cited in Zhang 1985; Zhang and Zhang 1980, 33.

30. Medley 1976, 242–243.

31. Medley 1976, 244–245.

32. This is established by the dated Tyson vase in the Art Institute of Chicago, acc. no. 1964.671; see Jenyns 1951, pl. 8.

33. Pope 1974, 87, 88.

34. Pope 1974, 89.

35. The lion is published in *Dresden* 1978, no. 382.

36. Ayers 1985, no. 115.

37. Kerr 1986, 98.

38. For discussions of the development of the *famille rose* palette, see Garner 1967–1969, 1–16; Kerr 1986, 106–109; and Kingery and Vandiver 1986, 10–15.

39. Garner 1967–1969, pl. 59, 2nd object.

40. Jenyns 1951, pl. 59, 2nd object.

41. Jenyns 1951, pl. 31, 1st object.
42. Bushell 1980, fig 72.
43. See Garner 1967–1969, pl. 14(a); Jacquemart 1862, pl. 8, fig. 3.
44. Garner 1967–1969, 12. Garner misread the characters *Zhujiang* (Pearl River) as *Zhufen*.
45. Beurdeley and Beurdeley 1974, pls. 94, 95.
46. Compare Garner 1970, pls. 100(b), 100(d).

THE WIDENER RUGS AND CARPETS

The Oriental carpets and rugs discussed in this catalogue were acquired by the Philadelphia magnate Peter Arrell Brown Widener and his son and heir Joseph Early Widener as furnishings for the interior of their mansion, Lynnewood Hall. According to the 1935 inventory of objets d'art, the collection originally comprised twenty-six carpets and rugs.¹ The six rarest examples came to the National Gallery of Art through Joseph Widener's major bequest of 1942. Although some are known to specialists, they have never previously been published or exhibited as a group.

Neither of the Wideners kept detailed curatorial records about their many acquisitions, so the exact provenances and dates of purchase for these carpets and rugs are based on fragmentary information. The four pieces known to have been acquired prior to 1910 probably exemplify the elder Widener's taste. Like his contemporaries Henry Clay Frick, J. Pierpont Morgan, and Charles T. Yerkes, Peter Widener collected both the fine and decorative arts on a princely scale, amassing—or rather accumulating—important collections of old master paintings, sculpture, tapestries, furniture, and Chinese porcelain. Advised by such early authorities as Wilhelm von Bode and Wilhelm R. Valentiner, he bought only the most exclusive Persian Safavid and Indian Mughal court weavings.

Widener purchased the Indo-Persian carpet (1942.9.476) in 1900 from the notorious dealer Vitall “the Pasha” Benguiat. Such carpets were popular among wealthy Americans of Widener's generation as floor coverings because they were impressive and relatively available. This example was formerly in the library, and later the ballroom, at Lynnewood Hall. The 1935 inventory lists fifteen other such Indo-Persian carpets (they were described as “of the so-called Ispahan type,” but attributed to “East Persia, Herat”) that decorated other rooms in the mansion. Polonaise rugs have always attracted collectors because of their sumptuous materials. The provenance of Widener's rare large Polonaise carpet (1942.9.473) is unknown, but records suggest that the small Polonaise rug (1942.9.474) had been owned by Baron Rothschild, Paris (possibly Alphonse de Rothschild [1827-1905]). Widener bought the Mughal scenic animal rug, which had formerly been owned by the Duke of Rutland, Belvoir Castle, from Duveen Brothers in 1909. The following year he lent these three pieces to the *Loan Exhibition of Early Oriental Rugs* at the Metropolitan Museum of Art.² Too delicate to be placed on the floor, at some later date they were suspended from a rail on the balcony overlooking the Widener mansion's great entrance hall.

Joseph Widener had two major passions, horse racing and art collecting. His obituary described him as a “noted turfman” who owned three horse farms, numerous champion horses, and built the famous Hialeah race-track in Florida during the middle of the depression.³ After his father's death he sold or traded many of the less desirable pieces for paintings and decorative arts of the highest quality. Unusually discriminating and fastidious, the younger Widener was concerned with creating an ambience appropriate for his most prized art treasures. Evidence suggests that he bought the Herat-type medallion and animal carpet (1942.9.477) in 1922 specifically to adorn a round room that he had built as a special milieu for Giovanni Bellini and Titian's *Feast of the Gods* (1514/1529). It had formerly been the property of a Théodore Mante of Marseilles, and was purchased from Duveen Brothers. Described by Widener's curator as “the finest Persian rug in the house,”⁴ it was installed on a slightly raised platform in the Bellini Room, and visitors were forbidden to walk on it. In 1924 he acquired a small silk Kashan medallion rug (1942.9.478) that had belonged to the New York railroad magnate J. Pierpont Morgan (1837-1913) from P. W. French & Co.; it joined the others hanging in the entrance hall.

The Widener Oriental carpet and rug collection was once one of Lynnewood Hall's major attractions. A visitor to the mansion remarked that it housed “the world's finest collection of Isfahan Persian rugs,” and

described the “fanciers, who walk through the entire house without once raising their eyes from the floor. On entering the Rembrandt Room recently, one of them cried: ‘Magnificent!’—of the rug, however, not the pictures.”⁵ When Joseph Widener’s daughter-in-law commented that the floors of Lynnewood Hall “were made of eggs,”⁶ she was probably alluding to his reluctance to have people walk on the Indo-Persian carpets.

RWT

I would like to acknowledge my debt to the late Charles Grant Ellis, the first person to study the collection, and my friend Hagop Barin, who taught me how to appreciate the art of the loom.

NOTES

1. The entire collection is listed in Widener 1935, 129-136. The remainder of the collection was auctioned in 1944; the rugs and carpets are listed and illustrated in *The Valuable Furnishings and Objects of Art at “Lynnewood Hall” The Residence of the Late Joseph E. Widener*. Samuel T. Freeman & Co., Philadelphia, 20-24 June 1944, 126-135.
2. Valentiner 1910, 48-49, 62.
3. Obituary, *New York Times*, 27 October 1943.
4. Edith Appleton Standen Papers, Rare MSS 7, NGA Archives.
5. “The Perfect Collector,” *Fortune*, vol. VI, no. 3 (September 1932): 63, 64.
6. P.A.B. Widener. *Without Drums*. New York, 1940, 76.



PORCELAINS



1972.43.2 (C-557)

Vase

Liao dynasty, late eleventh/early twelfth century
Lead-glazed earthenware, 28.6 x 16.2 (11½ x 6¾)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

This vessel is light in weight for its size. Examination of the interior suggests that it was thrown in two or more sections, which were then luted together. The body is scored with horizontal lines on the exterior; the lowest section is scored more deeply and appears to have been shaved down to maintain the smoothly curving profile of the wall. The wide foot-ring is roughly trimmed, and the base is slightly recessed and glazed.

The vase has a cream-colored slip beneath the green glaze, which has an uneven crackle pattern. Glaze abrasions and iridescence have resulted from burial of the vessel. The lip has three spur marks, suggesting that the vase had another object stacked on top of it in the kiln. Three points on the shoulder indicate that the vase came into contact with other vessels, or perhaps a sagger, during firing.

PROVENANCE

H. A. E. Jaehne, Tokyo; (Parish-Watson Gallery, New York) by 1917; sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

WHILE UNUSUAL, THE SHAPE of this tall, ovoid vase is similar to other examples known to have been excavated in Liao territory.¹

SL

NOTES

1. Saito 1954, pls. 4, 5; for a similar example, see Tseng and Dart 1964–1972, 1: 98.

REFERENCES

1917 Parish-Watson: no. 62.



Bowl

Jin dynasty (1115–1234)

Glazed stoneware, Northern Celadon ware, 9.9 x 23.2

(3 $\frac{7}{8}$ x 9 $\frac{1}{8}$)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

There are two gold lacquer repairs on the lip, and the foot-ring has one chip. A pontil ring appears on the base. The vessel tipped slightly during firing; as a result, the glaze on the interior has pooled to one side.

PROVENANCE

(Parish-Watson Gallery, New York), by 1917; sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

COMPARISON WITH EXCAVATED EXAMPLES suggests that this bowl was made at the Yaozhou kiln site in Shaanxi Province.¹ The Yaozhou kilns were established in the Tang dynasty (618–906) and continued to produce celadon-glazed wares through the Northern Song (960–1127) and Jin (1115–1234) dynasties.² In the early twelfth century, wares from Yaozhou were sent as tribute to the Northern Song court in Bianliang (Kaifeng, Henan Province).

This example is large for a Northern Celadon bowl. The glaze, which stops just above the foot on the exterior, is a transparent green with clearly visible bubbles and a crackle pattern. The foot-ring is sharply trimmed, and the

base is recessed. What might appear to be the Chinese numeral one (*yi*) on the base is probably the accidental result of a kiln support sticking to the base during firing.

The main decoration appears on the interior and is carved into the body under the glaze. The fluidly carved lines are interspersed with a background of wavy combed lines. In the center are arranged two stylized lotus flowers and a naturalistic lotus leaf. Below the rim is a continuous band of stylized leaves enclosed by two scored lines. The exterior is plain, with the exception of a line encircling the bowl high on the wall. Where the incised lines are deepest, the glaze has pooled, creating a darker color.

SL

NOTES

1. Shaanxi 1965, 21, pls. 13:4, 13:29, 26:3.
2. Gompertz 1980, 103–104.

REFERENCES

- 1917 Parish-Watson: no. 13.



profile of 1972.43.3

Dish

Jin or Yuan dynasty, twelfth/thirteenth century
 Glazed stoneware, 3.1 x 19.1 (1¼ x 7½)
 Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in running script on the base in ink in one column of three characters: *Tianshui jun* [heavenly river prefecture]¹

TECHNICAL NOTES

The green glaze is iridescent around the lip and in some areas of the interior. Patches of encrusted earth on the exterior are the result of burial. The vessel is warped. The low foot-ring is narrow and sharply trimmed. Within this the base is unglazed with the exception of a splash of slip at the center and the three-character inscription.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

MADE OF STONEWARE GLAZED with green, yellow, brown, and colorless glazes, this dish belongs to a family of wares that can be dated stylistically to the twelfth and thirteenth centuries. The body has been dipped in a white slip and then covered by glaze. The slip extends several millimeters beyond the edge of the glaze on the exterior.

The designs on the interior are incised into the clay through the slip and decorated with lead glazes. The incised lines separate the different areas of color. A white spotted deer stands next to several stylized plants at the center of the dish.² The spots on the deer are incised, and dots of brown iron oxide accentuate the deer's mouth, eye, ears, tail, and hooves. The cavetto is incised with three concentric circles, two of which enclose a band of yellow flowers and white leaves. The green-glazed rim is a standard decorative feature of this family of dishes. Several similar examples have been published.³

This family of lead-glazed dishes is often associated with the Liao dynasty, which occupied northern China and Manchuria after the fall of the Tang dynasty in 906. Potters under the Liao continued the lead glazing techniques of the Tang, at the same time developing new shapes and decorative motifs.

The inscription "*Tianshui jun*" may refer to one of two prefectures in western China, either in Gansu or Shaanxi Province.⁴

During the eleventh and twelfth centuries, both prefectures were within the borders of the Northern Song

and then the Jin dynasty. It is unknown, however, whether the ink inscription on the base of this dish is coeval with its manufacture.

That the manufacture of this family of wares extended beyond the boundaries of the Liao dynasty is also supported by an early example in a French private collection, which bears an ink inscription on the base reading "*made by Chen in the second year of the Zhenghe reign* [1112]."⁵ Zhenghe was a reign title used by the Northern Song dynasty emperor Huizong; the reign lasted from 1111 to 1117. That this ceramic type continued into the early Yuan dynasty is indicated by a dish in the Tokyo National Museum, decorated in the same manner as the National Gallery dish.⁶ It has an ink inscription on the base reading "*made in the sixth year of the Zhiyuan reign* [1269]." This evidence supports a twelfth- or thirteenth-century date for the National Gallery dish.

SL

NOTES

1. For two similar ink inscriptions, see the late Tang black-glazed cuspidor in the Rockefeller Collection, New York (1979.129), and the Song Yaozhou celadon bowl in the same collection (1979.136); respectively published in Mowry 1983, 399, fig. 10, and Mino and Tsiang 1987, no. 58.
2. The deer is a symbol of longevity. An image of a deer often functions as a rebus, as the word for deer (*lu*) is a homonym of the word for official salary.
3. Mino 1973, pl. 24; Medley 1981, pl. 138; Sugimura 1974, 5, pls. 15–17.
4. Zang 1973, 131.
5. Riddell 1979, pl. 27.
6. Riddell 1979, pl. 36.



foot-ring with
 inscription on base
 of 1972.43.1



Tea Bowl

Southern Song dynasty, thirteenth century
Glazed stoneware, Jian ware, 7.2 x 12.7 (2^{27/32} x 5)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed on the base (incised): *liu* [six]

TECHNICAL NOTES

A thick, variegated black-brown glaze covers the dark stoneware body. A silver band is attached to the lip. The foot-ring is squarely trimmed, and the base is slightly recessed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE SONG-DYNASTY JIAN KILNS¹ in northern Fujian Province were most famous for their tea bowls, of which this is a fine example. The bowls were made both for domestic use and for the local Chan (Zen) Buddhist monasteries.² They were also popular in Japan, where this type of ware came to be known as Temmoku, after the Japanese reading of the Chinese characters for Mount Tianmu in Zhejiang Province.³

At the top, glaze has crawled away from the lip; this led to the attachment of the silver band to protect the user's mouth from the rough body.⁴ Just below the lip the glaze is a medium brown color. As it descends, it turns to a light brown, ending as black with brown streaks. The latter phenomenon, which came to be known as "hare's fur," was described as early as the eleventh century in the *Cha lu (Record of Tea)* by Xiang Cai.⁵ It was caused by the precipitation to the glaze surface of metallic

iron during a short period of reduction at the end of an oxidizing firing cycle in the kiln.⁶

The character *liu* (six) was incised into the base before firing. Such numerals are occasionally found on Jianware tea bowls.⁷ Plumer has suggested that the bowls with numerical marks were test pieces, and that the numerals refer to specific locations inside the kiln.⁸ The presence of the mark suggests that the bowl originally came from kilns at Shuiji, Fujian Province.⁹

SL

NOTES

1. The kilns were investigated in 1935 by an American, James Marshall Plumer. See Plumer 1972, 33–44.
2. Medley 1976, 162.
3. Rielly 1968, 84.
4. This most likely occurred during the Song dynasty. See Medley 1976, 163.
5. Rielly 1968, 83. See Cai 1985, no. 1480.
6. Medley 1976, 162–163.
7. Plumer 1982, 79–81.
8. Plumer 1982, 73.
9. Compare Plumer 1982, 69.



interior of 1972.43.4



foot-ring with inscription on base of 1972.43.4

Stem Bowl

Ming dynasty, Xuande mark and period (1426–1435)

Porcelain with underglaze blue decoration, 8.3 x 15.6

(3 ¼ x 6 ⅛)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the interior in underglaze blue in one column of six characters: *Da Ming Xuande nian zhi* [made in the Xuande reign of the great Ming dynasty]

TECHNICAL NOTES

The stem bowl is finely thrown from a smooth paste. The foot is hollow and glazed on the interior. The foot-ring is carefully beveled. Minute scratches are visible on the interior glaze surface. The underglaze cobalt oxide pigment has a smudged appearance due to slight overfiring in the kiln.

PROVENANCE

(C. T. Loo, New York); sold June 1941 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

MADE DURING ONE OF THE FINEST PERIODS of blue-and-white porcelain production in the early fifteenth century, this vessel exemplifies the high quality wares created at the kiln center of Jingdezhen, Jiangxi Province, for the imperial court in Beijing.

The transparent glaze has a bluish tonality, and the painted designs in underglaze blue exhibit the “heaped and piled” effect, in which particles of cobalt have oxidized on the glaze surface during firing.¹ On the interior a double line appears below the lip. At the interior center a reignmark (*nianhao*) appears in a line of descending characters. This is enclosed within a double rectangle, which is in turn enclosed within a double circle. A double line encircles the lip on the exterior. Below this, the bowl is decorated with a lotus scroll comprising eight flowers joined by leafy tendrils. Above each flower is one of the Eight Auspicious Emblems of Buddhism: a pair of fish, a lotus flower, a canopy, a parasol, a conch shell, the Wheel of the Dharma, an endless knot, and a vase. These respectively symbolize freedom, purity, righteousness, respect, the Buddha’s voice, the Buddhist Law or Doctrine, compassion, and truth.²

This shape first appears in the early fifteenth century, and is related to the *lianzi wan* (lotus-pod bowl).³ The presence of the Eight Auspicious Emblems on the exterior indicates that this stem bowl was designed specifically for use in Buddhist rituals. An identical example belongs

to the Percival David Foundation, London.⁴ A second example, similar to the National Gallery vessel, is in the National Palace Museum, Taipei.⁵ It varies only in having its original lid and in being inscribed in the more common format of two parallel lines of three characters within a double circle. A white monochrome variant is also in the National Palace Museum.⁶ While its reignmark is written in underglaze blue on the interior, as in the National Gallery stem bowl, the Eight Auspicious Emblems are lightly incised into the porcelain body in the *anhua* (secret- or hidden-decoration) technique.

The stem bowl, an orthodox Buddhist ritual shape, was produced with little variation through the remainder of the Ming dynasty. Examples (several of which are decorated with overglaze enamels) survive with reignmarks of the Zhengde (1506–1521)⁷ and Wanli (1573–1620)⁸ emperors.

SL

NOTES

1. For a discussion of this effect and its cause, see Medley 1976, 177–178.
2. Williams 1976, 157.
3. Garner 1970, pl. 30c.
4. Medley 1963, no. B630.
5. *National Palace* 1963, 4:2:2, pl. 33.
6. *Hsüan-te* 1980, pl. 114.
7. *National Palace* 1963, 7: 2, pl. 6.
8. Medley 1963, no. B698.



interior of 1972.43.5
with reignmark



Stem Cup

Ming dynasty, Jiajing mark and period (1522–1566)

Porcelain with enamels on the biscuit, 12.3 x 17.3

($4\frac{27}{32}$ x $6\frac{13}{16}$)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in 'Phagspa script on the interior wall of the foot in underglaze blue, corresponding phonetically to the Chinese in a horizontal line: *Jiajing nian zhi* [made in the reign of Jiajing]

TECHNICAL NOTES

The exterior has designs slip-trailed in white onto the surface and covered with yellow and green enamels on the biscuit. The high foot is hollow and glazed with a blue-tinged transparent glaze; the foot-ring is sharply trimmed. There is a hairline crack emanating from the lip; the lip is covered by a brass band.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE SHAPE AND THE DECORATIVE MOTIFS of this finely potted stem cup are characteristic of the late fifteenth and early sixteenth centuries. The interior is decorated with two incised dragons chasing flaming pearls around the cavetto and covered with colorless glaze. At the center is an incised double circle containing three stylized *ruyi*-shaped clouds. The exterior has two five-clawed dragons slip-trailed onto the surface, chasing flaming pearls among clouds. A ring of eleven lotus lap-pets encircles the cup just above the foot. Around the base of the foot is a classic scroll bounded by parallel lines. While the green enamel that highlights the high relief designs is uniform in tonality, the yellow enamel background has a mottled appearance.

The presence of slip-trailed decoration is rare on this type of vessel, as the majority of middle-Ming stem cups with similarly styled yellow and green enamel decoration have the designs incised into the body.¹ The technique of slip-trailing is common, however, on the so-called *fahua* wares of the middle Ming dynasty.² The style of this stem cup and its decoration, however, is more typical of the reign of Zhengde (1506–1521).³

An unusual feature of this stem cup is the four-character 'Phagspa script mark inscribed in underglaze blue on the interior wall of the foot. This script was invented in the early Yuan dynasty (late thirteenth century) by the Tibetan monk 'Phagspa (d. 1280) for the phoneticization of Chinese words into Tibetan and Mongolian.⁴ The mark is the phonetic equivalent of the Chinese reign-mark, "*Jiajing nian zhi*" (made in the reign of Jiajing [1522–1566]). Two other vessels are known that bear this

same mark. The first is a bowl in the British Museum, London, decorated in an identical style, with two slip-trailed dragons chasing flaming pearls on the exterior (fig. 1).⁵ The second is a blue-and-white dish in the Freer Gallery of Art, Washington, decorated with dragons among floral scrolls (fig. 2).⁶

Since all three vessels are decorated in the style of the Zhengde reign, and yet have 'Phagspa marks corresponding to the Jiajing reign mark, it is probable that they were produced in the first years of the latter period. It is also likely that these vessels were made as an imperial gift to a Tibetan temple or high-ranking lama. The vessels were probably produced no later than the first years of Jiajing, since the ceramic decorative style changed soon after the beginning of the Jiajing reign in 1522. Furthermore, the Jiajing emperor's growing obsession with the Daoist religion (at the expense of the influence of the Buddhist church) would have made such a gift unlikely late in his reign.⁷

SL

NOTES

1. Medley 1976, fig. 154.
2. Medley 1976, 207–208, fig. 155; see also Valenstein 1970, pl. 22.
3. Compare Valenstein 1970, pl. 38.
4. On 'Phagspa, see Snellgrove 1968, 169; and Herbert Franke, "Tibetans in Yüan China," in Langlois 1981, 304–322.
5. Previously published in Hobson 1926–1927, pl. 6, fig. 2.
6. Pope et al. 1975, 9; pl. 109 (where the mark is incorrectly recorded as the phonetic equivalent of "*Zhengde nian zhi*").
7. See Lienche Tu Fang, "Chu Hou-ts'ung," in Goodrich and Fang 1976, 1: 320–321.



interior of stem
with reignmark



fig. 1 Jiajing period
(1522–1566), *Bowl*,
British Museum,
London, 1926.11-24.1

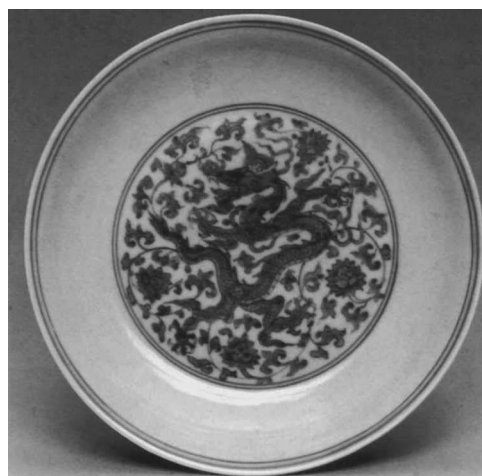


fig. 2 Jiajing period
(1522–1566), *Dish*, Freer
Gallery of Art,
Washington, acc. no.
F62.17

Vase in the Shape of an Archaic Bronze Zun

Ming dynasty, Wanli mark and period (1573–1620)
Porcelain with enamels on the biscuit, 24.5 (9¹¹/₁₆)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Ming Wanli nian zhi* [made in the Wanli reign of the great Ming dynasty]

TECHNICAL NOTES

The vase has two damaged areas along the lip, which have been filled and painted. The ten iron staples around the foot may have been inserted shortly after manufacture to secure the crack that appeared after firing.

PROVENANCE

George Eumoropoulos [1863–1939], London. (Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

MADE IN THE SHAPE OF an ancient bronze *zun* beaker,¹ this vase was thrown in three sections that were luted together. The flanges on the trumpet-shaped neck, the protruding waist, and the flaring base were borrowed directly from the *zun* prototype. The walls are relatively thick, and the vase is correspondingly heavy. The foot-ring is roughly beveled; the base is slightly recessed and glazed. A grayish porcelain paste is revealed at the foot-ring. The six-character mark of Wanli is inscribed within a double circle.

The designs are outlined with dark aubergine and shaded with paler aubergine enamels. The decoration is applied in yellow and aubergine enamels directly on the high-fired porcelain body, or biscuit. The interior is decorated just below the lip with a band of eight flowers enclosed by thin lines. The exterior is divided into several horizontal bands from top to bottom. Thick lines delineate the neck, around which are pictured rocks, flowering plants, butterflies, dragonflies, and smaller insects. The top of the waist has a band of isolated C-scrolls. The main section depicts two scenes of a scholar-official on horseback, accompanied by three servants. On one side this group moves toward a garden enclosure; on the other they move toward an ox. The sloping foot is

decorated with isolated floral sprays. Two bands just above the foot bear a stylized leafy scroll and a variation on the C-scroll motif seen above.

In 1956 two similar vases were discovered in the tomb of the Wanli emperor, north of Beijing.² Located between the coffin of the emperor and his empress, the vases contained traces of decomposed vegetable matter, suggesting that they held flowers at the time of burial.³ Other similar examples are in the Harvard University Art Museums and the Yamato Bunkakan, Nara, Japan.⁴

SL

NOTES

1. For a late Shang-dynasty (c. twelfth–eleventh century B.C.) prototype, see Pope et al. 1967, 1: 84–89.
2. Dingling 1959, 367; also Dingling 1958, 20.
3. Fontein and Wu 1973, 207.
4. For the Harvard vessel, see Fontein and Wu 1973, 207; also Valenstein 1970, pl. 57. For the Yamato Bunkakan example, see *Sekai tōji zenshu* 1975–1985, 14:204. Yet another example is published in Hobson 1923, pls. 23, 24.

REFERENCES

1925–1928 Hobson: 4: color pl. 23, no. D115.



foot-ring and reignmark
on base of 1972.43.7



1942.9.532 (C-385)

Baluster Vase with Dragon Handles

Ming dynasty, Wanli mark and period (1573–1620)

Porcelain with green glaze, 39.9 x 13.9 (15 x 5½)

Widener Collection

INSCRIPTIONS

Inscribed in calligraphy in a style consistent with Wanli in a horizontal white reserve panel under the lip in dark, vivid underglaze cobalt blue: *Da Ming Wanli nian zhi* [made in the Wanli reign of the great Ming dynasty]

TECHNICAL NOTES

The white porcelain body is covered with an emerald green glaze. Joint lines show prominently at the base of the neck and at mid-body, and faint indications of joints are visible at the waist and at mid-neck.¹ The interior appears to have an opaque white glaze, as does the base, which is slightly recessed. The beveled low foot is unglazed and rough. There is an adhesion scar on the shoulder from crowding in the kiln, and some glaze skips are found on the mane of the dragon to the right of the inscription. The glaze is slightly streaked, with some dark flecks and a few blue drips. There are evanescent indications of the former all-over gold surface decoration in the form of iridescent marks caused by changes in surface gloss. Some traces of gold remain in small depressions.

PROVENANCE

(S. Bing, Paris); James A. Garland [d. 1901/1902], New York; sold 1902 to J. Pierpont Morgan [1837–1913], New York; (Duveen Brothers, New York); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS TALL, SLENDER VASE is a more elegant and attenuated version of the customarily sturdy Ming baluster vase shape.² It has a striking and lively profile of a continuous flowing curve. The lip is flaring, the neck long and thin. The line of the shoulder slopes to the wide body curve, which narrows gradually to a slim waist and flaring base.

The two creatures climbing the sides of the neck are descendants of Bronze Age dragons, with manes and bifurcated tails.³ Their bodies are arched, and their open-jawed heads tilt upward. Fully in the round, they are attached to the vessel at their claws, lower bodies, and tails.⁴

The glaze is a brilliant glossy emerald green. Originally, most of the surface was decorated in gold. So much has been lost that only here and there can a fleck of actual gold be seen. Owing to changes in surface gloss, in certain reflected light the evanescent design can be detected. A residue of the adhesive of the lost gold painting has remained on the glossy surface of the glaze. It is possible



reignmark under lip of 1942.9.532



fig. 1 Ming dynasty, Wanli period (1573–1620), *Vase with Dragon Handles*, Baltimore Museum of Art, Julius Levy Memorial Fund, BMA 1939.248



to make out floral scrolls, a scroll band at the base, lotus and water plants, and a starlike band.⁵ Gilding is a frequent addition to the surface of porcelains in the Ming and Qing periods, either alone, as in this Ming example, or in combination with low-fired lead enamels on single colored glazes, or with the *famille verte* and *famille rose* palettes (1972.43.17 and 1942.9.640–643). The fugitive gold on this piece leaving its imprint on the glaze provokes questions about how it was applied, but the technique is probably the same as that used for other gilt decoration.⁶

It is interesting to speculate on the possible relationship of this vase to *kinran-de* (gold-brocaded) porcelain, the Japanese term for the Ming polychrome wares elaborately decorated in gold, which were made in unofficial kilns especially for Japanese demand. There is a marked difference between this vase, with its simple naturalistic design, and the typical *kinran-de* ware, with its lavish decoration of close patterns combining gold with overglaze colored enamels. There is, however, a definite link to the blue monochromes and to the “mirror black” monochromes of the Kangxi period, both types that were decorated with overglaze gold painted designs.

An almost identical vase of impeccable provenance is in the Baltimore Museum of Art (fig. 1). It was formerly in the collections of William H. Whitridge, J. P. Morgan, and Marsden Perry.⁷

There are examples of this same general shape but of heavier appearance dating from as early as the fifteenth century. Wares of this type are thought to be products of unofficial kilns, which assumed growing importance in the last part of the Ming dynasty as a result of weak imperial patronage.

JK

NOTES

1. Hajime Kato, a Japanese ceramist famous for his technical virtuosity, examined this piece in 1957. He noted that the piece is made from molds in five sections. He commented further that, contrary to some published descriptions, the design was not incised under the glaze, but had been painted in gold that has

since worn off, and that the adhesive from the gold is what remains to be seen (conversation with the author, 27 August 1963, in NGA curatorial files).

2. Some Ming examples are decorated with three-color glazes; Hobson and Hetherington 1923, pl. 129. There is a three-color vase of somewhat the same form, with similar dragon handles, in the collection of the Compagnie de la Chine et des Indes, Paris. See Beurdeley and Beurdeley 1974, 205, pl. 105.

3. In bronze: Freer Gallery of Art, acc. no. 57.22. Reproduced in *Freer* 1967, no. 97, pl. 111, 48, pl. 91 (detail); *Six Dynasties* 1975, no. 37, repro. 61. In jade: Lawton 1982, 154, no. 101.

4. In Tang pottery, dragon handles are found on amphoras, with the animals' jaws closed on the lips of the vases. See, for example, Freer Gallery of Art no. 43.4: *Great Collections, Freer*, 1981, fig. 22; Medley 1976, 85, fig. 58; Metropolitan Museum of Art, acc. no. 1984.483.3: Valenstein 1989, 66, fig. 58.

5. See technical notes.

6. Hobson (1915, 2: 102) believes that the process included a second firing at low temperature in the muffle kiln in the same way as that required by overglaze lead enamel. He also refers to the description of the gilding process in *Tao Shuo (Description of Pottery)* by Zhu Wan, published in 1774, saying, “Gold leaf combined with one tenth by weight of carbonate of lead was mixed with gum and painted on with a brush.” A footnote says that *Jingdezhen Taolu (An Account of Pottery at Jingdezhen)*, 1815, in book 9, fol. 17, verso, quotes a method considered infallible for fixing the gold by adding garlic juice to the gold mix before painting and firing. Jenyns 1959, 84, speaks of “black oil gilding,” and other writers have written of “oily” adhesives. It may be that some kind of oil was part of the adhesive formula for gold. Valenstein 1989, 168, mentions that gilding in Ming was a legacy from the Yuan period.

7. Klapthor 1993, 47, no. 35.

REFERENCES

- 1947 Christensen: 23, repros. 28, 29; 1956: 24, repro. 28, figs. 11, 12.
 1904–1911 Morgan: 1: 17, no. 16, pl. 61.
 1907 Bushell and Laffan: 26, no. 19, repro.
 1915 Hobson: 2, 79.
 1988 Jenyns: 139, repro. 190.



1942.9.525 (C-378)

Vase

Qing dynasty, early eighteenth century

Porcelain with oxblood glaze, 39.3 x 19.7 (15½ x 7¾)

Widener Collection

TECHNICAL NOTES

Exposed at the foot, the white porcelain body is fine and smooth. Throwing rings are palpable on the inside of the lower section. The glossy glaze on the outside of the beaker has small bubbles and a random crackle averaging ½ cm in size. The form has a joint here, discernible from the inside. The base, which is slightly recessed within the beveled unglazed foot-ring, has a thin transparent glaze with a pale aqua tint and a fine mesh crackle. There are two small cracks on the lip. One extends approximately 5 cm on the inside and 2 cm outside; the second is slightly shorter. A few small cracks appear on the base.

PROVENANCE

(Duveen Brothers, New York); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

IN THE EIGHTEENTH CENTURY, as in the Song dynasty, ancient ceremonial bronze vessels provided inspiration for a variety of shapes, of which this is an example. A flaring trumpet-shaped mouth on a tall wide neck, a swelling central section, and a slightly flaring base combine to create a faithful version of a form rooted deeply in tradition. As in most large Kangxi vessels, the walls are relatively thick, and the impression given is that of simple sturdiness. Although this beaker shape is seldom found among oxblood vases of this period, the shape is not unusual in other wares of the Kangxi period.¹

The brilliant red color flows down in fine streaks from a worn rim. Light flecks, especially in the central band, are evident. The glaze collects in an even, heavy, dark welt at the foot. On the inside of the open mouth, the red glaze continues down to the contour change at the midsection. A narrow strip of biscuit at this point separates the red glaze from the colorless glaze that lines the rest of the interior. The interior red glaze has a very different surface texture and color; that on the outside is matte, pale in color, and abraded.

JK

NOTES

1. A similar but much smaller vase is in the Brundage Collection; Lefebvre d'Argencé 1967, pl. 65 (A). The Frick Collection in New York has a Kangxi blue-and-white vase of smaller size, but very close to the Widener oxblood beaker in proportion and contour; Pope 1974, 58.

Vase

Qing dynasty, early eighteenth century

Porcelain with oxblood glaze, 43.3 x 19.7 (17¹/₆ x 7¹/₆)

Widener Collection

TECHNICAL NOTES

The white porcelain, revealed on the foot below the glaze, has the fine smooth texture of the period. Throwing rings can be felt on the glazed interior. Numerous small bubbles and a random crackle of ½ to 1 cm are clearly visible in the transparent depths of the glaze. In the transparent, pale aqua glaze of the base there is a fine mesh crackle, which is continuous from one glaze tint into the other. The unglazed foot has a squared bearing surface, within which the base is recessed about ¾ cm.

PROVENANCE

M. J. Perry,¹ Providence, Rhode Island. J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York); sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

On display, Metropolitan Museum of Art, New York, 1910–1911.²

ONE OF THE SIMPLEST SHAPES in the oxblood group, this specimen is technically close to perfection. The contour has sleek, narrow elegance and pleasing proportions, with sides only slightly curved from shoulder to broad base and a short, relatively wide neck with minimum flare at the lip.³

The color of the exterior glossy glaze is a particularly rich red, which suffuses unevenly into the transparent

aqua glaze of the lip just below the edge. The copper red streaks in relatively uniform fashion as the glaze runs toward the base, collecting more thickly at the change of contour from neck to shoulder and near the base, where it stops in a heavy dark roll. Inside this vessel, the glaze is of unusual appearance, having a light, creamy coffee color that is perfectly even.

JK

NOTES

1. Edith Standen's notes on the Widener collection (in NGA curatorial files). Probably Marsden J. Perry, Providence, Rhode Island, as he was a collector of Chinese porcelains, six of which are currently in the National Gallery collection.
2. The object was added to the galleries showing the J. Pierpont Morgan collection of Chinese porcelain.
3. Sir Leigh Ashton, former director of the Victoria and Albert Museum, London, called it "very fine," as recorded by Erwin O. Christensen in 1945 (in NGA curatorial files). Entered in the same records is a 1963 verbal comment by Fong Chow of the Metropolitan Museum of Art singling out this piece as especially fine.

REFERENCES

1904–1911 Morgan: 2: 7, no. 1302, pl. 3.

1947 Christensen: 34, 37 repro.; 1956: 34, 37, fig. 18.



1942.9.527 (C-380)

Vase, called "The Fire Cloud"

Qing dynasty, early eighteenth century
Porcelain with oxblood glaze, 43.8 x 18.1 (17¼ x 7⅛)
Widener Collection

TECHNICAL NOTES

A crack, open at the surface for much of its length, extends from mid-body down, across the base, and up the opposite side for about 12 cm. There are circular cracks in the glaze on the base.

PROVENANCE

George R. Davies, Cheshire, England; sold to (Gorer, London). (Dreicer and Co., New York, agents of Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS VASE, KNOWN AS "The Fire Cloud," has been treated as a companion to "The Flame" (1942.9.528), the other vase in the collection that has an individual poetical name. Unusual clouding and patterning of color, combined with fine proportion, produces a dynamic effect.¹ The Widener collection offers no better illustration of the special quality of fluidity and variation of the Kangxi *langyao* glaze. Nor is there a better example of the shifting from pale green to deep red that is a property of this glaze. Irregular areas of pale green or pale red, and streaking and collecting of bright red color, especially on and below the shoulder, are apparent. A true green

appears in the transparent glaze roll at the foot. The usual crackle and fine bubbles are present. Below the lip on the inside, the glaze is colorless and is peppered with tiny black specks. The transparent glaze inside the neck and on the base has a green tint and is crackled on the inside of the neck only. The unglazed foot displays fine white porcelain and is slightly inset from the flared termination of the contour, then beveled. The flat base was trimmed in about a half centimeter.

JK

NOTES

1. The baluster shape of this vase and its companion piece resembles that of a fine oxblood vase in the Metropolitan Museum of Art; Altman Bequest, Metropolitan Museum of Art, acc. no. 14.40.119, repro.; Hobby 1953, pl. 22, center. The Altman Bequest furnished the Metropolitan Museum of Art with twelve fine oxblood vases.

REFERENCES

- 1911 Gorer and Blacker: 2: pl. 162.
1913 Gorer: no. 158, pl. opp. p. 32.



Vase, called "The Flame"

Qing dynasty, early eighteenth century

Porcelain with oxblood glaze, 43.8 x 17.8 (17¼ x 7)

Widener Collection

TECHNICAL NOTES

There is a consistent medium crackle overall, and a chip on the lip. A fine crack from the lip (4.5 cm long) shows old repair. Several glaze chips in the welt at the foot have also been repaired.

PROVENANCE

Henry Graves, Orange, New Jersey. J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

On display, Metropolitan Museum of Art, New York, c. 1910–1911.

THE TALL, SLENDER SHAPE of this baluster vase is quite restrained. The mouth turns outward only slightly; the neck is short, the shoulder sloping.¹ Wheel-thrown, the vase still carries, on the inside, the grooves, or "throwing rings," made by the potter's fingers as the clay took shape.

The porcelain is fine textured, white, and smooth where it is revealed on the carefully beveled foot-ring. A transparent, pale greenish glaze covers the inside and the base. On the outside, the dark red of the glaze drains away from the lip and streaks down the sides from the shoulder, becoming very deep in color on the lower half of the vessel. The glaze collects just at the bevel of the foot in a

thick, perfectly controlled welt. On one side of the body there is a lighter streaked area. These color variations give the piece a lively individuality. At some time in its recent history, an unknown connoisseur aptly named this vase "The Flame."² Although large *langyao* vases were not marked with the reign name or other mark on the base, all the characteristics of form and glaze described here indicate that this vase was made in the Kangxi period.³ Like all Kangxi glazes of the dark copper-red type, this one has a glossy surface with very small bubbles. It is because of the transparency and depth of the glaze that the bubbles create a sparkling effect.

JK

NOTES

1. A vase in the British Museum is very similar in size and shape; Jenyns 1951, pl. 7, fig. 2.
2. Morgan 1904–1911, 2: no. 1352, states "known in China and the Occident as 'the Flame'"
3. Clarence Shangraw furnishes the information that unmarked *langyao* was not made at the imperial kilns, which under the supervision of Lang Tingji produced only wares with the Kangxi mark.

REFERENCES

1904–1911 Morgan: 2: 85, no. 1352, pl. 137.



Vase

Qing dynasty, early eighteenth century
Porcelain with oxblood glaze, 42.1 x 18.7 (16 ⁹/₁₆ x 7 ³/₈)
Widener Collection

TECHNICAL NOTES

Small crack in the base.

PROVENANCE

J. Pierpont Morgan, New York, 1910. (Duveen Brothers, New York); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

On display, Metropolitan Museum of Art, New York, 1910–1911.

THE BALUSTER SHAPE OF this vase differs little from others in the collection (1942.9.527 and 1942.9.528). The shoulder is slightly more square, the neck a little shorter, the base a bit more flaring. The foot is set in and trimmed to a wedge shape. The fine white biscuit is exposed here. A narrow buff-pink line of oxidation is visible on the clay surface at the termination of the glaze. The base, glazed in transparent glaze with a pale olive-green tint, is recessed about one centimeter. Among the distinguished group of large oxblood vases in the collection, this vase has been one of the most admired.¹ The red color is darker and more maroon in tone than the glowing ruby and blood reds of the other pieces, and the glaze is very well controlled. Each of the copper-red vessels of this period is distinct. Even very small variations in glaze formulation, or small differences in kiln atmosphere, placement within the kiln, and firing times, can result in marked differences in finished glaze effects. It is not an exact or completely controllable

process. Robert Tichane speaks of “the changeful atmosphere of the kiln.” As pieces came from the kiln, many were discarded, others were judged to fulfill the standard, and a few were prized as marvels. Tichane writes that a main feature of copper-red glazes is variability. He says, “Practically no two Chinese copper-red glazes have identical colors.” While this is also true of other Chinese glazes, it is “especially noticeable with these glazes.”²

This piece has the same gloss, streaks, bubbles, and crackle typical of these productions. The glaze gathers deep and dark on the shoulder as it descends from the blended, lighter upper third of the neck, then becomes thinner and lighter in color as it slides over the shoulder. There are streaks and mottling, but the glaze color is more regularly distributed than on others of the group. The heavy roll of very dark red glaze neatly defines the contour’s end. Inside the neck the glaze is uncracked, somewhat matte and creamy, and it appears opaque. A narrow unglazed strip, or glaze “skip,” just inside the lip runs about halfway around. The oxidized surface of this biscuit is buff colored.

It is possible that the technical sophistication of this piece—seen, for example, in the superb glaze control and the careful shaping of the foot with its sharp bearing surface—represents a developed phase, perhaps well after 1700.³ This vase can stand as a master specimen of one of the most highly esteemed porcelains of the Kangxi period. Others similar in shape, size, and excellence in the Widener collection are 1942.9.527 and 1942.9.528.⁴

JK

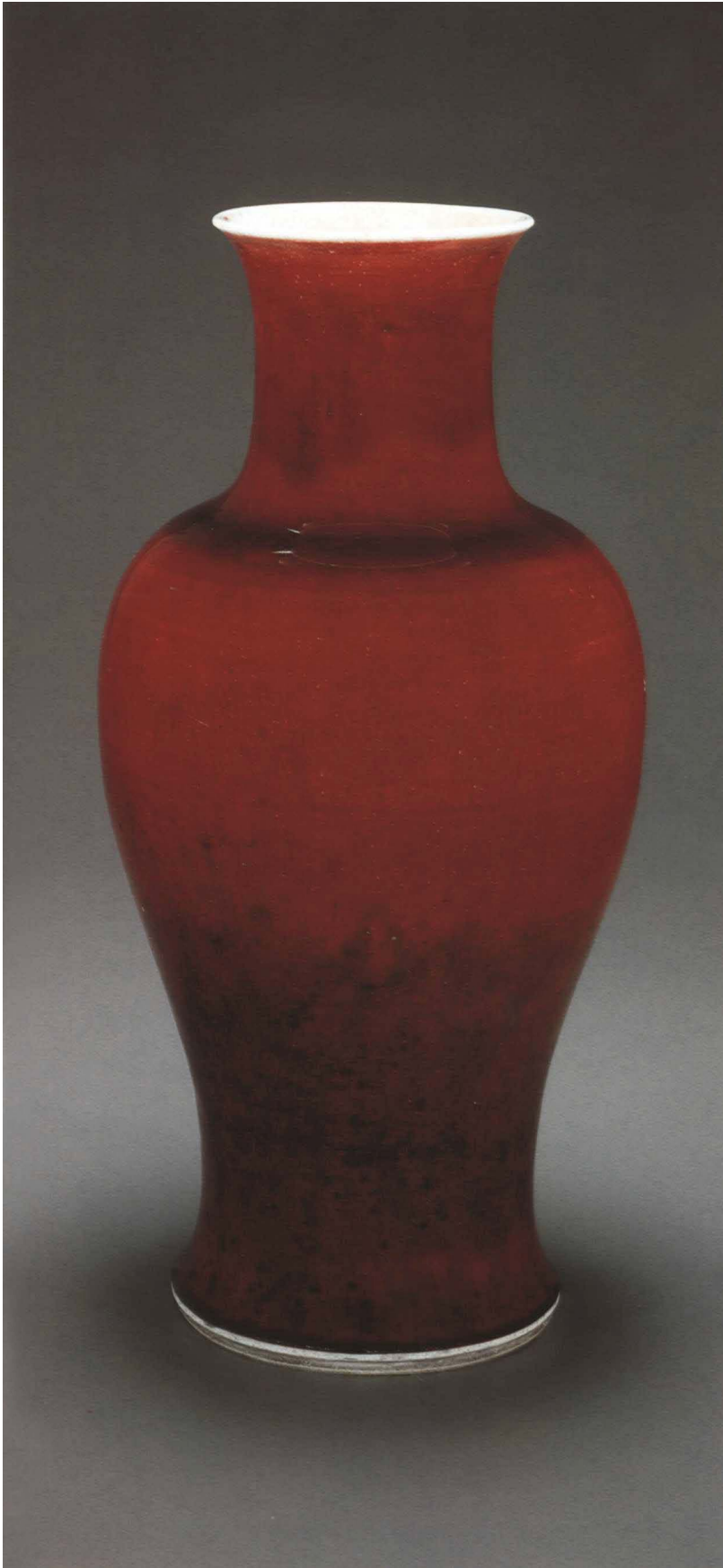


NOTES

1. It was included in the comments reported under 1942.9.526, p. 46, note 2.
2. Tichane 1985, 1.
3. There is a difference of opinion about when the *langyao* type of copper-red glazes (described in the essay on ceramic techniques) was first made. Jenyns says, "It is improbable that many of the K'ang Hsi red monochromes appear before 1700" (Jenyns 1951, 23). Medley states, "By the end of the seventeenth century [the technique] was securely established and some very fine examples are found" (Medley 1976, 251). Because of the lack of precise information, the oxblood pieces in this collection are classified broadly as early eighteenth century. Certain examples such as this vase, however, could have been made after 1700.
4. All three can be compared to one in the collection of Cheung Ling, Hong Kong; see Min Chiu 1977, no. 3. Hobson 1925–1928, 5: plates 43 (no. E247) and 53 (no. E249) illustrate two sold at auction in London on 30 May 1940. The Peking Palace Museum has a beautiful example: Palace Museum 1962, pl. 81. The Yale University Art Gallery owns one: Lee 1970, no. 349, repro. Fine pieces in the Metropolitan Museum of Art and the British Museum are noted in the entries on 1942.9.527 and 1942.9.528. A similar vase was sold at *Important Chinese Ceramics and Works of Art*, sale, Sotheby's, Hong Kong, 25 November 1981, lot 365. The National Palace Museum, Taipei, has one, illustrated in *Sekai tōji zenshu* 1975–1985, 15: color pl. 23.

REFERENCES

- 1907 Bushell and Laffan: 132, no. 737.
1947 Christensen: 34.



1942.9.530 (C-383)

Vase

Qing dynasty, early eighteenth century

Porcelain with oxblood glaze, 42.7 x 21.6 (16¹³/₁₆ x 8¹/₂)

Widener Collection

TECHNICAL NOTES

The glaze welt at the foot has been ground down to blend with the overhang of the foot contour, creating a straight line at an angle to the foot. The slightly recessed base is covered with the usual light, finely crackled glaze. Absent here is the rounded thick edge of glaze, which is a feature of the other oxblood-glazed pieces in the collection. There are three apparently unintentional smears of underglaze cobalt blue about 4 cm down inside the neck. A chip about 6 cm long is missing from the foot-ring. Two pieces of clay, possibly body trim shavings, adhered to the body and were glazed over.

PROVENANCE

(Gorer, London); sold before 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE SHAPE OF THIS VASE is fuller than the other Widener oxbloods, the shoulder wider in proportion to the vessel's height, and the base slightly more spreading. The brilliant glaze is of an even tone, extending from the lip, darkening on the shoulder and lower body to the base. The fine bubbles, a feature of the *langyao* glaze, are more numerous on the lower half of the vessel. The glaze inside the neck is the same creamy buff as that on the interior of the first vase in this group (1942.9.526) but slightly lighter. A thin streak of copper-red color appears just inside the lip for about half its circumference.

Aside from the unfortunate grinding of the glaze, this vase is a fine representative of its class of Kangxi porcelains. It was one of those admired by Sir Leigh Ashton.¹

JK

NOTES

1. See 1942.9.526, p. 46, note 3.

REFERENCES

- 1947 Christensen: 34.

1972.43.31 (C-586)

Bottle Vase

Qing dynasty, late eighteenth century
Porcelain with oxblood glaze, 23.8 x 13.3 (9 $\frac{3}{8}$ x 5 $\frac{1}{4}$)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in standard script on the base with an incised mark in two columns of two characters each: *Xuande nian zhi* [made in the reign of Xuande]

TECHNICAL NOTES

Bubbles are scattered throughout the glaze surface. The glaze pulls away from the vessel's lip. The interior has a colorless glaze. The roughly trimmed foot-ring has several chips and reveals a white paste burned slightly orange. The recessed base has a colorless glaze.

PROVENANCE

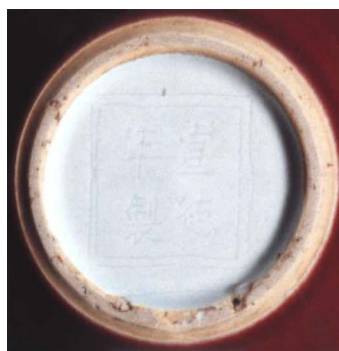
(Yamanaka, Chicago); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

BASED ON A KANGXI BOTTLE VASE, this vessel is more attenuated than its model.¹ The glaze covers the entire exterior surface with a deep, uniform red color. The incised four-character mark is clearly spurious, as the oxblood (*langyao*) glaze was not developed until the early Qing-dynasty reign of Kangxi. In addition, the shape of this vase first appeared in the Qianlong period and does not occur among Ming porcelains.

SL

NOTES

1. For a prototype from the Kangxi period, see Min Chiu 1977, pl. 4.



foot-ring and reignmark on base of 1972.43.31

1972.43.30 (C-585)

Vase, Meiping Shape

Qing dynasty, early nineteenth century

Porcelain with oxblood glaze, 21.8 x 12.3 (8 $\frac{5}{8}$ x 4 $\frac{13}{16}$)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

A crack in the lip has been repaired with the Japanese gold lacquer technique.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE OXBLOOD GLAZE only partially covers this heavy vase. The colors range from a deep, opaque red to a pale greenish white streaked occasionally with red. A brownish crackle pattern runs through the glaze. The interior of the lip is olive green in color and lacks the crackle seen elsewhere on the surface. The glazed base has the same olive-green color. The smooth rounded foot-ring reveals a white paste that has fired a brownish gray color. The rather ungainly shape and heavy potting suggest an early nineteenth-century date.¹

SL

NOTES

1. For a prototype from the Kangxi period, see Min Chiu 1977, pl. 5.



1972.43.32 (C-587)

Small Vase

Qing dynasty, nineteenth century

Porcelain with oxblood glaze, 11.0 x 7.7 (4 ⁵/₁₆ x 3)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

A transparent crackle pattern covers the vessel. The glaze pulls away from the lip. The recessed base and the interior have a colorless glaze.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS VASE IS UNEVENLY COVERED by an oxblood glaze streaked in many areas. At the foot the pooled glaze has an opaque, red color. The glaze has been ground off at the foot-ring, revealing a dense grayish white paste. A relatively late date is suggested by the poor control of the glaze coloring and the rather compressed body proportions. Eighteenth-century vessels of this type are normally characterized by a more attenuated profile.

SL



1942.9.506–510 (C-359–363),
1942.9.523–524 (C-376–377),
1942.9.531 (C-384)

Covered Boxes for Seal Paste

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with peachbloom glaze,

1942.9.506: 3.5 x 7.2 (1 $\frac{3}{8}$ x 2 $\frac{7}{8}$)

1942.9.507: 3.8 x 7.2 (1 $\frac{1}{2}$ x 2 $\frac{7}{8}$)

1942.9.508: 3.8 x 7.2 (1 $\frac{1}{2}$ x 2 $\frac{7}{8}$)

1942.9.509: 3.8 x 7.2 (1 $\frac{1}{2}$ x 2 $\frac{7}{8}$)

1942.9.510: 3.8 x 7.2 (1 $\frac{1}{2}$ x 2 $\frac{7}{8}$)

1942.9.523: 3.8 x 7.2 (1 $\frac{1}{2}$ x 2 $\frac{7}{8}$)

1942.9.524: 3.7 x 7.2 (1 $\frac{1}{6}$ x 2 $\frac{7}{8}$)

1942.9.531: 3.7 x 7.2 (1 $\frac{1}{6}$ x 2 $\frac{7}{8}$)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of each vessel in underglaze blue in three vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.506: The pinholes created by breaking bubbles are very fine, giving the glaze a texture like that of citrus skin. This example has no vermilion seal paste residue on the biscuit.

1942.9.507: There are a few pinholes in the interior glaze.

1942.9.508: There is seal paste residue on the closing surfaces of cover and receptacle.

1942.9.509: Residue of vermilion seal paste adheres to the biscuit area of closure. A hairline crack on the closing edge of the lower part of the box is filled with red pigment; it may be an old crack that developed while the piece was in use. The cobalt blue of the closely spaced characters of the mark is clear and strong.

1942.9.510: Residue of vermilion seal paste adheres to the biscuit of the contacting surfaces of top and bottom. Abrasions and scratches are evident on the glaze of the cover. Inside the top are two small firing cracks. The underglaze cobalt blue of the mark is dark, and the characters are widely spaced.

1942.9.523: The lower half has a sharp inclusion in the glaze.

1942.9.524: The inside of the cover has smudges of vermilion seal paste.

1942.9.531: Vermilion seal paste residue is evident inside on closing surfaces. The cobalt blue of the mark is dark, the characters neatly written and closely spaced.

PROVENANCE

1942.9.506, 1942.9.507, 1942.9.509: Marsden J. Perry, Providence. J. Pierpont Morgan [1837–1913], New York (Duveen Brothers, New York); sold 1915¹ to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.508, 1942.9.510: J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers,

New York); sold 1915² to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.523: Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.524 and 1942.9.531: Richard Bennett, Northampton, England, sold 1911 to (Gorer, London). (Dreicer & Co., New York, agents of Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

1942.9.506–510: On display, Metropolitan Museum of Art, New York, c. 1910–1911.

THIS IS ANOTHER OF THE EIGHT PEACHBLOOM shapes traditional for the scholar's desk.³ Like the brush washers, this shape is found in many English and American peachbloom collections.⁴ The form and size are remarkably uniform in all examples. The eight in the National Gallery collection, for example, have nearly identical dimensions. Small, low, and rounded, with a slightly flattened top, the boxes have covers and receptacles of almost equal size. The lower part, which held the vermilion red paste used for seals, has an inner flange, inset and unglazed to ensure the secure fit of the cover. The smoothness of the white porcelain showing on the cleanly trimmed, low narrow foot is typical of the refinement of this ware.⁵ The base is slightly recessed and concave. On each of these boxes, the peachbloom glaze stops at the closing edge of the cover and at the foot. A colorless glaze is used on the inside and the base.

Among a group of boxes of superior quality and condition, such as these eight, the principal variable is the



back row (left to right): 1942.9.510, 1942.9.508, 1942.9.524
 middle row (left to right): 1942.9.523, 1942.9.531, 1942.9.509
 front row (left to right): 1942.9.506–507



foot-ring and reignmark
 on base of 1942.9.506



foot-ring and reignmark
 on base of 1942.9.507



foot-ring and reignmark
 on base of 1942.9.508



foot-ring and reignmark
 on base of 1942.9.509



foot-ring and reignmark
 on base of 1942.9.510



foot-ring and reignmark
 on base of 1942.9.523



foot-ring and reignmark
 on base of 1942.9.524



foot-ring and reignmark
 on base of 1942.9.531

fortuitous effect of color and its distribution. The velvety surface of 1942.9.506 is richly mottled with dark red on the cover. The peachbloom glaze is paler on the lower section, becoming very light green at the closing edge. 1942.9.507 has an even rose coloration, suffusing into lighter mottled sides. The dominant color of 1942.9.508 is a soft grayish rose with a deeper pinkish red area in the center of the cover. These tones occur again near the base, while the edges at the closing have a pale greenish gray tone. 1942.9.509 is a model of a successful peachbloom glaze color. It shades from deep rose to pale ashy pink with some green speckling on the sides of the top. There is an even, light green suffusion near the rim of the lower section. Chait chose this box to represent the *yinsehe* shape in his article, "The Eight Prescribed Peachbloom Shapes Bearing K'ang-hsi Marks." 1942.9.510 has striking coloration. It is peach red on both halves, with a rich moss-green clouding especially prominent on the top. The glaze has run down thickly to the edge of the cover, and at that point the color moves from green to brown. This color change occurs often in the copper-red glazes.⁶

The two boxes from the Bennett collection (1942.9.524 and 1942.9.531) are of equal quality. Along with 1942.9.523, they apparently constitute the earliest Widener acquisitions in the group. The glaze colors of 1942.9.523 shade in defined areas from deep "haricot (or bean) red"⁷ through medium peachbloom to a soft grayish rose color. The cover of 1942.9.524 is rose colored with green near the edge, the lower part predominantly green with paler grayish rose. The basic description of 1942.9.531 is the same as 1942.9.506. A large patch of a good "haricot red" color is in the center of the top, and the same color appears on the lower section. There are a few green speckles on both top and bottom parts and a green edge on the lower section.

JK

NOTES

1. The date of sale to Peter A. B. Widener is not documented for 1942.9.509.
2. The date of sale to Peter A. B. Widener is not documented for 1942.9.508.
3. Chait 1957, repro., 137. See p. 20, note 18 of the essay on Chinese ceramic techniques for a discussion of the eight prescribed shapes.
4. Among them are Freer Gallery of Art, Washington, acc. no. 43.5, and Metropolitan Museum of Art, New York, bequest of Benjamin Altman, no. 14.40.369; Valenstein 1975, no. 7, pl. 138; also Valenstein 1975, pl. 35 (color). Two were formerly in the Edward T. Chow collection, Geneva, one of which is illustrated in the sale catalogue of that collection: Sotheby's, Hong Kong, 19 May 1981, 98, no. 496. The Baur Collection, Geneva, has three: Ayers 1968–1974, 3: nos. A304, A308, and A312. Yale has one in the Moore collection: Lee 1970, 176, no. 352. For others, see Royal Academy 1935–1936, no. 2675; Ceramic Society 1948, which includes ten pieces; and Ceramic Society 1951, no. 346.
5. On all the peachbloom shapes, there is a slight demarcation of the foot shown by a delicate trimming line in the paste.
6. For a discussion of copper-red glazes, see the essay on Chinese ceramic techniques.
7. The Chinese refer to the color, specific for this ware, as *jiangdou hong*, a native pink and red bean often having brown spots. According to Bushell, the plant is *Dolichos sinensis* (Bushell 1980, 163). Another Chinese descriptive term is *pingguo hong*, or apple red (see the essay on Chinese ceramic techniques). It was Europeans who compared the glaze color to the skin of a peach.

REFERENCES

- 1904–1911 Morgan: 2: 80, no. 1318 [1942.9.506]; no. 1319, pl. 123 (top right) [1942.9.507]; no. 1322, color pl. 123 (bottom right) [1942.9.508]; no. 1324, pl. 123 (top left) [1942.9.509]; no. 1324, pl. 123 (bottom left) [1942.9.510].
- 1911 Gorer: 72, no. 360, color pl. opp. 70 [1942.9.524, 1942.9.531].
- 1911 Gorer and Blacker: 2: color pl. 160 [1942.9.524, 1942.9.531].
- 1947 Christensen: 30; 1956: 34 [1942.9.506–509].
- 1957 Chait: repro. 137 [1942.9.509].

Petal-decorated Vases

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with peachbloom glaze,

1942.9.511: 21.3 x 8.8 (8³/₈ x 3¹/₂)

1942.9.512: 20.9 x 8.9 (8¹/₄ x 3¹/₂)

1942.9.513: 20.8 x 8.8 (8³/₁₆ x 3¹/₂)

1942.9.521: 21.2 x 8.9 (8³/₈ x 3¹/₂)

1942.9.522: 21.3 x 8.9 (8³/₈ x 3¹/₂)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of each vase in underglaze blue in three vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]. The calligraphy style of 1942.9.51 is excellent, the characters widely spaced; the calligraphy of 1942.9.512 and 513 is a more closely spaced calligraphy style. The calligraphy and spacing on 1942.9.521 and 522 are essentially identical.

TECHNICAL NOTES

1942.9.511: The glaze is rough near the base of the petals, and there is a manufacturing flaw on the foot. 1942.9.512: The technical refinement of this piece is exceptional. 1942.9.513: There is roughness in the glaze at the base of the petals that has existed from the time of manufacture. 1942.9.521: Condition is intact and fine. 1942.9.522: There is a small glaze flaw on the shoulder.

PROVENANCE

1942.9.511: Richard Bennett, Northampton, England; sold 1913 to (Gorer, London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.512: Richard Bennett, Northampton, England; sold 1913 to (Gorer, London); (Dreicer & Co., New York, agents of Gorer, London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.513: Thomas B. Clarke [1848–1931], New York; sold (possibly 1907) to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.521 and 1942.9.522: possibly collection of Lord Kitchener;¹ sold after 1917 to Joseph E. Widener, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, after purchase by funds of the Estate.

THE CHINESE NAME FOR THIS SHAPE is *hebanping* (lotus petal vase). Following another interpretation of the petal forms at the base, it has also been called “chrysanthemum vase” by collectors. Although this is one of the shapes included in Chait’s classification of eight peachbloom shapes for the writer’s table,² the use of a vase

need not be so restricted, as, for instance, a seal paste box. This could be one explanation for its popularity among collectors. The shape is found in many museum collections today.³

The standard type is characterized by an ovoid body, a long tubular neck with slightly everted lip, a well-defined foot that is slightly projecting and rounded, and a concave base. A formal band of molded petal-shaped forms encircles the lower part of the body. As in all peachbloom vessels, color is entirely individual, varying in shade and accidental patterning from piece to piece. The contact edge of the foot is unglazed, barring the fine white paste. The base, as in other peachbloom types, is covered with colorless glaze. The edge of the lip shows the white porcelain through colorless glaze, but there is color in the glaze lining the neck.

This is the largest and most thickly walled of the prescribed shapes described by Chait. Within this shape, there are slight individual variations of form in the curve of shoulder and body. The ratio of height of neck to total height is roughly half, but the proportion varies. The width of the petal band also varies slightly in its relation to the whole. The petals are apparently molded, but there are indications of a discreet use of a tool to sharpen the impression. In the National Gallery’s five examples, the number of petals ranges from twenty-nine to thirty-one.

1942.9.511 has twenty-nine petals in the relief band around the lower part of the body. The darker values of red are on the upper part of the vase, and light creamy green colors occur both on the upper part of the neck and on lower areas of the body, along with spotty, soft moss-green patches. The inside of the mouth is streaked with rose color. The overall velvety red glaze of 1942.9.512 is almost perfect in tone and evenness. Where the color runs thin over the thirty-one molded petals, it is pale, creamy pink. The lip rim and an edge of the rounded foot are almost white. There is a little light red glaze and some green spots inside the mouth. The overall color of 1942.9.513 is lighter than the others of the group, a muted rose shade tending to violet in some areas. The thirty petals of the stylized band show still lighter through the



foot-ring and reignmark
on base of 1942.9.511



foot-ring and reignmark
on base of 1942.9.512



foot-ring and reignmark
on base of 1942.9.513



foot-ring and reignmark
on base of 1942.9.521



foot-ring and reignmark
on base of 1942.9.522



Qing dynasty, Kangxi mark and period
 (1662–1722), *Petal-decorated Vases*,
 back row (left to right):
 1942.9.522, 1942.9.511–512
 front row (left to right):
 1942.9.521, 1942.9.513

glaze. 1942.9.521 has dappled dark and light peachbloom coloration. Some moss green appears on the thirty petals, as well as on the foot and on the inside and underside of the mouth. The deep “haricot-red”⁴ color is predominant in the glaze of 1942.9.523. There is green shading on the neck, becoming deeper at the lip, the edge of which is pale pink. Dark green streaks down the inside of the mouth into the neck. Delicate pink outlines the petals.

The narrow shapes of the petals on these vases seem to resemble the chrysanthemum more than the lotus. The Shanghai Museum considers the petals above the base of this type to be chrysanthemum,⁵ but the tradition of a lotus petal band at the base or forming the sides of a ceramic vessel reaches back many centuries. Although conventionalized in various ways, the lotus petal motif in a band at the base is more readily identified by shape in blue-and-white porcelain of the Ming dynasty than in the formal band on the eighteenth-century peachbloom vases. In sculpture and painting, the lotus flower as a pedestal or seat for Buddhist deities is familiar. The Chinese have been conservative in their repertoire of forms and motifs, and this one has been often repeated.

There is an even more striking Buddhist reference in this form of long-necked bottle vase with ovoid body; it is frequently seen in representations of Guanyin as an attribute of the bodhisattva.⁶ By the eighteenth century, Buddhist symbolism had become all but buried in tradition. The well-proportioned and graceful form became a classic and popular type.

JK

NOTES

1. Widener collection records (in NGA curatorial files).
2. Chait 1957, 130–137. See the essay on Chinese ceramic techniques for a listing of the other eight prescribed shapes.
3. Metropolitan Museum of Art, acc. no. 65.225.5; Valenstein 1989, pl. 233; also Valenstein 1975, color pl. 35. Cleveland Museum of Art, John Severance collection, acc. no. 42.699: Chait 1957, 133 (bottom); also Neils 1982, 130–131, no. 134, repro. 131; and Lee 1982, 465, color pl. 49. Percival David Foundation, London, no. 579: Medley 1973, 25, no. 579, pl. 4; also Medley 1976, 252, fig. 201. A loan exhibition from Shanghai, shown at the Asian Art Museum of San Francisco and three other cities of the United States, included one: Shanghai 1983, 183, no. 142, illus. 136. Other examples were sold at *Important Chinese Porcelain, Early Ceramics and Works of Art*, sale, Sotheby's, London, 9 July 1974, lot 322; and *Fine Chinese Works of Art*, sale, Sotheby's, New York, 18 October 1974, lot 545 (sale of the property of the Asian Art Museum of San Francisco). Still others are in the collections of The Philadelphia Museum of Art; Koyama et al. 1955–1958, 12, pl. 51; The Museum of Fine Arts, Boston; and the Taft Museum, Cincinnati.
4. See 1942.9.506, p. 60, note 7.

5. Shanghai 1983, 183, no. 142, repro. 136.
6. For example, a Northern Wei stone relief figure of Guanyin in the Freer Gallery of Art, Washington (acc. no. 52.15), holds such a vase. Like the lotus flower and petal motifs, the shape came into China with Buddhism, either as a bottle vase or as a *kendi*, which has a spouted opening on the body as well as at the top of the neck. It was a vessel intended to contain the water or nectar of life. Vessels of these and other shapes are attributes of several divinities and were used in various ceremonies with other meanings attached to the symbol. In some figures of the Tang dynasty and earlier, Guanyin holds such a bottle by the neck. Tang vases of this type in pottery or metal occur among tomb wares. See, for example, Freer Gallery of Art, acc. no. 73.1.

REFERENCES

- 1907 Duveen: no. 333 [1942.9.513].
- 1911 Gorer: 71, no. 354, color pl. opp. p. 70 [1942.9.511]; 72, no. 357 [1942.9.512].
- 1911 Gorer and Blacker: 2: color pl. 160 [1942.9.511].

Amphora Vases

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with peachbloom glaze,

1942.9.516: 15.7 x 5.2 (6³/₁₆ x 2¹/₁₆)

1942.9.517: 15.6 x 5.3 (6¹/₈ x 2¹/₁₆)

1942.9.518: 15.6 x 5.3 (6¹/₈ x 2¹/₁₆)

1942.9.519: 15.7 x 5.2 (6³/₁₆ x 2¹/₁₆)

1942.9.520: 15.4 x 5.3 (6¹/₁₆ x 2¹/₁₆)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the slightly concave surface of the deeply recessed base of each vase in underglaze blue in two columns of three small characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.516: There is a small chip on the foot. 1942.9.517: There is an original, accidental blue spot inside the foot. 1942.9.518: There are some minor chips in the biscuit on the edge of the foot. 1942.9.519: The biscuit foot is chipped almost completely around its circumference. 1942.9.520: The biscuit foot, which originally would have been approximately half a centimeter high, as in other examples of this shape, has been ground down almost to the glaze line.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

REPRESENTING A LARGE CATEGORY of the peachbloom porcelains destined for the elite is the delicate tapered vase, usually called an “amphora,” although it only vaguely resembles the Greek shape of that name.¹ Although the foot diameter is very small, the balance of the form is maintained. The elegant line of the slender bottle shape is rhythmic, from the slightly flared mouth, narrow neck, and curved shoulder to the narrow foot. To reduce the risk of tipping over, the vase’s thin unglazed foot would have been inserted into a securely fitting ivory or metal stand. The white biscuit of the foot would then be concealed by the stand. In the past some collectors, disliking the appearance of the deep white base, had it ground down so that only a narrow line of white remained. This does not effect the proportions of the vase as it was designed to be seen. The base is traditionally deeply hollowed, to a depth of as much as half an inch, and covered with a colorless glaze.

The first example, 1942.9.516, is remarkable for its pure and even “haricot-red” glaze.² There is soft green color

under the lip on the outside and dark green spots inside the lip. The glaze has a slight skinlike texture. The vase is almost identical in shape to 1942.9.517. The glaze color of both 1942.9.517 and 518 is predominantly a muted creamy pink, with a few green flecks inside the mouth of 1942.9.518. The two vases have been shown as a matched pair. The unglazed band at the base, designed to fit in a stand, measures .7 cm (¼ in.) in 1942.9.517 and .75 cm (⅓ in.) in 1942.9.518.

The glaze color of 1942.9.519 is deep rose with splotches of lighter tone. Neck and shoulder are primarily the lighter pink, heavily speckled with moss green, and there are green speckles inside the mouth. The final vase in this group, 1942.9.520, is distinguished by a dramatic dappling and clouding of clear “haricot red,” light pink, and varied tints of green and neutral over the entire surface. One of the palest shades has been described as “mushroom” color. There is a concentration of green color at the mouth.

Many peachbloom amphora vases are preserved in collections worldwide. Perhaps the extreme refinement of the shape appealed to collectors of seventeenth- and eighteenth-century monochromes.³

JK

NOTES

1. See the entry for the pale blue vase, 1942.9.492, for a detailed discussion of the history of the terminology used to describe the amphora vase.
2. See 1942.9.506, p. 60, note 7. “Kidney bean red” is the color designation used in Shanghai 1983, 183, no. 142.
3. An exquisite example, comparable in perfection of technique to 1942.9.516, is in the Metropolitan Museum of Art, bequest of Benjamin Altman, 14.40.381: Valenstein 1975, color pl. 35, upper left; also Valenstein 1989, pl. 235. Another fine specimen is in the Baur Collection in Geneva: Ayers 1968–1974, 3: A303, no. 490. Others are Morgan 1904–1911, 2: no. 1326, pl. 124, now in the Hong Kong Museum of Art: sale, Sotheby’s, Hong Kong, 29 November 1977, lot 94; Lee 1970, no. 351; Sotheby’s, 30 May 1981, 122, lot 785, color repro.



Qing dynasty, Kangxi mark and period (1662–1722), *Amphora Vases* (left to right): 1942.9.519, 1942.9.518, 1942.9.520, 1942.9.517, 1942.9.516



foot-ring and
reignmark on
base of 1942.9.516



foot-ring and
reignmark on
base of 1942.9.517



foot-ring and
reignmark on
base of 1942.9.518



foot-ring and
reignmark on
base of 1942.9.519



foot-ring and
reignmark on
base of 1942.9.520



1972.43.14 (C-569)

Bottle Vase

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with peachbloom glaze,

14.6 x 8.2 (5¾ x 3¼)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

The foot-ring is sharply trimmed, and the recessed, concave base is covered with a colorless glaze. The neck has been ground off, and the foot has two chips.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE EXTERIOR OF THIS CLASSICAL peachbloom vessel is covered with a dull red glaze. There are several small patches of pale green color.

SL



foot-ring and reignmark
on base of 1972.43.14

“Beehive” Water Pots

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with peachbloom glaze,

1942.9.514: 8.3 x 12.7 (3¼ x 5)

1942.9.515: 8.9 x 12.5 (3½ x 4⅙)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of both water pots in underglaze blue in three widely spaced vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.514: Two small dots of discoloration are found on the lip.

PROVENANCE

Possibly collection of Lord Kitchener [1942.9.515 only].¹ Thomas B. Clarke [1848–1913], New York; sold 1916 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener after purchase by funds of the Estate.

THE PEACHBLOOM “BEEHIVE” WATER POT is another of the eight prescribed classic peachbloom forms, described by Chait, which were made especially for the writing tables of scholars, high-ranking officials, nobles, and perhaps for the emperor himself.² Described in English as beehive-shaped, the form usually has the Chinese name *jizhaozun* (chicken-coop jar). Traditionally in China, chicks were raised in bamboo baskets of roughly this form. An opening at the top allowed feeding to take place. The same shape in porcelain serves the calligrapher-painter well. A small mouth at the top provides a convenient way to press excess water from a brush. These broad-based receptacles, generally semispherical or dome-shaped, are capacious and stable, and so are well designed for their use. The shape has also been called *taibozun* after the Tang poet, Li Taibo, for its fancied resemblance to his wine jar, which accompanies his reclining figure in popular images.

These two water pots from the Widener collection are nearly identical in profile. Like other peachbloom vessels, they have a white lip and interior; a neat glaze termination at the base; a fine-cut, narrow, smooth, and unglazed biscuit foot; and typically a precisely written six-character reignmark in three columns in cobalt blue under the colorless glaze that covers the white base. Three circular stylized dragon medallions, standard

features of Kangxi peachbloom water pots, are delicately incised in the clay body and spaced evenly around the vessel. In both pieces, pigment has collected in the incised lines of the dragon medallions, the darker color making the designs distinct.

A single pot may have many color variations, from rose to pale or mossy green, in the form of splotches, mottling, or speckling. Each of these two pots has a unique and fortuitous color effect. The glaze color of 1942.9.514 is a deep shade of red and evenly distributed. The neck is also dark in color. The glaze surface of 1942.9.515 is smooth and glossy. The short neck is pale in color, the pigment in the glaze having run down onto the shoulder. From there the color has spread unevenly in the glaze over the rounded form to collect in the welt of glaze at the base. The effect is a mottled appearance ranging from soft ashy rose of varying depths of tone to a subdued green. Pieces of this quality have been eagerly sought by collectors in America and abroad.³

JK

NOTES

1. Widener collection records (in NGA curatorial files).
2. Chait 1957, 130–137. See the essay on Chinese ceramic techniques for a listing of the eight shapes described by Chait.
3. Examples can be found in the following collections:
 1. The National Palace Museum in Taiwan: National Palace 1980–1981, pl. 55.
 2. Baur Collection, Geneva: Ayers 1968–1974, 3: nos. A305, A313–316.
 3. Seattle Art Museum: Seattle 1973, no. 157.
 4. Metropolitan Museum of Art, New York: Valenstein 1989, no. 238.
 5. Tokyo National Museum: Tokyo 1965, no. 657.
 6. Philadelphia Museum of Art: *Sekai tōji zenshu* 1975–1985, 12: pl. 50.



Qing Dynasty, Kangxi mark and period (1662–1722),
 “Beehive” Water Pots, 1942.9.514–515

7. British Museum: *Great Collections, British Museum*, 1981, no. 239.
8. The Percival David Foundation, London: Medley 1973, no. 580.
9. The Museum of Far Eastern Antiquities, Stockholm: Wirgin 1974, 106, pl. 52a, b.

Several other examples have appeared on the market over the years, notably one from the Edward T. Chow collection: *The Edward T. Chow Collection: Catalogue of Ming and Qing Porcelain and Various Works of Art*, sale, Sotheby’s, Hong Kong, 19 May 1981, 96, 494; Beurdeley and Beurdeley 1974, pl. 98.

REFERENCES

- 1947 Christensen: 30; 1956: 34.
 1957 Chait: repro. [1942.9.514].



foot-ring and reignmark on
 base of 1942.9.514



foot-ring and reignmark on
 base of 1942.9.515



1972.43.15 (C-570)

“Beehive” Water Pot

Qing dynasty, Kangxi mark and period (1662–1722)
Porcelain with peachbloom glaze, 8.8 x 12.7 (3⁷/₁₆ x 5)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in three columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

The foot-ring is rounded, and the white paste body is evident. The slightly recessed base is covered with a uniform colorless glaze.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

WITH THE EXCEPTION OF SEVERAL AREAS that are oxidized, this water pot has a completely reduced copper oxide glaze. In some places the copper content of the glaze was increased to facilitate the modulation of the color during firing (which did not successfully occur in this example). As on 1942.9.514 and 1942.9.515, three archaistic dragon medallions are incised beneath the glaze on the sides.

SL



foot-ring and reignmark
on base of 1972.43.15

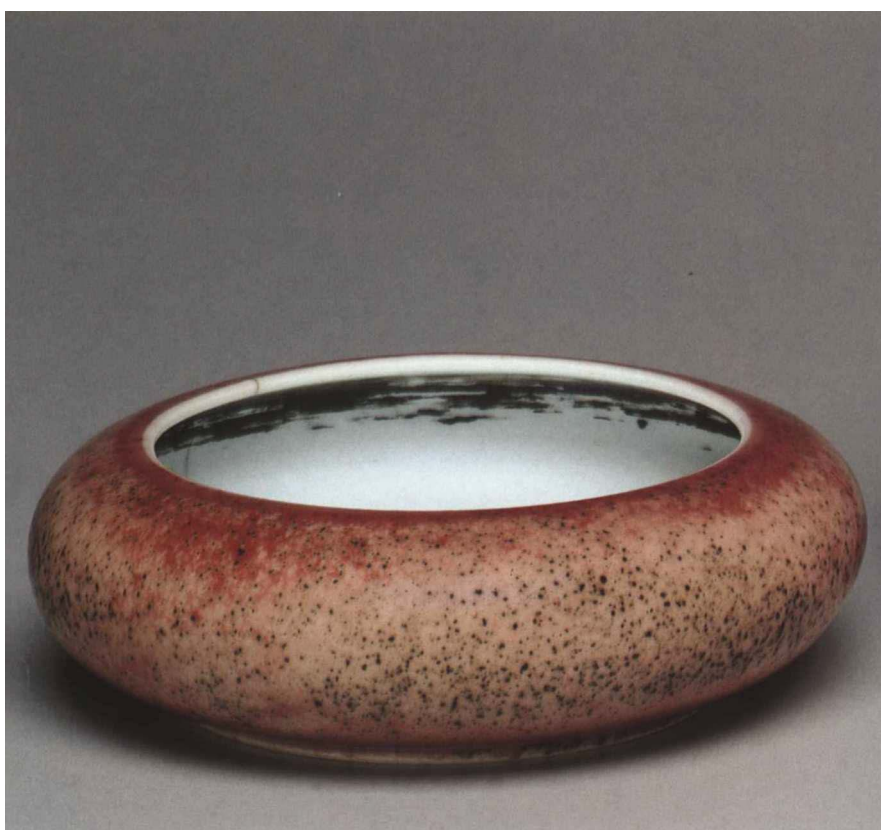
foot-ring and reignmark
on base of 1942.9.503



foot-ring and reignmark
on base of 1942.9.504



foot-ring and reignmark
on base of 1942.9.505



(left to right): 1942.9.504, 1942.9.503, 1942.9.505

1942.9.503 (C-356)

Water Pot

Qing dynasty, Kangxi mark and period (1662–1722)
Porcelain with peachbloom glaze, 7.6 x 9.9 (3 x 3³/₈)
Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in three vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

There is an inclusion in the glaze near the mouth. Pinholes occur in the transparent glaze of the interior and the base. There is a small glaze flaw on the base.

PROVENANCE

M. Startseff, Tientsin. J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York), sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

On display, Metropolitan Museum of Art, New York, c. 1910–1911.

OF THE EIGHT PRESCRIBED PEACHBLOOM shapes, this one is rarely seen.¹ In Chinese, the shape is described as *pingguozun*, or apple-shaped vessel, and it was used as a water container for the writer's table. Others are in the Metropolitan Museum's Havemeyer Collection and in the Walters Art Gallery, Baltimore. The shoulder rounds into a depressed mouth with a plain lip. In accordance with the unvarying technique of this ware, the foot is unglazed. The exposed porcelain is white and satiny to the touch. There is a slight demarcation of the foot on the outside by means of a light trimming line in the biscuit. The foot is slightly recessed. The interior and the base are covered with a transparent glaze with a pale greenish blue tint. The peachbloom glaze is lustrous and clear pinkish red with lighter areas of ashy rose and one uneven horizontal streak of dark green below the shoulder.²

JK



1942.9.504–505 (C-357–358)

Brush Washers

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with peachbloom glaze,

1942.9.504: 3.5 x 11.8 (1 $\frac{3}{8}$ x 4 $\frac{5}{8}$)

1942.9.505: 3.7 x 11.8 (1 $\frac{1}{2}$ x 4 $\frac{5}{8}$)

Widener Collection

NOTES

1. Chait 1957, 137. See the essay on Chinese ceramic techniques for a further discussion of the eight shapes described by Chait.
2. As recorded on 21 February 1945 (in NGA curatorial files), the English authorities Medley, Ayers, and Ashton have commented favorably on the peachbloom pieces, and Ashton pointed out this piece as being especially fine.

REFERENCES

- 1947 Christensen: 35, repro.
 1957 Chait: 137, repro. 135.

INSCRIPTIONS

Inscribed in standard script on the base of both vessels in underglaze blue in three vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.504: The cobalt blue of the underglaze mark is dark. Black ink deposits fill pores (pinholes caused by small bubbles breaking on surface during firing) on the inside under the lip and on the outside, mostly in lighter colored glaze areas. The lip has a triangular chip darkened by ink. A hairline crack runs from the mouth almost to the base. Glaze flaws appear on the base, which is slightly recessed within a narrow foot-ring.
 1942.9.505: The vessel is ink-stained, and there is a triangular chip on the underside of the mouth.

PROVENANCE

1942.9.504: Marsden J. Perry, Providence, Rhode Island. J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York), sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.505: Thomas B. Clarke [1848–1931], New York; sold before 1907 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

1942.9.504: On display, Metropolitan Museum of Art, New York, c. 1910–1911.

THE SHAPE OF THESE SHALLOW wide-mouthed bowls, one of the eight prescribed peachbloom shapes,¹ has been called *tangluoxi*, or gong-shaped washer, by the Chinese. Collectors have called it “writer’s brush bath.” Many painters and calligraphers do not consider this elegant receptacle large enough for washing brushes; however, the ink residue in the glaze pinholes on both interior and exterior testifies that this bowl was once so used. Many more examples of this shape have survived than of the apple-shaped bowl (1942.9.503).

There is remarkable uniformity in the size of the peachbloom brush washers in this collection and others. These two vessels have the same diameter and vary only two millimeters in height. 1942.9.504 is low and rounded with an incurve to the wide mouth, which has a diameter of 8.2 cm (3 ¼ in.), larger than that of the foot, which measures 7.3 cm (2 ⅞ in.).

Except for individual variations in color markings, the two dishes are similar in appearance. The fine-textured, very smooth porcelain paste is revealed on the foot-rings. The whiteness is apparent under the colorless glaze on the interior and base of both vessels. The cobalt blue of the underglaze mark on the bases is vivid and the calligraphy is fine. The outside peachbloom glaze of 1942.9.504 is rather pale with strong flecks of moss green. The color of 1942.9.505 is deeper near the mouth and

base, with the transition of tone interestingly varied by mottling and areas of moss green speckling, making this a prized example.

There are many peachbloom brush washers of this shape in other museums and private collections.²

JK

NOTES

1. Chait 1957. See the essay on Chinese ceramic techniques for a listing of all eight prescribed shapes.
2. Some choice examples are noted here:
 1. Metropolitan Museum of Art, bequest of Mrs. H. O. Havemeyer, The H. O. Havemeyer Collection, 29.100.352: repro. in Valenstein 1989, fig. 138, 6; and Valenstein 1975, pl. 35 (color).
 2. Percival David Foundation in London, Elphinstone gift, no. B582.
 3. The Wah Kwong collection and the Hong Kong Museum of Art: Min Chiu 1977, nos. 11 and 12.
 4. Two in the Baur Collection, Geneva: Ayers 1968–1974, 3: nos. A306, A308.
 5. Two in Chait’s collection: Chait 1957, 136.
 6. Two in Stockholm published by Wirgin: Wirgin 1974, pls. 52b and 53a, in the collections of Gustaf VI Adolf and the Museum of Far Eastern Art, Stockholm, respectively.

Other examples have been sold at auction: *Important Chinese Ceramics and Works of Art*, sale, Sotheby’s, Hong Kong, 29 November 1977, lots 98 and 98a, color repro. 88, 89. The catalogue mentions seven other examples sold between 1973 and 1977. See also *The Edward T. Chow Collection: Catalogue of Ming and Qing Porcelain and Various Works of Art*, sale, Sotheby’s, Hong Kong, 19 May 1981, nos. 493 (color repro.) and 494, from the collection of Edward T. Chow, Geneva; sale, Christie’s, London, 27 November 1967, no. 9, from “a celebrated Oriental collection.”

REFERENCES

- 1904–1911 Morgan: 2: 81, no. 1329, pl. 125 (color photograph from top showing ivory cover) [1942.9.504].
1907 Duveen: no. 346 [1942.9.505].
1947 Christensen: 30; 1956: 34.

Covered Bowl

Qing dynasty, Kangxi mark and period (1662–1722)
Porcelain with pale blue glaze, 9.8 x 9.2 (3¹³/₁₆ x 3⁵/₈)
Widener Collection



foot-ring and reignmark
on base of 1942.9.483

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two vertical lines of three characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

The pale blue glaze is evenly distributed over the vessel except where it has pooled, creating darker bands. These areas are at the base of the knob and just above the foot. The interiors of the lid and bowl are much paler. There is one particularly noticeable pinhole in the glaze on the lid exterior, and there are some smaller interior pinholes and black spots. The unglazed paste of the foot-ring and interior flanges is very smooth. A rusty orange residue appears on the unglazed flanges of the lid and bowl, and is slightly visible from the exterior when the lid is on. Although the cover shifts slightly when the vessel is moved, the flanged construction of the bowl ensures stability.

PROVENANCE

Henry Sampson [1838–1914]. (Gorer, London); sold 1913 to (Dreicer & Co., New York, agents of Gorer, London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE NATIONAL GALLERY COLLECTION of pale blue monochromes encompasses a broad range of vessels, from relatively common forms shared with the peachbloom monochromes (water pots, brush washers, and amphora vases) to some more unusual ones, such as the vases of *meiping*, gourd, or bottle shape, and this exquisite covered bowl.

In the superior potting of the highly refined body, the assurance of the reignmark's calligraphy, the luminosity and control of the glaze, and the elegance of form, this covered bowl epitomizes all that is best in Kangxi pale blue monochromes. The softly rounded knob adorning the cover cleverly echoes the smooth curve of the vessel itself, a line uninterrupted even though composed of two parts. If anything, the two-part construction enhances the appeal, as in the peachbloom covered boxes for seal paste (1942.9.506–510, 523, 524, 531). Immense tactile pleasure can be had in simply opening and closing this vessel, a

pleasure enhanced by the exceptionally refined surface of the unglazed portions, which almost equals the glazed areas in smoothness. With its rounded contour and profile, this cup also recalls the short-necked “apple-shaped” (*pingguozun*) water pot (1942.9.481–482, 490–491); indeed it actually looks more “applelike” than these water pots.

With its lid secured flush to the receptacle through an inset flange, this covered bowl bears less resemblance to the typically covered beverage container, whose lid extends over the body, than to containers usually described as holding toiletries or tea. Interestingly, certain very late (eighteenth- to twentieth-century) Nonya-ware (a Jingdezhen ware decorated to Southeast Asian taste for export) covered bowls, described as “miniature potiches” for toiletries, appear to be descendants of this covered bowl, though they are much more coarsely made and have a somewhat more ovoid silhouette with a more pointed lotus bud knob.¹ Among Kangxi-marked and -attributed wares, no other covered bowl of exactly this type has yet been located. Similar gracefully curved buttonlike knobs can be seen on other Kangxi-attributed vessels, such as two covered blue-and-white jugs in the Frick Collection, New York.² Less everted, thicker-stemmed knobs appear on some Yongzheng vessels in the Palace Museum in Taiwan, and more bulbous versions of these knobs appear on some vessels dated to Qianlong, also in that collection.³

VB

NOTES

1. Willets and Poh 1981, 47, no. C31, repro., 115, no. 168, repro.
2. Pope 1974, 26–27, nos. 65.8.193 and 65.8.194, repro.
3. Tsai 1986, 54, no. 29, repro., 78, no. 58, repro. (Yongzheng), 92, no. 74, repro., 158, no. 143, repro.

following page: Qing Dynasty, Kangxi mark and period (1662–1722), *Covered Bowl*, 1942.9.483



Amphora Vases

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with pale blue glaze,

1942.9.492: 16.2 x 5.7 (6 $\frac{3}{8}$ x 2 $\frac{1}{4}$)

1942.9.493: 16.1 x 5.7 (6 $\frac{5}{16}$ x 2 $\frac{1}{4}$)

1942.9.494: 15.9 x 5.7 (6 $\frac{1}{4}$ x 2 $\frac{1}{4}$)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of each vase in underglaze blue in two vertical lines of three characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.492: A very few dark spots appear scattered over the otherwise uniform pale blue surface. The glaze ends in an even line just above the foot, where it appears to have been mechanically ground down, revealing a small amount of biscuit. A transparent glaze with a slight bluish tinge covers the deeply recessed and slightly concave base, on which the reignmark is written in a rich blue. The unglazed foot-ring is smooth. 1942.9.493: A few dark spots dot the surface of the blue glaze. A small blisterlike eruption is visible on the interior of the flaring neck, which has a paler glaze coloration than the exterior. The glaze ends in a relatively even line above the foot, revealing a slightly wider band of unglazed porcelain than that on 1942.9.492. The medium blue reignmark on the base is covered by a colorless glaze. This example has a particularly smooth paste, despite its somewhat dirty appearance. 1942.9.494: This vessel is quite even in color except for a small cloudlike form of slightly lighter colored glaze on the shoulder. A few pinholes are visible, but there are fewer dark spots than on the other vases of this type in the National Gallery collection. The reignmark in a medium blue is clearly visible under the colorless glaze applied to the base. The unglazed foot is smooth and slightly soiled.

PROVENANCE

1942.9.492, 1942.9.493: Richard Bennett, Northampton, England; sold 1911 to (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.494: Thomas B. Clarke, New York, [1848–1931]; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance of Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

AMONG THAT GROUP OF EXQUISITELY potted small objects presumably intended for the use or enjoyment of the scholar or connoisseur, glazed in both peachbloom and pale blue during the Kangxi period (and so marked), are some beautifully proportioned, slender, high-shouldered vases, commonly dubbed

“amphora” vases by some scholars and collectors.¹ Since an amphora, by definition in the Greek world, was a vessel with two handles, its application to this Chinese form initially seems puzzling. However, the shape does recall some Greek vessels, according to R. L. Hobson: “It is in fact formed like the body of a slender Greek amphora, but without the distinctive pair of handles.”² The National Gallery collection contains three pale blue examples (1942.9.492–494) and five peachbloom examples (1942.9.516–520) of vases in this shape.

According to Chait, the Chinese name for this form was *guanyin ping* (Guanyin vase) because of its resemblance to a vase often shown with the bodhisattva Guanyin.³ In most contemporary Chinese catalogues of ceramics, peachbloom and pale blue vases of the “amphora” style are called *liuye ping* (willow leaf vase). This name is likely to have been derived from the slender form of the vase and its likeness to a willow leaf.⁴ In other instances they are called *laifu zun* or *laifu ping* in reference to their shape, sometimes translated as “turnip-shaped,” after the Chinese “icicle,” or white turnip, though some may prefer “radish-shaped,” after the Chinese white radish, familiarly known by its Japanese name, *daikon*.⁵

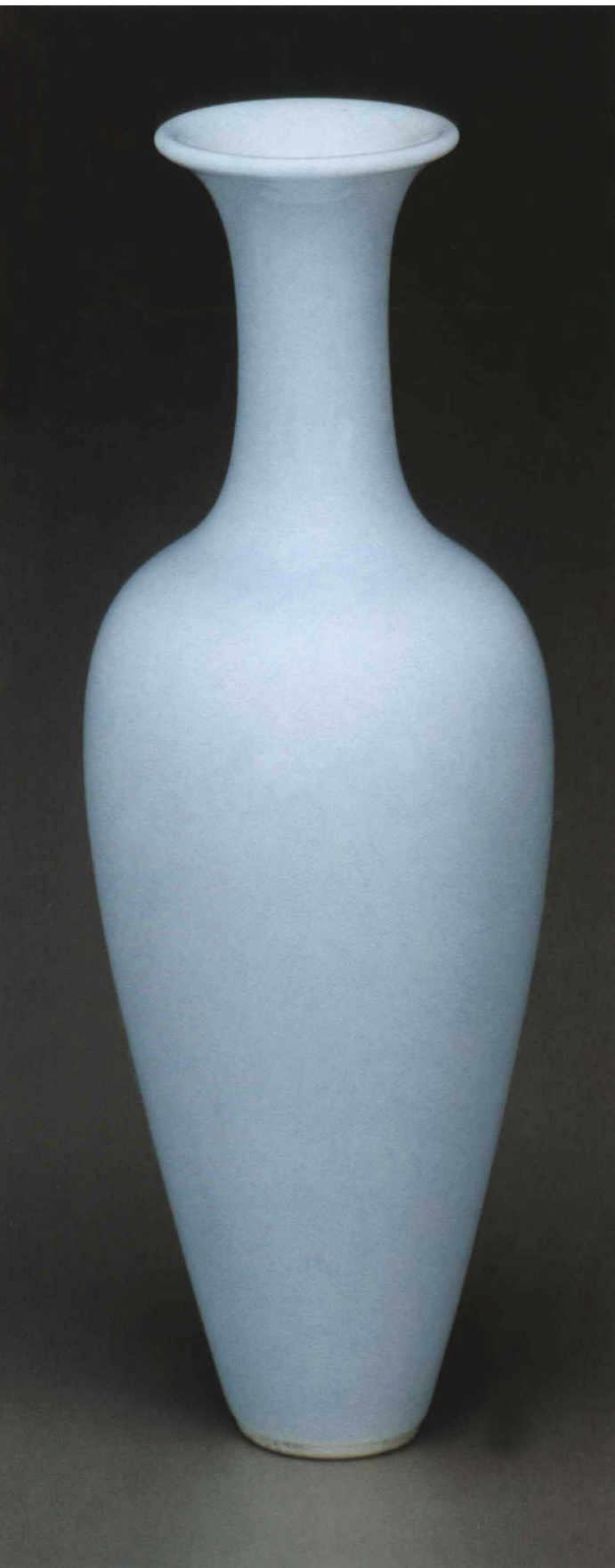
It should also be pointed out, however, that the willow is strongly associated with Guanyin, judging by the frequent appearance of willow fronds inserted in, placed on, or draped over vessels accompanying the bodhisattva, particularly images of the “Water-moon,” “White-robed,” and “Weeping Willow” type.⁶

All three pale blue vases of this type in the National Gallery collection are similar. What distinguishes 1942.9.492 is the dark blue color of the reignmark, which may be responsible for the slightly blue tinge of the glaze that covers the base; in the other two vases of this type, the marks are lighter and the glaze covering them is colorless. All the marks on these vases, however, fall within the acceptable range of variation for these vessels.

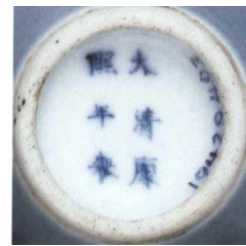
Although 1942.9.492 and 1942.9.493 were acquired together, the latter more closely resembles the third vase of this shape, 1942.9.494, particularly in the rather light color of the reignmark and the clarity of the glaze on the base.

So fine are these wares in their manufacture that even minor flaws stand out. On the other hand, the monotony





foot-ring and reignmark
on base of 1942.9.492



foot-ring and reignmark
on base of 1942.9.493



foot-ring and reignmark
on base of 1942.9.494

Qing Dynasty,
Kangxi mark
and period
(1662–1722),
Amphora Vases
(left to right):
1942.9.493,
1942.9.492,
1942.9.494

of too much uniformity or even perfection is relieved by the occasional dark spot, or, as in 1942.9.494, the slight variation of glaze color on the shoulder.

Judging from those that have survived unscathed, all vases of this type originally had fairly wide bands (approximately one-half inch) of unglazed biscuit below the line where the glaze ends. They must then have been placed in special stands to maintain their equilibrium. Such unglazed bands were apparently often ground down to a narrower width, as seen in these examples.⁷

VB

NOTES

1. Chait 1957, 136–137.
2. Hobson 1925, 55.
3. Chait 1957, 136–137. See also the discussion of how petal-decorated vases may also be related to this bodhisattva in the catalogue entry for 1942.9.511–513, 521–522, though they were apparently not called *guanyin ping*.
4. Ts'ao 1981, 47, no. 8, repro.; Tsai 1986, 41, no. 14, repro.; and Li 1989, 139, no. 122, repro. All refer to vases of this type as *liuye ping*, or willow leaf vases. According to Clarence Shangraw, in a personal communication, these vessels are occasionally called by the combination term *guanyin liuye ping*. Teresa Ts'ao, in Ts'ao 1981, introductory essay, mentions a *guanyin zun* and a *liuye zun* (a *zun* is a vessel whose mouth and body are equal in diameter, as opposed to a *ping*, in which the diameter of the mouth is smaller than that of the body), linking the former to the holy water vessel held by the bodhisattva, the latter to its resemblance to a willow leaf. However, she has no occasion to apply these names to any of the objects in her catalogue.
5. As a shape term *laifu* is applied to several related forms. A peachbloom vase of the “amphora” type is described as a *laifu zun* (translated as “small vase”) in *Wonders* 1984, 64–65, no. 29, repro. The same expression is used in Li 1989, 137, no. 120, repro., to describe a peachbloom vase of the type more often called a “three string vase.” The translation provided is “turnip-shaped *zun* vase in peach-bloom glaze.” As noted elsewhere, Ts'ao 1981, 39, no. 2, describes a peachbloom petal-decorated vase as *laifu ping*, again providing a translation, “turnip-shaped vase.” Despite the ubiquity of “turnip-shaped,” a case can be made that the vegetable referred to is more appropriately understood as the familiar Japanese radish, the *daikon*, which is

given as its equivalent in the definitive dictionary: *Dai kanwa jiten* 9: 10083–10084. The dictionary entry also mentions that this vegetable is sometimes confused with the turnip.

6. A wide range of paintings of Guanyin can be found in *Kannon* 1974. For information on the images, see Fontein and Hickman 1970, 47–48; also Princeton 1976, 48–53. The Nelson-Atkins Museum in Kansas City has a painting of a “Water-moon Guanyin” with a vase of similar form to these “amphora” vases placed in what appears to be a glass bowl sitting next to the figure. However, surmounting the everted mouth of the vessel is a tall narrow spout, and in that a willow frond is inserted. See Lee and Ho 1968, no. 207, repro.

7. See the entry for peachbloom amphora vases (1942.9.516–520).

REFERENCES

- 1907 Duveen: 202, no. 365 [1942.9.494].
1911 Gorer: 74, no. 368, repro. [1942.9.492]; no. 371 [1942.9.493].
1911 Gorer and Blacker: 2: pl. 161, center [1942.9.492].
1947 Christensen: 30 [repro., p. 33: 1942.9.492]; 1956: 30 [fig. 15: 1942.9.492].

Pair of Vases, Meiping Shape

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with pale blue glaze,

1942.9.495: 21.3 x 10.8 (8³/₈ x 4¹/₄)

1942.9.496: 21.8 x 10.5 (8⁹/₁₆ x 4¹/₈)

Widener Collection

INSCRIPTIONS

Inscribed on each vase in standard script on the base in underglaze blue in three vertical lines of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.495: A large chip appears on the flange at the bottom. There are a few minor glaze flaws, including two small worm-like lines below and to the left of the chip, and some pinholes and scattered dark spots in both the blue glaze and the usual colorless glaze that covers the shallow white base. The glaze thins along the raised edges of the ridge around the neck, on the two semicircular “ears” located on the shoulder, along the slightly rolled neck, and on the somewhat pointed edge of the overhang at the base. The fainter blue of these areas contrasts with the stronger blue of those nearby sections of pooled glaze. The rest of the vase is evenly colored with a pale blue midway between the two extremes. 1942.9.496: As with the other vases of this type in the National Gallery collection, the pale blue glaze thins at the edges of the neck and flaring foot, and along the neck ridge and on the two semicircular ears on the shoulder, and thickens and darkens in the adjacent areas. A rather large glaze pinhole can be seen at the upper part of the mouth, and a tiny glaze eruption appears along the neck ridge. A few dark spots and pinholes are scattered over the surface.

PROVENANCE

Richard Bennett, Northampton, England; sold 1911 to (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

ALL FOUR OF THE PALE BLUE VASES of *meiping* shape in the National Gallery collection originally belonged to Richard Bennett. Bennett regarded them as pairs, and may well have acquired them as such. In any case he sold them as pairs, with Gorer as his agent, to Peter A. B. Widener. The pairs (1942.9.495 and 496; 1942.9.497 and 498) differ somewhat in height, weight, and proportion, but the vases are convincingly well matched within each pair.

Of the three other known examples of this type, all bearing Kangxi marks—two in the collection of the Metropolitan Museum of Art, New York, and one in the Palace Museum, Beijing—none is paired with another

vessel.¹ The two in New York differ so considerably that even if they had not been acquired from different patrons at different times, there is little chance that they would have been regarded as mates. In contrast, the only significant difference between these two vases is the slightly lower foot and slightly longer neck of 1942.9.496.

The *meiping*, or “plum blossom vase,” is a vase with a small mouth, wide shoulder, and tall body tapering up uninterruptedly from a mildly everted base. The most distinctive feature of all four of these vases is the trumpetlike lower edge that extends over the round foot. More standard examples of the type, such as the apple-green vase (1942.9.536), display only a slight outward curve at the base and lack a distinct raised foot-ring as in these pale blue vases. Nevertheless, the Palace Museum, Beijing, refers to its example as a *meiping*, which indicates that their scholars regard this form as a development of the original form, or else as an acceptable variant. Probably because vases of this type do not conform to the standard *meiping* shape, they have been given other appellations over the years, none of which has enjoyed universal acceptance.²

Authors have also used different terms to refer to the two semicircular ear motifs on the shoulders of this type of vase. They are referred to as *ruyi* heads or hearts in the early publications of the Bennett collection and in notes on the Widener collection, where they were described as having the form of the *lingzhi* fungus of immortality.³ Since the terminals of the *ruyi* scepter—a wand made of rare material and presented to someone as an auspicious gift, since *ruyi* literally means “as you wish”—were often described as being in the shape of the *lingzhi*, it is not surprising to see both terms used almost interchangeably to describe semicircular ear motifs.⁴ However, these motifs are not as complex as most multi-lobed *ruyi* and *lingzhi*. This may explain why they are said to have the shape of the new (crescent) moon in the description of the vase in the Palace Museum, Beijing.⁵ Among other Qing vessels their closest counterparts are the C-shaped, vertically oriented decorations that appear on certain celadon jars dated to the late seventeenth or early eighteenth century and sometimes described as also having a crescent moon shape.⁶

VB



NOTES

1. The two vessels in the Metropolitan Museum—24.80.276, donated by Mary Clark Thompson in 1924, and 32.100.438, part of the 1931 gift of Michael Friedsam—are not published. The Thompson piece is exactly the same height as another vase of *meiping* shape (1942.9.498) in the National Gallery collection, 21 cm (8¼ in.) The ex-Friedsam vase is almost two inches shorter and somewhat broader shouldered. The specimen in Beijing is also 21 cm in height; Li 1989, 156, no. 139, repro.

2. These vases are called *biberon*, a French term for a spouted drinking vessel, in the Widener collection records kept by Edith Standen (now in NGA curatorial files), but in recent years the usage of choice has been “vase of *meiping* shape.” The curatorial cards in the Metropolitan Museum of Art, New York, use the expression “baluster-shaped.” Gorer 1911, 73, nos. 366 and 367, simply calls them oviform vases, while in Gorer and Blacker 1911, 2: pl. 161, another term, “gallipots,” is used to describe two of these vases. This term seems less appropriate,

as that name is usually reserved for small apothecary jars.

3. Gorer 1911, 73, no. 366; Gorer and Blacker 1911, 2: pl. 161. Widener collection records kept by Edith Standen (now in NGA curatorial files).

4. Williams 1976, 238–239, 328–330; *National Palace Museum* 1976. See also Cort, Stuart, and Tam 1993, 36–37.

5. Li 1989, 156, no. 139, repro.

6. Krahl 1994, 2: 211, no. 866, repro.; see also Tsai 1986, 53, no. 27, repro.; and Min Chiu 1977, 69, 133, no. 75, repro.

REFERENCES

1911 Gorer: 73, no. 366, repro.

1911 Gorer and Blacker: 2: pl. 161, left and right of center vase, not differentiated.



foot-ring and reignmark
on base of 1942.9.495



foot-ring and reignmark
on base of 1942.9.496

Qing Dynasty, Kangxi mark
and period (1662–1722), *Pair of*
Vases, Meiping Shape,
1942.9.495–496



Pair of Vases, Meiping Shape

Qing dynasty, Kangxi mark and period (1662-1722)

Porcelain with pale blue glaze,

1942.9.497: 20.7 x 10.8 (8 1/8 x 4 1/4)

1942.9.498: 21.0 x 10.8 (8 1/4 x 4 1/4)

Widener Collection

INSCRIPTIONS

Inscribed on each vase in standard script on the base in underglaze blue in three vertical lines of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.497: As with the other vessels of this type, the glaze thins along the edge of the neck and the outwardly curving flange at the base, as well as along the neck ridge and the two “ears” on the shoulder, so the color is a very pale blue to almost blue-white. The richer blue color, apparent where extra glaze gathered, contrasts both with these very pale areas and with the more standard pale blue of the rest of the vase. Some tiny protrusions appear along the somewhat blunted end of the flared foot; a few others are at the lip. Pinholes are scattered on the white base. 1942.9.498: The same variations of lighter and darker blue coloration may be observed as in 1942.9.497. Dark spots and blisterlike extrusions appear in a few areas, most noticeably on the lip and on the neck. There is some crazing of the glaze, principally on the lower, flaring section of the body and in the colorless glaze on the base. Where the flared edge curves around and begins to contract into the foot, it is even more blunted than 1942.9.497.

PROVENANCE

Richard Bennett, Northampton, England; sold 1911 to (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

ALTHOUGH THEY DIFFER SLIGHTLY in shape, glaze, and weight from other *meiping*-shaped vases, the vases in this pair fall comfortably within the range of variation seen in other Kangxi-marked pale blue vessels of this type.

These vases most closely resemble one in the Palace Museum, Beijing, while the other pair in the National Gallery collection resembles the *meiping* vase in the Metropolitan Museum of Art, New York, donated by Mary Clark Thompson.¹ Since all these vessels bear Kangxi reignmarks, it is possible that the variations may result from their manufacture earlier or later in the period. However, knowledge about the chronology of both the evolution of style and reignmarks within this period remains insufficient to reach a definite conclusion. It seems possible, considering the slightly better finish of this pair of vases, that they might be a later product. Nevertheless, one cannot discount the possibility that modification in form could easily have been undertaken at the kiln within a relatively short time of the appearance of a vessel type.

VB

NOTES

1. A second example at the Metropolitan Museum of Art, New York, from the Michael Friedsam collection, is significantly shorter (possibly as a result of part of the foot being ground), but it has a higher, broader shoulder adorned with an ear motif of a distinctly elongated shape, and a thicker neck (see the entry for the other pair, 1942.9.495-496, p. 83, note 1, for bibliography on all the comparative works).

REFERENCES

1911 Gorer: 73, no. 367.



foot-ring and reignmark
on base of 1942.9.497



foot-ring and reignmark
on base of 1942.9.498

1942.9.487 (C-340)

Vase

Qing dynasty, Kangxi mark and period (1662–1722)
Porcelain with pale blue glaze, 21.0 x 7.8 (8¼ x 3⅙)
Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in three vertical lines of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

The lavender-tinged pale blue glaze ends in an even line just below the exterior edge of the lip. The lip is covered with a colorless glaze, which extends into the interior of the neck. Several small whitish protuberances appear on the shoulder and near the waist. At the neck, near the lip, there is a discolored restoration. Some white spots also appear on the neck. There is a small chip in the unglazed foot-ring, extending slightly into the base. A bubblelike protrusion is located almost directly over the *da* character on the base.

PROVENANCE

(Yamanaka & Co., sale, American Art Association, New York, 16–17 February 1915, no. 31); (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

DESPITE THE MINOR SURFACE FLAWS in the glaze and the repair at the neck, this vase is one of the most beautiful of the pale blue monochromes in the National Gallery collection, due in large part to its unusual, slightly lavender color. This vase might well be regarded as the immediate prototype of the following two Yongzheng bottle vases, 1942.9.485 and 486.

VB

REFERENCES

None



foot-ring and reignmark
on base of 1942.9.487

1942.9.485–486 (C-338–339)

Pair of Bottle Vases

Qing dynasty, Yongzheng mark and period (1723–1735)
Porcelain with pale blue glaze,
1942.9.485: 15.3 x 7.5 (6 x 2⅙)
1942.9.486: 15.3 x 7.5 (6 x 2⅙)
Widener Collection

INSCRIPTIONS

Inscribed on each vase in seal script on the base in underglaze blue in three vertical lines of two characters each: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.485: The exceptionally smooth white paste is visible on the unglazed foot-ring. The general technical excellence extends to the even, soft blue glaze. 1942.9.486: The glaze is less uniform in color than that of 1942.9.485, and the glaze just above the foot tends to pool and darken somewhat more. The reignmark is less deep and consistent in hue, but the colorless-glazed base appears to be an even more dazzling white. A small black spot is visible on the interior of the lip.

PROVENANCE

Thomas B. Clarke [1848–1931], New York, sold in 1913 to Peter A. B. Widener. J. Pierpont Morgan [1837–1913], New York, by 1911; sold to (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; both inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.¹

EXHIBITED

Morgan collection example: On display, Metropolitan Museum of Art, New York, c. 1910–1911.²

PALE BLUE MONOCHROME GLAZES were applied to a wider range of objects than just the few “prescribed” types of vessels³ that were adorned with peachbloom glaze. The peachbloom types were exquisitely refined, relatively small objects intended to be used or appreciated by the connoisseur or scholar. Yet such “nonprescribed” types as



foot-ring and reignmark
on base of 1942.9.485



foot-ring and reignmark
on base of 1942.9.486



(left to right): 1942.9.485, 1942.9.487, 1942.9.486

this pair of vases are as carefully manufactured and elegant as any of the prescribed types.⁴

Because these vases have identical measurements and differ only in their minor glaze flaws, it has proven all but impossible to identify which one is described in the Morgan catalogue, and which one was acquired from Thomas Clarke, who worked on the second volume of the Morgan collection in which one of these two is briefly described. Among the other pale blue vessels in the National Gallery collection, these vases most resemble a Kangxi example, 1942.9.487. However, their shoulders are lower set and more pronounced, more closely approximating Yongzheng vases in the collection of the Metropolitan Museum of Art, New York, and the National Palace Museum, Taiwan.⁵ Though 1942.9.487 has a slightly darker pale blue glaze than that seen on many other Kangxi pieces of this type, in these bottle vases the blue is a more distinct soft blue very close to that called *tian lan*, “sky blue,” in the description of the previously mentioned Yongzheng vase in Taiwan.⁶ It is a shade that seems to have been preferred in the Yongzheng period, and the very refined quality of the paste is also typical of ceramics of this period.⁷

The vessel in Taiwan is close in shape to those in the National Gallery pair, but its lower body is less ovoid or pearlike, more like the kind of vase usually called “mallet-shaped.” It has a more angular, squat profile, its long, narrow neck abruptly spreading out into the shoulder rather than tapering outward gracefully. At 11.4 cm (4 ½ in.) in height, it is significantly smaller. Its reignmark is written in standard (*kaishu*) rather than seal (*zhuan**shu*) script. Closer, perhaps, to the National Gallery pair is the bottle vase in New York, which has the same, more sloping shoulder. It is comparable to them in size and color, and has a Yongzheng reignmark written in seal script.⁸

VB

NOTES

1. The curatorial records of the National Gallery of Art discuss 1942.9.485 and 1942.9.486 together, and note that one was acquired from Clarke, who reportedly obtained it from “Yan-li San, China, treasurer of Chinese empire,” while the other was

acquired from Duveen, who had obtained it from Morgan. In Morgan 1904–1911, 2: 82, no. 1340, this piece is said to have come from the imperial collection. The records, however, do not make clear which vase is which. A letter dated 1 November 1934 from Duveen Brothers concerning the Morgan piece (in NGA curatorial files), states that Yan Li San might have been a member of the imperial family, noting that Clarke, who worked on the second volume of the Morgan collection, in which this vessel is catalogued, “may have had means of identifying Yan Li San as a member of the imperial family, but omitted to mention the name in the catalogue.” This suggests that Duveen Brothers had the impression that both vases had their origin in the same figure, a member of the imperial family. However, a plausible candidate as the former owner of at least one, if not both, of these vases is the high official of Mongol background, Yang Lishan (c. 1900), who served in the Imperial Household Department (*Neiwu Fu*). This might account for imperial associations surrounding the Morgan vase if indeed its origin was also with him. Eventually Yang became a president of the Board of Revenue (*Hubu Shangshu*), which could have been interpreted as “treasurer of the Chinese empire.” His biography is in Zhao et al. 1981, 18 *juan* 466, p. 12,763. Yang was known for what were thought to be proforeign views, and was executed 11 August 1900 after protesting against the encouragement of the antforeign Boxers. Only a few days later the Allied Expeditionary Forces entered Beijing. Perhaps these vases were among the booty reportedly taken from Yang’s house by the French missionary Bishop Alphonse Favier (1837–1905), according to Compilation Group 1976, 93, and then dispersed, eventually reaching Thomas B. Clarke in the United States along with the somewhat garbled name and occupation of their original owner. Besides being a collector, Clarke imported and sold Chinese porcelains, and was familiar with Père Favier’s collection, as shown in a note in Clarke and Warren 1902, 11.

2. Morgan 1904–1911, 2: 82, no. 1340.

3. See note 18 in the essay on Chinese ceramic techniques for a description of the eight prescribed shapes described by Chait.

4. On the prescribed peachbloom types, see the essay on Chinese ceramic techniques, and Chait 1957, 130–131. Some peachbloom types, such as the vase decorated with a coiled dragon and the covered box for seal color, were apparently not made in pale blue glaze. Other fine pale blue vessels in “non-prescribed” shapes at the National Gallery are the single vase of similar shape (1942.9.487) and four *meiping*-shaped vases (1941.9.495–498). Further examples are Ayers 1968–1974, 3: no.

34, pl. A317; and *Important Chinese Ceramics from the J. M. Hu Family Collection*, sale, Sotheby's, New York, 4 June 1985, no. 29, repro. (described as "lavender").

5. The vase at the Metropolitan Museum of Art, New York, 14.40.31, is part of the Benjamin Altman bequest. Ts'ao 1981, 85, no. 40, repro.

6. Ts'ao 1981, 85, no. 40, repro. The same term is applied, however, to a very typical pale blue Kangxi brush washer, no. 36, illustrated in the same colorplate. The term is also sometimes used to describe an even darker, true blue also encountered in Kangxi ware; see, for example, *Sekai tōji zenshu* 1975–1985, 15: 36–39, pls. 30–31.

7. Valenstein 1989, 242–255; see also Beurdeley and Raindre 1987, 86–102, especially 91; and Kerr 1986, 65.

8. See note 5 above. Kerr 1986, 44, explains that seal script was not often used for marks before the Yongzheng period and became widely popular only later during the Qianlong and Jiaqing reigns. This is confirmed by Peilan Ye, who also makes the point that during the Yongzheng period reignmarks written in standard script still predominated. Ye 1983, no. 2, 66.

REFERENCES

1904–1911 Morgan: 2: 82, no. 1340.

Pair of Gourd-shaped Vases

Qing dynasty, late seventeenth/mid-eighteenth century

Porcelain with pale blue glaze,

1942.9.479: 14.2 x 6.2 (50⁹/₁₆ x 2³/₈)

1942.9.480: 13.9 x 6.1 (5¹/₂ x 2²/₃)

Widener Collection

TECHNICAL NOTES

1942.9.479: The light blue color is relatively even except where the glaze has pooled slightly at the waist and just below the rim. A few dark spots and pinholes dot the glaze on the exterior; this glaze ends in a fairly even line just above the foot. The porcelain body on the unglazed foot-ring is slightly rough to the touch and bears some rust-colored stains. A few pinholes, a small circular protrusion, and a small black spot mark the grayish white glazed base. 1942.9.480: Compared to 1942.9.479, this vase displays more distinct bands of darkened blue glaze color, particularly at the upper shoulder of the lower lobe of the gourd, and just above the foot. The glaze also ends at a somewhat higher point above the foot, exposing a rather uneven line of unglazed porcelain body.

Though these two vessels most likely are a pair, they are not completely identical. In comparing the treatment of the slightly recessed bases (covered with colorless glaze) and the unglazed, beveled foot-rings, it can be noted that 1942.9.479 is more carefully finished.

PROVENANCE

(Yamanaka & Co., sale, American Art Association, New York, 16–17 February 1915, no. 28). (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from the Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE PALE BLUE GOURD-SHAPED vases were acquired at the same time and are probably a pair. They are rather well matched in size, shape, and color. Pairs of vases are not uncommon in Chinese collections. This pairing would not appear to be a concession to Western taste as it is, for example, in the case of pairs of brush washers or water pots.¹

An even light blue glaze covers the vases except for two narrow darker blue bands on the lower and upper portions of 1942.9.480. A slightly lighter band also is visible below the upper neck. Yet another darker line of blue within the overall pale blue appears at the lower edge of the exterior glaze. This terminates in an uneven line above the foot, revealing some unglazed porcelain. A whitish spot within the glaze appears on the bulge of the upper part of this vessel. The foot-ring is slightly rough and bears some rust colored stains. There is a small black

spot in the grayish white glazed base.

Compared to most Qing-dynasty gourd-shaped vessels, these vases have somewhat attenuated forms. Two pieces in the Koger Collection, one with an oxblood glaze, the other white, most closely approximate this shape. Like the National Gallery's gourd-shaped vases, these have no reignmarks but are attributed to the Kangxi period.² Also unmarked, but traditionally attributed to the Kangxi period, is another pale blue gourd-shaped vase in the Metropolitan Museum of Art, New York, but this vase has more bulbous lobes than those of the National Gallery examples.³ Reignmarks were not routinely applied to all pieces at all times during the Kangxi reign, so their absence on these gourd-shaped vases is not especially unusual.⁴

Gourd-shaped ceramic vessels have a long history in China, dating back at least to the Tang dynasty, according to William Watson who cites a *sancai* (three-color) glazed earthenware and a suffused glazed stoneware example.⁵ They were manufactured in increasing quantities during the Song dynasty and remained popular thereafter.⁶ The *hulu*, usually translated as the "double" or "bottle" gourd, had several positive associations in China, including fertility, owing to its numerous seeds. Folklore described magic vessels made of gourds that had the ability to suck up evil vapors when uncorked; Li Tieguai, one of the Eight Immortals, had such a gourd vessel as his special attribute.⁷ The long-lasting appeal of the double gourd shape in Chinese ceramics (which was used in a wide variety of types and sizes) most likely springs from this combination of auspicious associations and an intrinsically graceful form.

The color of these two vases is less uniform than some other pale blue monochromes, such as the "amphora" vases (1942.9.492–493).⁸ Glaze collected in certain areas—at the joint of the two lobes, below the lip, and above the foot—resulting in a darker hue. While the curves and hollows of the gourd form might tend to promote this result, certain vessels of this shape, such as the one in the Metropolitan Museum of Art, New York, maintain a more even color.⁹

VB



NOTES

1. See the discussion of pairing in the entry for water pots (1942.9.481–482, 490–491) and the entry for brush washers (1942.9.484, 488–489). A pair of Qianlong celadon gourd-shaped vessels is reproduced in Min Chiu 1977, 133, no. 76, repro. p. 72. Two other Qianlong celadons were sold individually but appear to have been a pair: *Fine Chinese Ceramics and Works of Art*, sale, Sotheby's, New York, 31 May 1989, lots 167 and 169, repro. Of course, single gourd-shaped vessels are not uncommon.
 2. Ayers 1985, 154–155, no. 127, repro.; 166, no. 138, repro.
 3. This vase, a bequest of Benjamin Altman, acc. no. 14.40.27, is unpublished.
 4. Kerr 1986, 46–47.
 5. Watson 1984, 94–95, pls. 61 and 144.
 6. A Longquan-ware gourd-shaped vase, dated to the thirteenth or fourteenth century, epitomizes the maturity of this form achieved in the Song. See *Sekai tōji zenshu* 1975–1985, 12: 211, no. 219, repro.
 7. See Bartholomew 1985, 36; and Li and Watt 1987, 168. Both discuss the history and significance of gourds and gourd-shaped vessels. The history of such vessels can be traced to the Tang dynasty, according to Watson 1984, 94–95, pl. 61. See the entry for 1942.9.597 for a figurine of Li Tieguai in the National Gallery collection.
- A recent discussion of the history and symbolism of gourd-shaped vessels, with particular attention to Ming and Qing vessels, can be found in Cort, Stuart, and Tam 1993, 42–48. A good overview of works on symbolism in Chinese art may be found on page 61, note 33.
8. See the entry for pale blue amphora vases (1942.9.492–494). The oxblood vessel in the Koger Collection, mentioned above, exhibits a similar darkening of glaze: Ayers 1985, 154–155, no. 127.
 9. The celadon Qianlong pieces cited in note 1 above display a very uniform glaze color, as does another Qianlong gourd-shaped vase with lid in *The Hong Kong Museum of Art: Tianminlou* 1987, 1: no. 160, repro.; 2: 225, no. 160, repro.

Water Pots

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with pale blue glaze,

1942.9.481: 7.4 x 10.4 (2 $\frac{7}{8}$ x 4 $\frac{1}{8}$)

1942.9.482: 7.4 x 10.4 (2 $\frac{7}{8}$ x 4 $\frac{1}{8}$)

1942.9.490: 7.3 x 10.5 (2 $\frac{7}{8}$ x 4 $\frac{1}{8}$)

1942.9.491: 7.1 x 10.4 (2 $\frac{3}{4}$ x 4 $\frac{1}{8}$)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of each vessel in underglaze blue in three vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.481: The pale blue glaze ends just above the unglazed foot, which is unusually narrow. A small patch of dull glaze occurs midway down the vessel. A few dark spots appear on the thickened mouth rim, one side of which is slightly rough; some pinholes in the glaze are visible on the vessel's upper shoulder. On the shallow concave base the clear glaze over the reignmark is marred by a dark line, a firing flaw, intersecting the *kang* character. Small amounts of dirt and kiln debris adhere to the interior.

1942.9.482: The glaze shows a few dark spots scattered on the lip and lower body, a rust-colored spot in the channel at the neck, and pinholes on the shoulder. The glaze is thinner on top of the lip, creating a beige tonality. The unglazed foot is somewhat rounded. An accidental added splash of blue pigment appears next to the reignmark under the colorless glaze on the base.

1942.9.490: The glaze is uneven, ranging in color from very light to a darker blue; near the base on one side a rough white spot protrudes through the glaze. Some crazing of the glaze has occurred at the mouth. There is a small chip on the unglazed foot.

1942.9.491: Slight crazing of the glaze has occurred near the mouth. There is a crack and a small yellowish spot on one side of the lip. Some kiln debris adheres to the interior.

PROVENANCE

1942.9.481, 1942.9.482: Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.490, 1942.9.491: Richard Bennett, Northampton, England, sold 1911 to (Gorer, London); (Dreicer & Co., New York, agents of Gorer, London); sold 1913¹ to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

WATER POTS, SOMETIMES CALLED water coupes, were designed as ornamental and functional forms for the Chinese scholar's desk. They contained water for use in making ink or replenishing the brush washer.² These

small globular vessels have a high, rounded shoulder that descends into a sunken channel encircling the short neck. The neck terminates in a slightly thickened lip. Pale blue water pots very similar to these four are found in several collections including those of the Metropolitan Museum of Art, New York, the Yale University Art Gallery, New Haven, and the Baur Collection, Geneva.³

Pale blue glaze appears to have been more broadly used during the Kangxi and Yongzheng reigns than peachbloom and was applied to a wide variety of vase shapes rather than to only eight types. Nevertheless, certain forms are found in both glazes,⁴ among them the gong-shaped brush washer, the "amphora" vase, and the water pot.

Small globular water pots can be subdivided into those with and without necks. While peachbloom examples have been published in both types, among the pale blue wares the short-necked form is predominant.⁵ It has become customary to describe the small neckless water pots as *pingguo zun*, apple-shaped vessels, and to consider the short-necked form as a variant.⁶ It seems possible, however, that this "variant" might have been classified by the Chinese as a separate type with its own name, at least in the nineteenth century. In 1899 Bushell wrote:

two favorite designs, for example, of the little water-bottles intended to be used with the writer's pallet [*sic*] are the *p'ing-kuo tsun* [*ping-guo zun*] or apple jar, which is molded as an exact facsimile in size and shape of the fruit, and its fellow, the *shih-liu tsun* [*shiliu zun*] or pomegranate jar. I have seen these two shapes only in China.⁷

The water pots with short necks do resemble pomegranates more than apples, although they lack the foliated lip found on the globular pots usually described as pomegranate-shaped.⁸

1942.9.481 and 482, acquired as a pair, are reasonably well matched in size and color, although the former has a shallower base while the latter has a wider, more rounded unglazed foot and exposed paste that is smoother to the touch. Also, the reignmark of 1942.9.481 is executed in the most typical medium blue, while that of 1942.9.482 is





unusually dark. Such differences are not surprising, as the two were most likely not originally intended to be a matched pair; usually only one water pot would have been used at a time by a scholar when writing. Many Chinese vessels not originally envisioned as pairs, however, were apparently so presented to Western collectors by dealers in Chinese antiquities in the late nineteenth and early twentieth centuries, undoubtedly because of the traditional Western taste for such groups.

Although 1942.9.490 and 1942.9.491 were also acquired jointly, the disparity between these two water pots is more noticeable than for 1942.9.481 and 482, starting with the arrangement of characters in the reignmark.

The marks on all four pale blue water pots in the National Gallery collection feature the six characters rather closely centered on the base. The mark on 1942.9.490, however, has more space between the characters in the top and lower rows, and less space between the rows. Subtle variations in reignmarks are not uncommon and may be the result of different calligraphers working at different times at the kiln.⁹

Perhaps the most distinctive feature of 1942.9.490 is its glaze with uneven swirls of lighter and darker blues, rather different from the more consistent blue of the National Gallery's other water pots.

VB



foot-ring and reignmark
on base of 1942.9.481



foot-ring and reignmark
on base of 1942.9.482



foot-ring and reignmark
on base of 1942.9.490



foot-ring and reignmark
on base of 1942.9.491

preceding pages: Qing Dynasty, Kangxi mark and period (1662–1722), *Water Pots*,
back row (left to right): 1942.9.481–482, front row (left to right): 1942.9.490–491

NOTES

1. Date of sale known only for 1942.9.490.
2. On the use of such water pots, see Li and Watt 1987, 167, no. 39, repro. Arts Council Gallery 1964, 67, no. 266, pl. 90, calls this form a brush pot of globular shape.
3. Valenstein 1989, 239, no. 240, repro.; Lee 1970, no. 342, repro.; Ayers 1972, 3: A319, repro.
4. See no. 1942.9.503 for a discussion of the National Gallery's peachbloom water pot of this type and examples elsewhere. Chait 1957, 130, is the primary source for the claim that only eight types of vessels, which he calls "prescribed," were produced in the peachbloom glaze, and this view is widely accepted. Chait, however, acknowledges that there is no textual evidence for this opinion. It rather represents what a Chinese adviser informed him was an accepted opinion among Chinese connoisseurs at the time his article was written.
5. Research has thus far failed to uncover any published pale blue water pots without necks, but it would be premature to claim they were not manufactured. In addition to the example donated by Edwin C. Vogel (see note 3), the Metropolitan Museum of Art, New York, has two pale blue water pots donated by Michael Friedsam, 32.100.435 and 436. The former lacks a neck, but it is not certain if this is its original state.

At least two pale blue "beehive" water pots attributed to the Kangxi period can be cited, one in the collection of August

Warnecke, Hamburg: see Meister 1978?, 16, 023, repro. The other is in the collection of the University Museum, Philadelphia, acc. no. 88-10-13, collection of Dr. Frank Crozer Knowles. Peachbloom "beehive" water pots are more common than pale blue, and the National Gallery has several. Rather rare are yellow examples, of which the National Gallery has one, 1942.9.502.

6. Chait 1957, 137; Valenstein 1989, no. 241.
7. Bushell 1980, 308.
8. Bartholomew 1985, no. 32, discusses the symbolism of the pomegranate and reproduces a Yuan pot of said shape with foliate rim. A similar small globular pot dating to the Yongzheng period is in Li 1989, 311, no. 140.
9. See Beurdeley and Raindre 1987, 151, pls. 213-214, for an example of two water pots whose marks are so disparate that one is judged to be Kangxi, the other a nineteenth-century product. Also, Garner 1970, 74-77.

REFERENCES

- 1911 Gorer: 74, no. 369 [1942.9.490-491].
1947 Christensen: 30 [1942.9.490-491] [repro. p. 33: 1942.9.491];
1956: 30 [1942.9.490-491] [repro. p. 33, fig. 15: 1942.9.491].

1942.9.484 (C-337), 1942.9.488–489 (C-341–342)

Brush Washers

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with pale blue glaze,

1942.9.484: 4.8 x 12.1 (1 $\frac{7}{8}$ x 4 $\frac{3}{4}$)

1942.9.488: 4.2 x 11.8 (1 $\frac{5}{8}$ x 4 $\frac{5}{8}$)

1942.9.489: 4.2 x 11.7 (1 $\frac{5}{8}$ x 4 $\frac{5}{8}$)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of each vessel in underglaze blue in three vertical lines of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

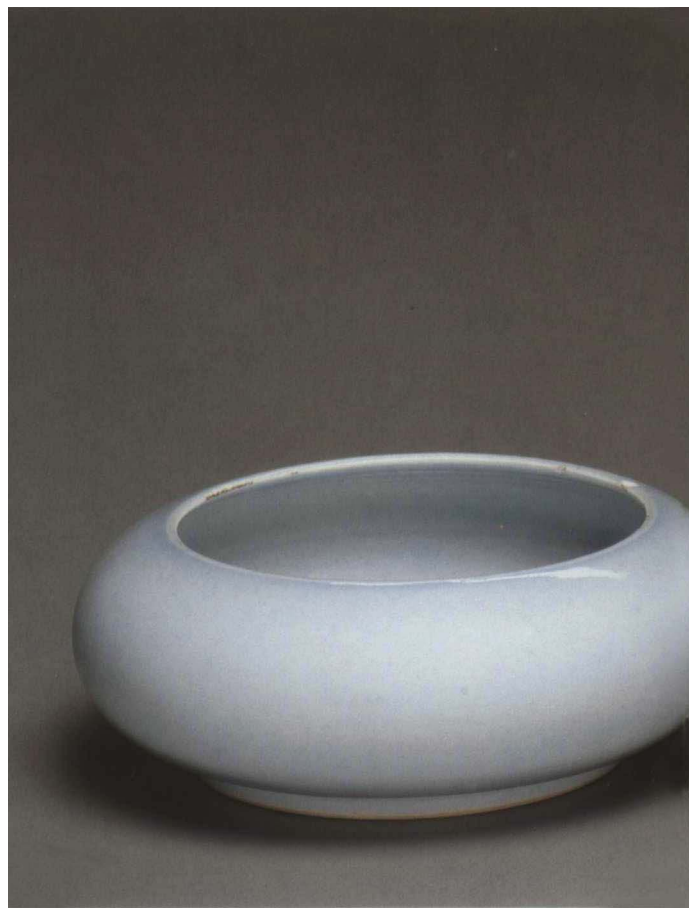
1942.9.484: The pale blue glaze covering the interior and exterior has some pinholes and bubbles, a noticeable dark spot in the interior, and a small pit on the lower third of the exterior. A few black specks can be found in the colorless glaze on the base. Along the incurved rim of the mouth the glaze thins to become almost transparent, revealing the fine white body; above the foot the glaze ends in a somewhat irregular line. 1942.9.488: Numerous chips dot the inner rim of the mouth, one extending over the edge onto the exterior wall, revealing the pure white body. Where not chipped, the edge is glazed and smooth. Occasional dark specks appear in the glaze, and some scattered pinholes in the interior. The glaze ends in a regular line just above the foot, which shows a more refined paste than that of 1942.9.484. 1942.9.489: The interior edge of the rim is white biscuit, devoid of glaze. On the outer edge of the rim the glaze darkens to form a slight halo encircling the mouth. A few dark spots and pinholes are scattered on both the interior and exterior, as well as a slight eruption in the interior. The very pale glaze ends neatly above the especially smooth unglazed surface of the foot.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold 1913¹ to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

AMONG THE SMALL ELEGANT OBJECTS intended for the scholar's table, produced with both pale blue and peachbloom glazes during the Qing dynasty, are brush washers, water pots, and amphora vases. The shallow bowls with wide incurving mouths, often called *tangluo xi* (gong-shaped washers), are more common than the other forms, though fewer examples appear to survive in pale blue than in peachbloom.²

Unlike the peachbloom washers, whose interiors are white (covered with a colorless glaze), the interiors of the pale blue examples are glazed in blue. Like many peachbloom examples, all three pale blue brush washers in the National Gallery collection once had carved ornamental covers.³



(left to right) 1942.9.488, 1942.9.484, 1942.9.489

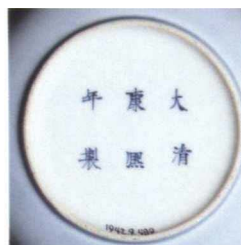
Collections with pale blue brush washers of this type include the Percival David Foundation, London; the Metropolitan Museum of Art, New York; the Yale University Art Gallery, New Haven; the Palace Museum, Beijing; and the National Palace Museum, Taipei.⁴ 1942.9.484 is slightly larger than the other two examples of this type, and its color is more pronounced. Since this stronger blue often appears on pieces bearing the reignmark of the succeeding emperor, Yongzheng (1723–1735), this brush washer may have been made late in the Kangxi reign.⁵ In any case, small variations in size and glaze color are common among many published examples. Probably the closest parallels to this piece are two washers in the Baur collection, Geneva.⁶



foot-ring and reignmark
on base of 1942.9.484



foot-ring and reignmark
on base of 1942.9.488



foot-ring and reignmark
on base of 1942.9.489

1942.9.488 and 1942.9.489 form a pair and are of approximately the same size as most of the published pale blue brush washers. However, they were most likely not produced as a matched set; one brush washer would have been usual for a scholar's desk. These two were probably brought together later by Chinese collectors for their own appreciation or for sale to Westerners.

In contrast to 1942.9.484, the pair has a more pellucid pale blue color, which might more aptly be described as moonlight. The noticeable damage sustained by 1942.9.488 testifies to its past use, the chips being the result of knocks from the ferrules of a brush. There does not, however, appear to be any ink residue, as is sometimes encountered

in these pieces.⁷ Another chipped brush washer of this type is in the Metropolitan Museum of Art, New York.⁸

As these vessels are typically glazed on the rim, the unusual biscuit rim on 1942.9.489 suggests that it may have been ground down by a collector eager to eliminate disfiguring small chips, such as those that remain on its mate.⁹ Examination under a microscope, however, does not reveal the characteristic marks left by grinding. This washer may be best compared to two examples formerly in the Paul and Helen Bernat collection. In all these pieces the glaze darkens at the outer rim to form a slight "halo" encircling the mouth.¹⁰

VB

NOTES

1. The date of sale to Peter A. B. Widener is documented only for 1942.9.484.
2. The entry for 1942.9.504 and 1942.9.505 discusses peachbloom brush washers. Many contemporary Chinese sources simply call these objects *bi xi* (brush washer), rather than the more specific *tangluo xi*.
3. Chait 1957, 137. Chait 1957, 136, also reproduces an example of a peachbloom brush washer on an ivory stand with an ivory cover.
4. Medley 1973, 2: 52; Valenstein 1989, no. 242, repro.; Lee 1970, 30, no. 44, repro.; Li 1989, 153, no. 136, repro.; *Sekai tōji zenshu* 1975–1985, 15: 36, pls. 28 and 29.
5. This darker glaze also occurs on two bottle vases with Yongzheng marks, 1942.9.485 and 1942.9.486. Interestingly, Scott 1992, 131, characterizes the Percival David brush washer, which bears a Kangxi mark, as “possibly Yongzheng.”
6. Ayers 1968–1974, 3: no. 362, pl. A318; no. 220, pl. A320.

A third piece, no. 471, pl. A321, has a significantly smaller diameter, 10.4 cm.

7. For example, in the peachbloom brush washers, 1942.9.504 and 505.
8. From the Michael Friedsam collection, 32.100.437, unpublished.
9. Ayers 1968–1974, 3: no. 471, pl. A321, illustrates a similar brush washer, which is described as having been ground off at the mouth rim.
10. *The Paul and Helen Bernat Collection of Important Qing Imperial Porcelain and Works of Art*, sale, Sotheby's, Hong Kong, 15 November 1988, lots 63 and 64, repro.

REFERENCES

- 1947 Christensen: 30 [1942.9.488–489] [repro. p. 33: 1942.9.488]; 1956: 30 [1942.9.488–489] [repro. p. 33, fig. 15; 1942.9.488].

Petal-decorated Vases

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with celadon glaze,

1942.9.499: 21.4 x 8.6 (8 $\frac{1}{6}$ x 3 $\frac{3}{8}$)

1942.9.500: 21.3 x 8.5 (8 $\frac{3}{8}$ x 3 $\frac{3}{8}$)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base of both vases in underglaze blue in three vertical lines of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1942.9.499: The pale green glaze, applied to the interior of the neck as well as to the exterior of this vessel, thins to an almost pure white at the outer edge of the mouth of the gently everted neck. The glaze also thickens and thins in the carved petals encircling the lower portion of this vase, causing a corresponding darkening and lightening of the design. The vase has a darker hue just under the molded petal band, where the body contracts before a slight rounding of the foot occurs. The glaze ends in a neat line just above the narrow, unglazed foot-ring. The mark is a vivid blue under a colorless glaze. The foot is quite shallow. There is a small dark spot on the interior of the neck. 1942.9.500: Like 1942.9.499, there is considerable variation in the intensity of the pale green glaze. There is a pinhole in the glaze in the exterior of the neck and a tiny extrusion at the bottom of one petal. The glaze does not end in as neat a line above the foot-ring as in 1942.9.499, and the foot-ring is slightly rougher. The foot is very shallow, and the reignmark is a strong blue under the colorless glaze on the base.

PROVENANCE

1942.9.499: J. Pierpont Morgan [1837–1913], New York; (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.500: Thomas B. Clarke [1848–1931], New York; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

1942.9.499: On display, Metropolitan Museum of Art, New York, c. 1910–1911.¹

ONE OF THE “PRESCRIBED” PEACHBLOOM types, of which many examples survive, the popular petal-decorated vase was also manufactured with celadon and colorless glazes.² Although there is a basic similarity among all these pieces, some minor variations occur. Of the examples in

the National Gallery collection, both of the celadon vases have thirty petals in their decorative bands, while the five peachbloom vases have from twenty-nine to thirty-one. Occasionally there are variations in the width and height of the flower petals, or in the proportion of the vessel itself, but the National Gallery’s two celadon vases do not diverge significantly in these areas. Although measurements indicate otherwise, the molded petals on 1942.9.500 appear bigger than those on 1942.9.499. This optical illusion is caused by the petals³ being more rounded (though not wider) than those on the other vase.

The petals in the decorative bands of these vases, whether peachbloom, colorless, or celadon-glazed, have generally been identified as either chrysanthemum or lotus. Among those who have argued for the lotus is Ralph Chait, who disputes any resemblance to chrysanthemums and likens the petals to those seen on the lotus thrones of Buddhist deities; others share this view, including Josephine Knapp. Lotus petals were certainly an important decorative motif in earlier Chinese ceramics, particularly of the sixth and seventh centuries.⁴ However, other scholars believe these petals clearly resemble those of the chrysanthemum and label these as chrysanthemum vases.⁵ In the absence of Qing textual evidence, some experts avoid any specific identification,⁶ and that is the preference of this author.

Chinese authors sometimes describe these vases on the basis of their shape as being of *laifu* (turnip or radish) form.⁷ For example, in a 1981 catalogue of ceramics in the National Palace Museum, Taipei, a petal-decorated peachbloom vase was called a *laifu ping*; in a 1986 catalogue from the same institution it, or a similar piece, was called a *juban* (chrysanthemum petal) *ping*.⁸

Petal vases appear to be more sturdy than the other “prescribed” shapes because they tend to be more heavily potted and larger. Their low-slung, rock-steady posture particularly contrasts with the high-footed, rather unstable “amphora” vase form.⁹ The celadon and white petal vases appear even more refined and exquisite than their less subdued peachbloom counterparts. The petals show more clearly under a uniform glaze than under the typically mottled peachbloom glaze.

VB



Qing Dynasty, Kangxi mark and period (1662–1722), *Petal-decorated Vases and Vase with Ringed Neck*, (left to right) 1942.9.499, 1942.9.501, 1942.9.500



foot-ring and reignmark on base of 1942.9.499



foot-ring and reignmark on base of 1942.9.500



foot-ring and reignmark on base of 1942.9.501

Vase with Ringed Neck

Qing dynasty, Kangxi mark and period (1662–1722)

Porcelain with celadon glaze, 19.3 x 8.0 (7⁵/₈ x 3¹/₈)

Widener Collection

INSCRIPTION

Inscribed in standard script on the base in underglaze blue in three vertical lines of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

The pale green glaze thins along the two ridges at the neck and a third at the top of the shoulder, revealing the white body of the vessel; darker areas where the glaze pooled adjoin these between the ridges and just below the lip on the exterior of the neck in a distinct band of color. Similar variations in hue also appear in the relief dragon design. Slight differences in the modeling of the appliquéd dragons suggest that the dragons were individually sculpted and not molded. The celadon glaze is applied to the interior of the neck as well as the exterior of the vase and is for the most part even, with a few burst bubbles and scattered dark spots. There is a small, ovoid, unglazed hole on the upper ridge on the neck, however, more likely a firing flaw than a chip. A colorless glaze covers the slightly concave base; the six characters of the mark are spaced rather closely near the center of the base.

PROVENANCE

(Yamanaka & Co., sale, American Art Association, New York, 29–31 January 1914, no. 319),¹ sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

A Remarkable Collection of Ancient Chinese Art, American Art Galleries, New York, 1914.

THIS DRAGON-DECORATED VASE is essentially a variant of one of the prescribed peachbloom shapes, the “three-string vase,” so named after the three ridges adorning the base of its neck.² The relief design of two three-clawed dragons distinguishes it from the majority of the Qing monochromes in the National Gallery collection, which are devoid of any added ornament.³ Indeed it would appear that the majority of Qing monochromes, particularly the very finest Kangxi wares, were most often left plain. Nevertheless, these celadon-glazed dragon-decorated vases are well represented in many collections. Vases virtually identical to this example are found at the Yale University Art Gallery, New Haven; the

NOTES

1. Morgan 1904–1911, 2: 81, no. 1334.
2. The National Gallery’s five peachbloom examples are 1942.9.511–513, 521, and 522. Comparable celadon examples may be found in the Metropolitan Museum of Art, New York: Valenstein 1989, 241, no. 244, repro.; and The Palace Museum, Beijing: *Sekai tōji zenshu* 1975–1985, 15: 40, pl. 32.
The University Museum, Philadelphia, also possesses an unpublished vase of this type, acc. no. 88–10–53, from the collection of Dr. Frank Crozer Knowles. An example in the Baur Collection, Geneva, was cut down at the neck: Ayers 1968–1974, 3: A357, repro. The Metropolitan Museum of Art also has an excellent white (colorless-glazed) petal-decorated vase: see Valenstein 1989, 238, no. 239, repro. Two Yongzheng-marked celadon vases with fifteen petals of a broader shape that actually look more like lotus petals may represent a later development of these vases: *Important Chinese Ceramics*, sale, Sotheby’s, Hong Kong, 15 November 1988, lot 304, repro.
3. Chait 1957, 132.
4. Lovell 1975, 328–343.
5. Tsai 1986, 40, no. 12, repro.; Tan 1985, 842, pl. 531. Although the celadon example in the Palace Museum, Beijing, is labeled as a vase with floral petal design in the English caption, in the Japanese text chrysanthemum is mentioned: *Sekai tōji zenshu* 1975–1985, 15: 40.
6. In his entry on a peachbloom vase of this type in the Cleveland Museum of Art, Waikam Ho is noncommittal when he says, “The Cleveland vase is known as ‘lotus petal vase’ or more popularly as a ‘chrysanthemum vase,’” Neils 1982, 131.
7. See the discussion of peachbloom petal vessels in the entry for 1949.9.511–513, 521–522; also Chait 1957, 132–137.
8. See the discussion of *laifu* in entries 1942.9.492–494 and 1942.9.501.
9. Ts’ao 1981, 39, no. 2, repro.; Tsai 1986, 40, no. 12, repro.

REFERENCES

- 1904–1911 Morgan: 2: 81, no. 1334, pl. 128 [1942.9.499].
1947 Christensen: 26, 32, repro.; 1956: 30, 32, fig. 14.

Asian Art Museum, San Francisco; the Walters Art Gallery, Baltimore; the Palace Museum, Beijing; and the Tsui Museum, Hong Kong.⁴ The Metropolitan Museum of Art, New York, owns two “three-string” vases with further variations on this theme: a white Kangxi vessel with underglaze red dragons cavorting in relief waves quite similar to those in the celadon examples; and a Yongzheng piece adorned with an elaborate underglaze red scene of dragons and waves.⁵

Some scholars suggest that the smooth-skinned, three-clawed, single-horned, fork-tailed relief dragons on these celadon vases more closely resemble the archaic *chi* dragons often seen on Song and Yuan porcelains than the scaly-skinned, five-clawed, two-horned, *long* dragon, which is more typical of Qing wares.⁶ However, these creatures are generally described as *haishui* (ocean) *long*, rather than *chi*, in Chinese captions to vases of this type, while *chi* seems to be reserved for a more serpentine creature with a much smaller head.⁷ In any case, the National Gallery’s original curatorial notes describe the creatures as “archaic dragon forms,” and of that there is little doubt. Although the Qianlong reign is more generally associated with antiquarianism than that of Kangxi, a taste for the antique was common among China’s educated elite at least from the Song dynasty onward, and it is likely that they were the intended audience for this piece.

Dragons frequently appear on Chinese ceramics, often in pairs contending over a flaming, magical pearl. The image presented here of two dragons cavorting among clouds and waves is a variant. It may owe something to the influential paintings of Chen Rong (fl. c. 1200–1266), who often painted dragons fighting among clouds and waves, though judging from the works attributed to him, his dragons were scaled and two-horned.⁸ These dragons do not appear to be challenging each other, and although the dragons are similar in size, one commentator has interpreted them as mother and young.⁹

VB/SL

NOTES

1. The previous owner of this vase may have been the “Chinese nobleman of Tien-Ts’in [Tianjin]” mentioned in the title of the Yamanaka sale catalogue.

2. Chait 1957, 132. “Three-string vase” is a direct translation of the Chinese *san xian ping*, and Chait explains that the Chinese likened the ridges to the strings of musical instruments. He also mentions that this form is sometimes described by the Chinese as “turnip-shaped.” See, for example, Li 1989, 146–147, no. 129, repro.; and Tsai 1986, 41, no. 13, repro. This word can also be used to refer to a radish; see Yang 1988, 3: 56, no. 157, 135, repro. Yang indicates that either *laifu* (for the multiple meanings of which see page 75, note 5, in the entry for 1942.9.492–494) and *luobo* (the word generally used for radish, usually meaning the red, but also sometimes including the white variety) is an acceptable descriptive term for the shape of this vase. Though Chait professes puzzlement at this appellation, it does not seem too remote if the vegetable and vessel are both considered in profile.

3. Among the few other decorated monochromes in the National Gallery collection are the celadon and peachbloom vases with molded petal bands (1942.9.499, 500, 511–513, 521), three white vessels (1942.9.548–550), and a white porcelain bowl (1942.9.551) with incised patterns.

4. Neill 1982, 82–83, no. 35, repro.; Lefebvre d’Argencé 1967, 138–139, pl. 64 C (my thanks to Clarence F. Shangraw for the information that the *clair de lune* identification of this vase in the catalogue was an error and that this is in fact a typical celadon example); Bushell 1980, color pl. 7, for the example in the Walters Art Gallery; Li 1989, 146–147, no. 129, repro.; *The Tsui Museum of Art* (Hong Kong, 1991), no. 124, repro.

5. Valenstein 1989, 220, no. 211, repro., and color pl. 36. Other Kangxi-marked or -attributed celadon vases exist with carved or incised dragons that occupy a larger portion of the vase body. Though sharing the same oviform profile, they may have only one or no ridges on their necks, and thus differ from the classic “three-string” form. These include an example in the British Museum, London: Jenyns 1951, pl. 40; the Taft Museum, Cincinnati: Keppel 1988, 22, no. 12, 21, repro.; and the Baur Collection, Geneva: Ayers 1968–1974, 3: A358.

6. Louisa Cunningham, in describing the Yale piece, links the dragons on that vessel to Song-dynasty *chi* dragons: see Neill 1982, 82. There is an extensive bibliography available on dragons in Chinese art. See Rawson 1984, 93–98; and Yang, Li, and Xu 1988. The best discussion of dragon types, especially *chi* and *long*, can be found in Wirgin 1979, 186–190.

7. Yang 1988, 3: 56, 135, no. 157, repro.; and Li 1989, 146–147, 129, repro. Both use *haishui long*: Li 1989, 164, no. 147, reproduces a yellow glazed cup with what are specifically called *chi* dragons, and they are quite different from the dragons on this vase, being small-headed with short bodies.

8. Cort, Stuart, and Tam 1993, 40. Stuart makes the connection with Chen Rong.

9. Yang 1988, 3: 56, 135, no. 157, repro.

REFERENCES

1947 Christensen: 26, 32, repro.; 1956: 30, 32, fig. 14.

1955–1958 Koyama et al.: 12, 176, fig. 18.



1972.43.18 (C-573)

Bowl

Qing dynasty, Yongzheng mark and period (1723–1735)
 Porcelain with celadon glaze, 4.5 x 11.6 (1¹³/₁₆ x 4⁹/₁₆)
 Harry G. Steele Collection, Gift of Grace C. Steele



foot-ring and reignmark
 on base of 1972.43.18

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each enclosed in a double circle: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

The piece is covered in a uniform light green celadon glaze. There are two iron spots on the exterior near the rim and two on the interior. The smoothly beveled foot-ring reveals a fine white paste. The base is recessed and glazed.

PROVENANCE

(Yamanaka, Chicago); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE COLOR OF THIS FINELY POTTED BOWL was inspired by the famous Longquan celadon wares of the Southern Song dynasty (1127–1279). Modern Chinese writers generally describe this celadon color as *douqing* (bean green). The interior is decorated at the center with incised lotus flowers. The exterior has two rows of sixteen lotus petals applied just above the foot. Above this is a floral scroll comprising appliquéd flowers and leaves, connected by slip-trailed tendrils.

SL

1972.43.21 (C-576)

Vase in the Shape of an Archaic Bronze Hu

Qing dynasty, Qianlong mark and period (1736–1795)
Porcelain with celadon glaze, 16.2 x 9.5 (6 3/8 x 3 3/4)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in seal script on the base in underglaze blue in three columns of two characters each: *Da Qing Qianlong nian zhi* [made in the Qianlong reign of the great Qing dynasty]

TECHNICAL NOTES

The gray-green celadon glaze is uniform in tonality over the entire surface. The foot-ring has a light brown slip coating, and the recessed base is glazed.

PROVENANCE

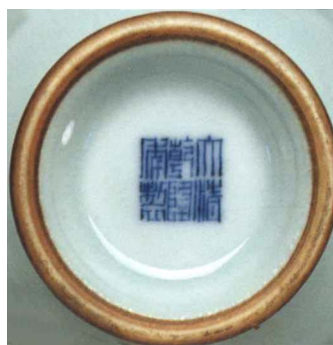
Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

AS IN THE CASE OF THE YONGZHENG-PERIOD celadon bowl (1972.43.18), this vase is finely potted. The shape is based on a ritual bronze *hu* vase of the late Shang dynasty (c. thirteenth–eleventh century B.C.).¹ Four raised lines encircle the neck; another appears below the shoulder.

SL

NOTES

1. See 1972.43.19, p. 140, note 1.



foot-ring and reignmark
on base of 1972.43.21

1942.9.535 (C-388), 1942.9.537 (C-390), 1942.9.542 (C-395)

Bottle Vases

Qing dynasty, late seventeenth/early eighteenth century

Porcelain with apple-green glaze,

1942.9.535: 18.2 x 11.1 (7 $\frac{1}{8}$ x 4 $\frac{3}{8}$)

1942.9.537: 16.6 x 10.7 (6 $\frac{1}{2}$ x 4 $\frac{3}{16}$)

1942.9.542: 18.8 x 12.3 (7 $\frac{3}{8}$ x 4 $\frac{7}{8}$)

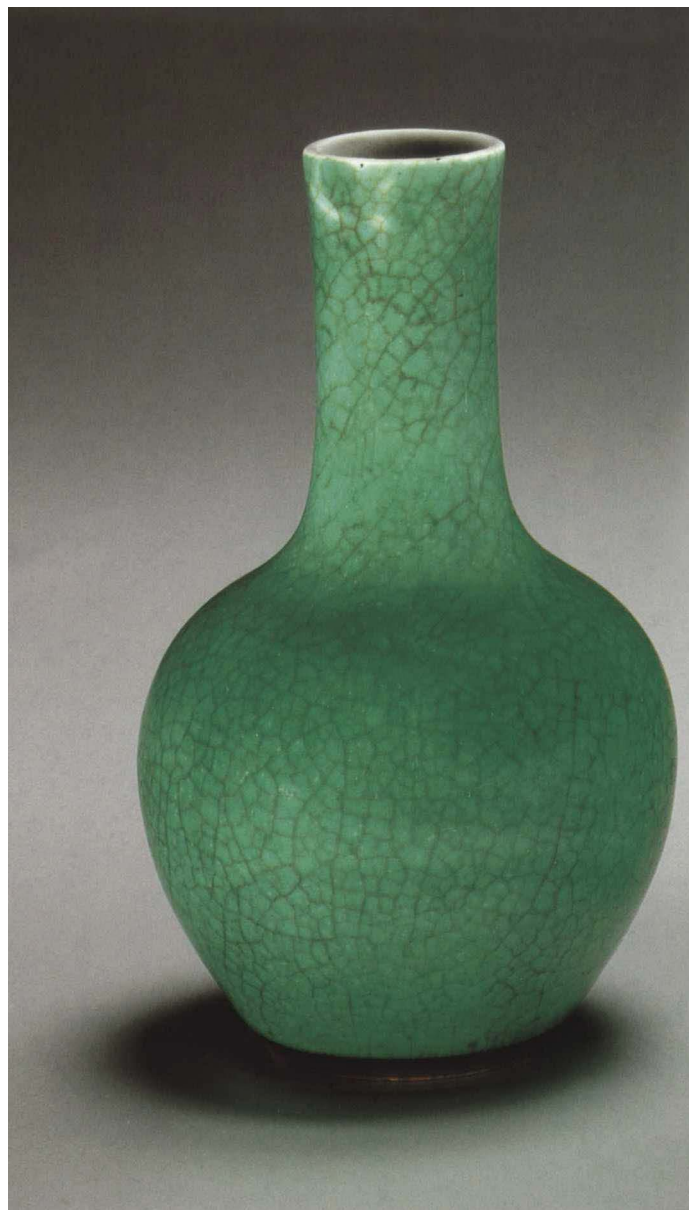
Widener Collection

TECHNICAL NOTES

1942.9.535: The white porcelain body is covered with a pale gray crackled high-fire glaze, then coated on the outside of the vessel with a brilliant emerald green enamel through which shows the darkened crackle of the base glaze. This gray layer is visible at the lip, on the inside, and at the base. The unglazed wedge-shaped foot is dressed with a thin, dark slip, perhaps to simulate the "iron foot" of Song-period *Guan* ware. The base layer stops neatly at the foot, but the green glaze continues onto the outside of the foot, forming a shiny thin coating over the dull slip. 1942.9.537: The iridescence in the green enamel is similar to that of 1942.9.535, but its paler green tone makes the effect less immediately apparent. What is more noticeable is the crystallized appearance of the glaze, particularly at the shoulder. Occasionally the green enamel extends over the underlying grayish white glaze onto the foot, and upward to the top of the exterior mouth rim. The crackle in the underlying glaze is quite wide, and it does not appear to have been stained. The unglazed, wedge-shaped foot is covered with a light brown slip, some of which has worn off. The base and interior are covered solely with the grayish white glaze. 1942.9.542: Iridescence in the green enamel glaze is particularly noticeable on the neck and shoulder, and as with 1942.9.537 there is a crystallized appearance of the glaze at the shoulder. The crackle is somewhat darker near the foot and on the neck, but it does not appear to have been stained. This glaze ends in a neat line above the unglazed, wedge-shaped foot, dressed with a brown slip, while the green enamel ends rather unevenly just above the foot. Three pinholes are visible in the grayish white glaze that covers the base.

PROVENANCE

1942.9.535 and 1942.9.537: Richard Bennett, Northampton, England; sold 1911 to (Gorer, London); (Dreicer & Co., New York, agents of Gorer); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.542: Thomas B. Clarke [1848–1931], New York; sold before 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.



THE ROUNDED BODY OF THE BOTTLE VASE curves into the narrow neck, forming a simple and traditional pottery shape. Since this popular monochrome ware was made throughout the eighteenth century and into the nineteenth, it is not easy to distinguish the early examples.¹ However, these three vases and 1942.9.543 have characteristics of form and color that justify placing them in the Kangxi period. In oral communication,² Fong Chow, then assistant curator of Far Eastern art at the Metropolitan Museum of Art, New York, expressed the view that Kangxi wares had "squarish shapes," and consequently suggested a Kangxi date for the apple-green bottle vases in the National Gallery collection. All



(left to right) 1942.9.535, 1942.9.537, 1942.9.542

three may date to the late Kangxi period when some believed, as discussed in entry 1972.43.29, that such apple-green monochrome vessels were first manufactured.³ The group can be likened to vessels in other collections that are also identified as belonging to the Kangxi period.⁴

Because apple-green monochromes have no reign-marks, dating must be done by analogy with other, more securely datable wares. Many small and exquisite items with monochrome glazes were produced during the Kangxi reign, and though the apple-green pieces attributed to this era are more heavily potted with a coarse body and finished less carefully, perhaps, than the marked

peachbloom or pale blue wares, they possess the same restrained elegance and balanced harmonious shapes. An apple-green vase in the Koger collection,⁵ with its long neck and full, rounded body, displays a bold form more familiar in Yongzheng and Qianlong reign-marked wares. Its larger size is also more consistent with many monochromes manufactured after the Kangxi era, though some large-scale monochromes were produced during the Kangxi period, most notably those with an oxblood glaze, another unmarked, more heavily potted ware. Small-scale apple-green vessels continued to be made throughout the Qing as well, so shape is very important in attributing wares to any period. The shape of these three bottle vases

seems to correspond to other pieces attributed to the Kangxi period, the late seventeenth or early eighteenth century. However, the pear shape of 1942.9.535 has more late-eighteenth-century counterparts.

Although similar, the three vases show slight differences in shape and glaze color. The profile of both 1942.9.537 and 1942.9.542 is globular with slightly squared broad shoulders and an expanding mouth. Vase 1942.9.542 is the largest of the three. Most apple-green bottle vases of this type appear to be about the same size, ranging from about 12 to 18 cm (4–8 in.) in height. An exception is the previously mentioned vase in the Koger collection, which measures 33.7 cm (13¼ in.) high and is attributed to the later reigns of Yongzheng or Qianlong.

1942.9.537 and 1942.9.542 have a similar pale green color, lighter than many other vessels usually described as apple-green. The underlying grayish white glaze of 1942.9.542, however, has a smaller, less uniformly sized crackle than that of 1942.9.537. A number of comparably dated apple-green bottle vases are known.⁶ The existence of so many of these bottle vessels, especially in the West, attests as much to the popularity of this shape and glaze among late nineteenth- and early twentieth-century Western collectors as to the widespread manufacture of the type.

VB/JK

NOTES

1. Josephine Hadley Knapp's initial research provided the basis for the dating of these wares in the National Gallery's collection.
2. Dated 27 August 1965 (in NGA curatorial files).
3. Some experts place the development of this glaze during the Yongzheng reign as an outgrowth of the marked hibiscus green series; if so, a date in the first half of the eighteenth century would be likely. See Feng 1992, 434–436. Krahl 1994, 2: 222–223, 255, makes a distinction between a ware with a bright green enamel placed over a thick crackled glaze made for a relatively short time during the eighteenth century and another with a darker and slightly mottled enamel over a thinner glaze dating to the later eighteenth and nineteenth centuries.

4. A similar piece was exhibited at *The International Exhibition of Chinese Art*, London, 1935–1936, and is illustrated in *Fine Chinese Ceramics and Works of Art*, sale, Sotheby's, Hong Kong, 20 May 1981, 135, no. 802. Comparable vases are in the British Museum, London: Jenyns 1951, pl. 105, fig. 2A; and the Asian Art Museum, San Francisco: Lefebvre d'Argencé 1967, pl. 65 (B). Others are illustrated in Hobson 1925, color pl. 23, fig. 1; Koyama et al. 1955–1958, 12: fig. 74; Hobson 1925–1928, 5: pl. 69, no. E145.

5. Ayers 1985, 172–173, no. 145, repro.

6. There are several such examples:

1. Yale University Art Gallery, New Haven: Lee 1970, 186, no. 374, repro.

2. An extensive collection of apple-green bottle vases in the Metropolitan Museum of Art, New York. One, 14.40.350, is illustrated in color in Hobby 1953, pl. 18. Another vase, 66.206.13 (from the Edwin C. Vogel collection), resembles 1942.9.537 and 542 in its squared shoulder and slightly expanding neck. Others of this type in the Metropolitan include 14.40.346 (Altman collection) and 66.206.12 (Vogel collection). Another Altman piece, 14.40.240, has proportions more like 1942.9.535.

3. An example in Hong Kong: Min Chiu 1977, 131, no. 60, 66, repro.

4. An apple-green vase sold at auction: *Fine Chinese Ceramics and Works of Art*, sale, Sotheby's, New York, 31 May 1989, no. 171, repro.

5. One in the Percival David Foundation, London: Medley 1973, 37, A556, pl. 7. Medley does not date this to Kangxi, or the early eighteenth century, but simply to the eighteenth century.

6. Another example in a private collection in Germany: Hempel 1974, 117, no. 181, repro.

7. In the Meiyintang collection in Switzerland with proportions close to 1942.9.542. Krahl 1994, 2: 222, with a mid-eighteenth-century date.

REFERENCES

- 1911 Gorer: 70, no. 346 [1942.9.535]; 75, no. 379 [1942.9.537].

1942.9.543 (C-396)

Vase

Qing dynasty, early eighteenth century

Porcelain with apple-green glaze, 15.7 x 8.9 (6 $\frac{3}{16}$ x 3 $\frac{1}{2}$)

Widener Collection

TECHNICAL NOTES

There is a errant nub of clay fired onto the upper shoulder. Numerous small pinholes impart an appearance like that of orange peel to the vessel's surface. The underlying glaze, which can be observed inside the vessel and on the base, is a light bluish gray. Its fine-meshed crackle is punctuated by a few very wide and long lines underneath the pale green enamel, creating an effect rather like cracked ice. The slightly darker color of the crackle, especially on the base, indicates that a small amount of stain may have been applied to the vessel before its second firing. The underlying glaze ends fairly neatly above the foot; in some places a little enamel runs over onto the unglazed light brown area encompassing the foot-ring and in others it does not cover the glaze. The paste is particularly smooth and refined.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

ONE OF THE MOST APPEALING ASPECTS of this unusual specimen is its color; its bluish tinge distinguishes it both from the other apple-green specimens and from the pale green of the celadon wares. The graceful form of this high-shouldered ovoid vase is reminiscent of a blue glazed vase in the Percival David Foundation, London, probably from the Kangxi era.¹ It does not appear to be a common form among apple-green wares. However, a rather close parallel, also likely from the Kangxi period, is in a private collection in Germany. It differs in being slightly shorter and having a more globular shoulder, as well as in having an unglazed, brown slip-washed base.²

VB

NOTES

1. *Sekai tōji zenshu* 1975–1985, 15: 36–37, pl. 30.
2. Hempel 1974, 113, no. 170, repro.

Vase

Qing dynasty, early/mid-eighteenth century
Porcelain with apple-green glaze, 18.5 x 10.2 (7¼ x 4)
Widener Collection

TECHNICAL NOTES

The body is covered with a grayish white glaze, over which there is green enamel. A large pinhole appears in the green enamel at the base of the neck. There is some slight iridescence in this enamel, which is an especially brilliant emerald hue. The color is relatively uniform, lightening only a little near the mouth rim. A few small, dark spots are scattered over the surface. The crackle is very fine and even. Although the underglaze ends in a neat line above the foot, the green enamel consistently spills over onto the brown, slightly rough foot in an uneven fashion. The base shows the underlying grayish white glaze without the green enamel; the unglazed wedge-shaped foot rim is covered with a brown wash.

PROVENANCE

Richard Bennett, Northampton, England; sold 1911 to (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS STRIKING PEAR-SHAPED VASE is one of the most beautiful apple-green vessels in the National Gallery collection, despite the pinhole on its neck. Its graceful profile coupled with its brilliant emerald green surface distinguish it from the two more squared-off and pale bottle vases in the collection (1942.9.537 and 1942.9.542), and relate it more closely to the third, 1942.9.535, whose glaze is darker than that seen here. Yet the treatment of the foot and the unstained crackle link all four pieces and

indicate that this vessel was manufactured relatively early, if not as early as the other three vases.

This particular shape, which the Chinese call “gall-bladder shaped” (*dan ping*), is encountered with some regularity in other eighteenth-century wares.¹ Apparently this shape was less commonly executed with an apple-green glaze, as no exact counterpart has been located. A very similar but slightly smaller piece, described as “cucumber-green” (called *guapilü* in Chinese), can be cited as an example.²

VB

NOTES

1. Of importance for the dating of this piece is a monochrome red-glazed “gall-bladder-shaped vase” (*dan ping*) with a Yongzheng reignmark in the National Palace Museum, Taipei, which is extremely close in shape to this vase. See Ts’ao 1981, 43, no. 10, repro. See also the marked Yongzheng monochrome robin’s-egg-blue vase of the same shape: Ts’ao 1981, 95, no. 42, repro. The shape is also encountered in polychrome wares; for a marked Qianlong *famille rose* example, see Tsai 1986, 92, no. 75, repro.
2. Ceramic Society 1951, 58, no. 154, pl. 27, bottom row. The exhibition was held in 1948.

REFERENCES

- 1911 Gorer: 71, no. 349.



Vase, Meiping Shape

Qing dynasty, mid/late eighteenth century

Porcelain with apple-green glaze, 17.2 x 10.1 (6¾ x 4)

Widener Collection

TECHNICAL NOTES

The underlying glaze appears almost white near the mouth, where there is a distinct band without green enamel, and gray-er on the base. In the interior of the mouth there are only a few crackle lines, while on the exterior the crackle is more uniform. The green enamel is quite dark, with numerous pinholes and a few black spots; it exhibits slight iridescence. There are some minor scratches in the enamel at the shoulder. The base is deeply recessed, and the foot-ring contracts rather sharply and is distinctly wedge-shaped. Traces of the brown wash survive on the unglazed foot-ring, but most has worn away. Some green enamel sweeps over the underlying glaze onto the unglazed foot, but as a thin ribbon rather than discrete drops.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York; (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

On display in the Morgan galleries of the Metropolitan Museum of Art, New York, c. 1910–1911.¹

KNOWN AS THE *MEIPING*, or “plum blossom vase,” a staple of Chinese ceramics since the Song dynasty, this high-shouldered oviform shape with short neck and small mouth was among the more favored forms to be given an apple-green glaze during the Qing dynasty. Beurdeley and Raindre claim that Qing apple-green vases follow the Ming *meiping* shape.² The Qing potters do seem to have adopted the general Ming form, which has broader shoulders than the more sloping-shouldered Song or Yuan *meiping*. However, Qing apple-green *meiping* vary, as do Ming *meiping*. Indeed, this ceramic form exhibits many permutations throughout its history.³

Although it is conventionally referred to today by the name *meiping*, implying its purpose as a vase to hold plum blossoms, this usage does not seem to predate the eighteenth century. Indeed, these “vases” were originally wine containers, equipped with lids, only a few of which have survived.⁴ At a certain point it appears that at least

some began to be manufactured without lids, as they are today. The popularization of the term *meiping* in the eighteenth century is evidence that this change had already occurred by that time. In any case, it does not seem likely that this particular piece was ever intended to be anything other than a vase.

VB

NOTES

1. Morgan 1904–1911, 2: 85, no. 1354.
2. Beurdeley and Raindre 1987, 162.
3. See Lion-Goldschmidt 1978, 29, for a chronological chart of the form’s evolution.

A particularly close parallel to this example was exhibited in 1952 in Los Angeles. This vessel, which is slightly taller than 1942.9.536, has all but identical proportions and a similar white mouth, but its base was left unglazed. See Trubner 1952, 115, no. 360, repro.

The Metropolitan Museum of Art, New York, has two apple-green vases that resemble this piece, nos. 14.40.242 and 14.40.354, both from the Altman bequest. The former is more squat than the latter; however, they are both taller than the National Gallery vase, with more swelling shoulders, and their mouth rims retain more green enamel. Their bases are both covered with glaze (gray-white color on 14.40.242, of a more celadon shade on 14.40.354).

The Baur Collection, Geneva, includes an unusual apple-green vase that is a variant of this form. It has a cupped mouth rather than the more usual plain neck. Otherwise, its proportions, white-edged mouth, and glazed base are quite like those of this piece. See Ayers 1968–1974, 3: A461.

Yet another variant has a thickened, darkened mouth rim. This is found on a much smaller (11.6 cm) vase probably from the mid-eighteenth century. See Hempel 1974, 118, no. 185, repro.

4. See Lion-Goldschmidt 1978, 29–30, also 60, pl. 20, and 62, pl. 22, for two Ming examples with their original covers.

REFERENCES

1904–1911 Morgan: 2: 85, no. 1354, color pl. 139.



Vase

Qing dynasty, eighteenth century
Porcelain with apple-green glaze, 23.2 x 13.0 (9 1/8 x 5 1/8)
Widener Collection

TECHNICAL NOTES

The exterior and the upper part of the interior are covered with green enamel over a gray underlying glaze, which is exposed in those areas where the green glaze is absent, namely in the lower interior and in a very thin line at the mouth rim. Both the underlying glaze and the green enamel end in an even line at the foot. The crackle is uniform and fine-meshed. There are numerous small pinholes and dark spots scattered over the surface of the vessel and a large pinhole in the glaze on the lower pear-shaped portion. Both the unglazed rounded foot-ring and the base are coated with a dark brown wash. The paste appears smooth and white in those areas where the wash has worn off.

PROVENANCE

(Duveen Brothers, New York and London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS GRACEFUL PEAR-SHAPED VASE is distinguished by the relatively unusual application of green enamel to the upper neck of the interior. Although this is occasion-

ally observed on apple-green vessels, none of the other similarly glazed pieces in the National Gallery collection exhibit this trait. Nor is it seen on the two smaller vases of somewhat similar shape in the Metropolitan Museum of Art, New York.¹ Another vase of this type, but with a lower placement of the fullest curve of the body, is in the Tokyo National Museum; it is not known whether the interior contains any green enamel.²

VB

NOTES

1. Acc. no. 14.40.256 (H: 14.0 cm [5 1/2 in.]) has a more pronounced curve in its lower body; acc. no. 14.40.257 (H: 12.7 cm [5 in.]) has a less trumpeted mouth than this vase.
2. Nishioka and Imai 1990, 178, no. 698, repro. The vase is dated to the seventeenth to eighteenth century. Its height is 20 cm, similar to the National Gallery vase.



Vase

Qing dynasty, late eighteenth century
Porcelain with apple-green glaze, 17.7 x 8.8 (7 x 3½)
Widener Collection

TECHNICAL NOTES

There is an iridescent cast to the overlying green enamel that is basically dark green but varies in hue as a result of uneven application. The vase is covered by numerous surface scratches. Some traces of brown wash survive on the unglazed foot. Although the underlying glaze ends relatively neatly above the foot, the green enamel flows over the brown wash in some places. The green enamel at the mouth rim is also noticeably uneven. The shallow base is covered with a grayish white glaze with a medium-size crackle. One long, open crack through the enamel and underlying glaze runs from the top of the shoulder almost to the base; it does not penetrate the vessel's body.

PROVENANCE

(Duveen Brothers, New York and London); sold 1912 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE SCRATCHES AND LONG CRACK in the vessel's enamel do not appear to be the result of excessive wear, but are more likely the result of the poor quality of the manufacture—a conjecture supported by the careless treatment of the enamel at the mouth rim.

A lighter colored apple-green vessel of related form, but shorter and with a broader, more pear-shaped belly, can be

compared to this one. It probably dates from the Kangxi period and has been described as a brush pot.¹ Another very similar piece of the same size but of perhaps brighter color, described as an early eighteenth-century vase, was formerly in the collection of J. M. Hu.² What particularly links these two vessels to the National Gallery example is the rather short, wide-mouthed neck rising out of the body, a characteristic also seen in an apple-green vase in the S. C. Tianminlou Collection from the Qianlong period, though the neck of that vase is proportionately longer and its lower body more curved than either these two vessels or the National Gallery example.³

VB

NOTES

1. Ceramic Society 1951, 61, no. 209, pl. 30, top row. The illustration is in black and white, but the vase is described as "misty green" and looks quite pale.
2. *Important Chinese Ceramics from the J. M. Hu Family Collection*, sale, Sotheby's, New York, 4 June 1985, lot 31, repro. The plate is in color, and the vase is the "bright green" of the description.
3. *Tianminlou* 1987, 1: 154, repro.; 2: 222–223, no. 154, repro.



Vase

Qing dynasty, late eighteenth/early nineteenth century
 Porcelain with apple-green glaze, 21.6 x 12.7 (8½ x 5)
 Widener Collection

TECHNICAL NOTES

The globular body of this vase is set on a tall, spreading pedestal-like foot and has a flaring, trumpeted neck. These three segments were luted together, and the joints can be felt. The unusual base is recessed in two steps from the wedge-cut foot-ring and is covered with a pale blue-gray crackled glaze. The foot-ring is unglazed. The same glaze is visible in the upper part of the vessel's interior, but the lower portion is covered with a colorless glaze. The enamel covering the underlying blue-gray glaze on the exterior is a fresh grass green. A few dark spots are scattered on the surface. Both the base glaze and the enamel end in fairly neat lines at the foot and at the mouth. There are some thin, dark, ribbonlike areas at the foot where the underlying glaze apparently did not completely cover or pulled away from the clay body. There is no glaze at the top of the mouth rim, which has a smooth finish, a characteristic not seen elsewhere in the National Gallery collection. The crackle on the neck is larger and somewhat darker than on the rest of the vessel.

PROVENANCE

Richard Bennett, Northampton, England; sold 1914 to (Gorer, London); (Dreicer & Co., New York, agent of Gorer, London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

AMONG PUBLISHED APPLE-GREEN WARES, no vessel very similar to this vase has been found. A more pear-shaped vase, attributed to the eighteenth century, might be considered a comparison; its neck is quite similar, but

it lacks the distinctive raised spreading foot and stepped base seen in the National Gallery example.¹ A blue-glazed vase, Qianlong mark and period, supported on a similar splayed foot might also be considered.² Somewhat closer in form, but still lacking the high spreading foot and stepped base, is a yellow-glazed vase of the Jiaqing period (1796–1820) in the National Palace Museum, Taipei.³

The shape of this vase, with its three distinct segments, differs from the fluid and elegant forms most often seen in Kangxi- and Yongzheng-period monochromes as exemplified by those so marked and/or attributed in the National Gallery collection, whether delicate peach-bloom, celadon, pale blue, or more sturdy oxblood vases. None of the National Gallery's vases exhibits this characteristic. Indeed, this shape seems more typical of those seen in later eighteenth- and nineteenth-century Chinese ceramics, which accounts for its dating.

VB

NOTES

1. Ceramic Society 1951, 58, no. 145, pl. 27, top row.
2. *The Edward T. Chow Collection Part One: Catalogue of Ming and Qing Porcelain*, sale, Sotheby's, New York, 25 November 1980, 101, lot 84, repro.
3. Ts'ao 1981, 83, no. 35, repro.

REFERENCES

- 1911 Gorer: 71, no. 352.





1942.9.533 (C-386)

Jar

Qing dynasty, late eighteenth century

Porcelain with apple-green glaze, 20.6 x 18.5 (8 $\frac{1}{8}$ x 7 $\frac{1}{4}$)

Widener Collection

TECHNICAL NOTES

The slightly matte mossy green enamel displays some iridescence on the shoulders and sides of the jar. The underlying glaze, visible at the mouth rim and on the interior, is grayish white; the crackle appears to have been stained. Both the underlying glaze and the green enamel end in relatively neat lines, but the green enamel flows evenly over the glaze onto the brown wash almost to the base. The base and the foot are unglazed and covered with a chocolate-brown wash. There is a chip in the foot-ring. A hole on the base that does not penetrate the body is an apparent firing flaw. An unusual amount of kiln debris inside this vessel imparts a rough texture to the interior.

PROVENANCE

George R. Davies, Cheshire, England; sold 1913 to (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1913 to General Brayton Ives [1840–1914], New York; (his sale, American Art Galleries, New York, 8–10 April 1915, no. 119); (Duveen Brothers, New York and London), sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

London, Burlington Arts Club, 1910.¹

JUDGING BY THE NUMBER of similar jars that survive, it appears that apple-green glaze was a favorite for this kind of ovoid jar with a short everted neck. Among the comparable jars in other collections, a particularly close parallel in size, proportion, and technique is at the Yale University Art Gallery, New Haven.² The Altman collection at the Metropolitan Museum of Art, New York, includes several apple-green jars of related shape and type.³ The University Museum, Philadelphia, also has an apple-green jar of this kind,⁴ and yet another similar apple-green jar was included in an important exhibition of Ming and Qing monochromes held in London in 1948.⁵ From the beginning of the history of Chinese ceramics, jars were made in a variety of forms and with a variety of adornments. These apple-green jars in the National Gallery and other collections particularly recall monochrome glazed jars of similar shape made in the Tang and Ming dynasties. Ming stoneware and porcelain jars are the more likely prototypes, because of their availability.⁶ In contrast to these jars, all of which have rather thickly potted bodies and rounded contours, is a jar with a Kangxi mark that has green enamel glaze applied to the biscuit and a plain white interior. It appears to be related to another unmarked jar with green enamel applied over a glaze in the Butler family collection, attributed to the Shunzhi period.⁷ Whether these should be taken as solely representative of seventeenth-century green enameled jars is debatable, but they differ enough to make a later date for jars such as this likely.

VB

NOTES

1. Davies Collection 1913, 162–167.
2. Lee 1970, 174, no. 348, repro.
3. Chow 1961–1962, 16, fig. 15, illustrates an apple-green jar with an unglazed foot from this collection that is much more globular than the jar in the National Gallery collection. Some unpublished examples that are closer in shape include 14.40.348, 14.40.349, 14.40.342, and 14.40.345.
4. The unpublished piece, acc. no. 88–10–51, was in the collection of Dr. Frank Crozer Knowles.
5. Ceramic Society 1951, 58, no. 153, pl. 27, middle row.
6. For a Ming example of a large turquoise jar of this shape, see Lion-Goldschmidt 1978, 121, pl. 95.
7. *Fine Chinese Ceramics and Works of Art*, Christie's, 3 June 1993, New York, 144, lot 235, repro. See also Butler, Medley, and Little 1990, 124, pl. 75.

REFERENCES

- 1911 Gorer and Blacker: 2: pl. 167.
 1913 Gorer: 34, no. 159, pl. 7.
 1947 Christensen: 23; 1956: 23–24.

Jar

Qing dynasty, late eighteenth century
 Porcelain with apple-green glaze, 21.6 x 18.5 (8½ x 7)
 Widener Collection

TECHNICAL NOTES

Both the base and foot are unglazed and covered with a dark brown wash. Much of the wash has worn off the foot-ring, revealing the beige body. The underlying glaze, visible in a broad band at the mouth rim and in the interior, is grayish white; the crackle is much finer and more even than that of 1942.9.533. The jar appears stained: A few drops of green enamel dot both the inside and outside of the lip, ending in a very uneven line at the foot, sometimes dribbling over the underlying glaze, sometimes not covering it all. A few brown specks and some pinholes can be seen. Some iridescence in the green surface is visible when the jar is moved around under light.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York; (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Park, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

On display in the Morgan galleries of the Metropolitan Museum of Art, New York, c. 1910–1911.¹

AT FIRST GLANCE THIS JAR LOOKS SO similar to 1942.9.533 as to be its double. It is only slightly larger and of basically the same proportion, technique, and color.² The color is more even in tone, however, and the crackle more uniform and closely meshed in this example. Judging from the dribbling, the green enamel was either more carelessly applied or less controllable at the foot of this jar. In contrast, the broad white band created at the mouth is much neater and even wider than that of 1942.9.533. None of these disparities warrants a difference in dating, but they do indicate variation within a type and time of production.

VB

NOTES

1. Morgan 1904–1911, 2: 91, no. 1387.
2. See the entry for 1942.9.533 for other jars of this type.

REFERENCES

- 1904–1911 Morgan: 2: 91, no. 1387.
 1947 Christensen: 23, repro.; 1956: 23–24, 27, fig. 10d.



1972.43.29 (C-584)

Jar

Qing dynasty, late eighteenth century

Porcelain with apple-green glaze, 14.9 x 10.5 (5⁷/₈ x 4¹/₈)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The lip and interior are covered by the colorless crackled glaze alone. Both the foot-ring and the recessed base are covered with a chocolate-brown slip.

PROVENANCE

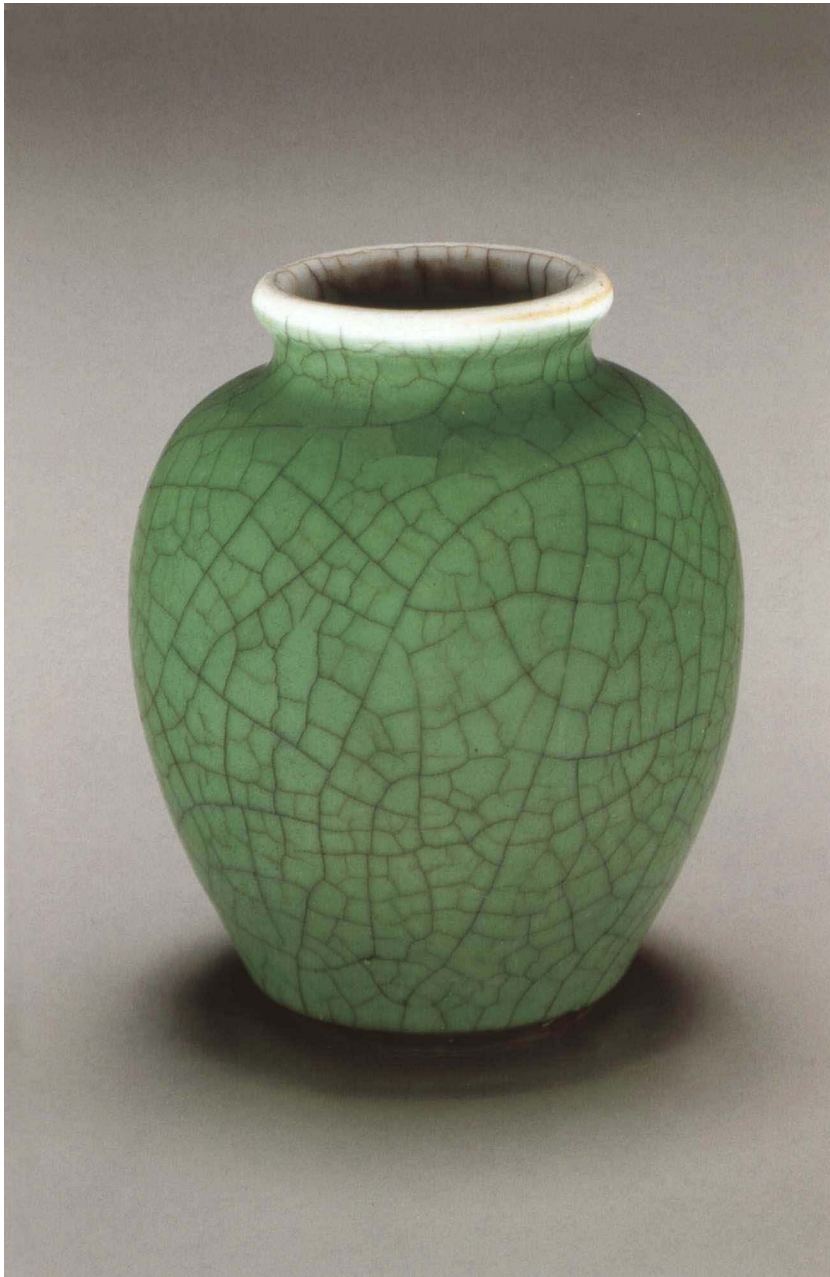
Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

WHILE THE APPLE-GREEN GLAZE may have originated in the late Kangxi period (1662–1722), most examples are later in date.¹ This example is typical of many apple-green vessels in being thickly potted.

SL

NOTES

1. Jenyns 1951, 29, states that the apple-green glaze (*pinguo qing you*) began in the Kangxi period. Margaret Medley, however, has suggested that it did not appear until the reign of Yongzheng (1723–1735); see Medley 1976, 257.



1942.9.544 (C-397)

Small Jar

Qing dynasty, late eighteenth/early nineteenth century
Porcelain with apple-green glaze, 10.8 x 9.2 (4 1/4 x 3 5/8)
Widener Collection

TECHNICAL NOTES

The underlying glaze is grayish white, with a dark uneven crackle, undoubtedly stained on the mouth rim and interior. This glaze was applied to the base and was then covered with the green enamel—it exhibits some iridescence, especially on the lower portion of the jar, and a few pinholes are visible. The crackle on the base is very fine, unlike that on the body. There is noticeable kiln debris in the interior. The foot-ring is unglazed but shows traces of the dark wash applied to the vessel.

PROVENANCE

Richard Bennett, Northampton, England; sold 1914 to (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS VESSEL IS ABOUT HALF THE SIZE of the other two apple-green jars in the Widener collection, 1942.9.533 and 534,¹ and of similar shape. It is closer in size but still smaller than the apple-green jar from the Steele collection, 1972.43.29, and differs from each of these jars in some important ways. Of particular significance is the fact that the base is covered in green enamel, a characteristic generally associated with later apple-green wares.² The inky color in the crackle is more stark than the brown stain used in 1942.9.533 and 534. The gauge of the crackle is not uniform, varying from very large to very small, which may also point to a later date.

VB

NOTES

1. Its size is close to two unpublished jars of similar shape in the Altman collection at the Metropolitan Museum of Art, New York: 14.40.349 (4 3/4 in. or 12.2 cm), which has an unglazed foot; and 14.40.342 (4 1/2 in. or 11.5 cm) with a base covered in gray-white glaze with brown crackle. Another small apple-green jar of this type is in a private collection in Germany; its base is also covered with the grayish white underlying glaze. See Hempel 1974, 117, no. 179, repro.

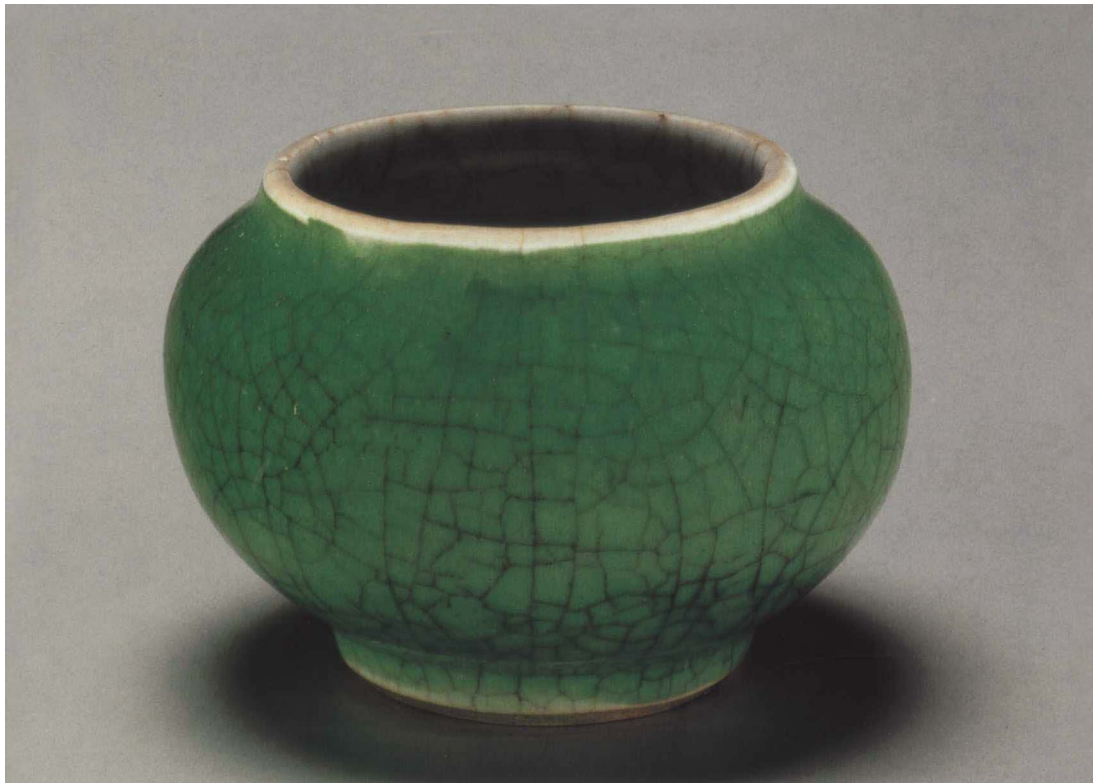
2. The vessel 14.40.350 in the Metropolitan Museum of Art, New York, also has a green enamel base, but it differs from this piece in its color, a paler green, and in its crackle, which is smaller and not so dark. The other object in the National Gallery collection with green enamel on the base is a bowl, 1942.9.545, which is rather closer in color quality of crackle.

REFERENCES

1911 Gorer: 75, no. 378.



1942.9.545



1942.9.546

Bowls

Qing dynasty, late eighteenth/early nineteenth century

Porcelain with apple-green glaze,

1942.9.545: 7.3 x 10.9 (2 $\frac{7}{8}$ x 4 $\frac{1}{4}$)

1942.9.546: 6.5 x 9.6 (2 $\frac{5}{16}$ x 3 $\frac{3}{4}$)

Widener Collection

TECHNICAL NOTES

1942.9.545: A light green enamel covers the interior, exterior, and base of the vessel. The underlying glaze is gray-white. The interior crackle is less pronounced and consistent than that on the exterior. The green enamel stops in a neat line at the mouth, so that the mouth rim is simply covered with the underlying gray-white glaze. At the foot a small amount of enamel flows over the glaze onto the foot-ring. The unglazed foot-ring has been coated with a deep brown wash. It shows almost no wear and has a sheen. There is a small, deep flaw in the green glaze along a crackle line on the base. 1942.9.546: The mouth rim and the interior display a greenish white glaze with a wide dark crackle, while the base is covered with a gray-white glaze with a medium crackle. A serious crack, along which some of the green overglaze enamel has chipped away, runs from the lip to mid-body along one of the crackle lines. There are a few small pinholes at the shoulder. The exterior edge of the unglazed foot is brown on the exterior but reveals only a few dark spots of what might have been a wash on the foot-ring itself. The green enamel at the foot flows over the greenish white underglaze at some points; it is better controlled at the mouth rim.

PROVENANCE

1942.9.545: Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.546: The Ta-kee Collection,¹ sold to Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

BOTH OF THESE SMALL BOWLS most likely functioned as brush washers. The two differ in shape, color, and weight. The lip of 1942.9.545 is inverted, while that of

1942.9.546 is slightly everted. The color of 1942.9.546 is a darker emerald green over a darker, more visible crackle. No enamel was applied to its base. It is also lighter in weight than 1942.9.545.²

Another bowl, closest in shape to 1942.9.546, has been described as a “brush-washer in the form of a bowl.”³ Indeed, two other apple-green vessels with incurving rims and globular form were similarly characterized; were it not for the three small legs added to each of these vessels, they would be all but identical to 1942.9.545.⁴

VB

NOTES

1. Unfortunately, Clarke provided no descriptive information about Ta-kee as he had about Yan Li San (see the entry for 1942.9.485–486), so it is difficult to speculate about his identity; the source for this information is the Widener collection records kept by Edith Standen (now in NGA curatorial files).
2. This form is not unknown in other wares; a similar vessel, labeled a brush washer, with an oxblood glaze is in a private collection in Germany. See Hempel 1974, 117, no. 183, repro. Another oxblood bowl, described as a “small water-container” and attributed to the Qing dynasty, is in the National Palace Museum, Taipei: see Tsai 1986, 39, no. 9, repro.
3. Ceramic Society 1951, 59, no. 160, pl. 27, bottom row, attributed to the Qianlong period. That vessel was described as “leaf green,” which in the parlance of this exhibition catalogue indicates a shade darker than “apple-green,” but not as intense as “cucumber green,” to judge by the black-and-white plates.
4. Ceramic Society 1951, 55, no. 67, as Kangxi period. For the other, see *Fine Chinese Ceramics and Works of Art*, sale, Sotheby’s, New York, 31 May 1989, lot 172, repro., also attributed to the Kangxi period.

1972.43.17 (C-572)

Small Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with blue glaze and painted gold decoration,

20.6 x 9.3 (8 1/8 x 3 5/8)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The painted gold decoration over the glaze is worn in some areas, particularly at the edges of the designs.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE FINELY POTTED BALUSTER VASE has a beveled foot-ring and a recessed and glazed base. The painted gold decoration is arranged in several bands against a ground of “powder” blue glaze, so called because it is applied in the form of powder (see the essay on Chinese ceramic techniques). A band of cross-hatched ascending and descending triangles decorates the top; the neck has two isolated floral sprays with flying dragonflies; the shoulder is surrounded by a band of ovoid floral panels separated by a lattice diaper, below which there is a band of stylized *ruyi* heads. The main decoration on the body depicts a lotus pond, with large carp swimming in the water and two long-beaked birds flying overhead.

SL





1942.9.547 (C-400)

Large Vase

Qing dynasty, late eighteenth/nineteenth century
Porcelain with turquoise glaze, 45.7 x 23.5 (18 x 9¼)
Widener Collection

TECHNICAL NOTES

This vase rises from a globular lower section to the straight, cylindrical neck, with a slight thickening around the lip. The vessel was made in two parts and luted together at the base of the neck. The porcelain paste is white, its exterior covered with a transparent turquoise glaze that has a very fine crackle pattern. The glaze has a slightly mottled surface and is unevenly applied in some areas. The interior is covered with a colorless glaze. The unglazed foot-ring is beveled, with a slight groove around the exterior. The recessed base, which has a hairline crack, is covered with a colorless glaze.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS TALL, ELEGANT VASE is covered with a turquoise monochrome glaze that was first introduced into China from Persia during the Yuan dynasty in the fourteenth century.¹ In West Asia the glaze—an alkaline colored with copper oxide—had been used for several centuries. In the late fifteenth century it appeared again in China after a hiatus of about a century, and was used with greater frequency in the late seventeenth and eighteenth centuries.

SL

NOTES

1. Medley 1976, 128, 212–213.

REFERENCES

1904 Morgan: 2: 78, no. 1303, pl. 112.



1972.43.24 (C-579)

Bottle Vase

Qing dynasty, Qianlong period (1736–1795)

Porcelain with turquoise glaze, 23.0 x 13.7 (9 $\frac{1}{6}$ x 5 $\frac{3}{8}$)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The relatively transparent and uniform turquoise glaze, which has a dense crackle pattern throughout, covers both the interior and exterior of the vase. The carefully trimmed foot-ring reveals a dense gray paste. The glaze has been cleaned off the foot and has an uneven edge along the interior of the foot-ring. A thin layer of glaze remains on the base, beneath which are the spiraling marks of a trimming tool.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS VASE HAS A GLOBULAR BODY and a slightly flaring neck. The proportions are very close to larger examples that bear Qianlong reignmarks, suggesting that this vessel dates to the same period.¹ The exterior is decorated with designs incised under the glaze. Six ascending leaves surround the neck, the bottom of which is encircled by a key-fret band. The swelling body has a floral scroll with three large petals. Above the foot-ring is a band of stylized petals.

SL

NOTES

1. Lefebvre d'Argencé 1967, pl. 75.



1972.43.33 (C-588)

Bottle Vase

Qing dynasty, early nineteenth century

Porcelain with turquoise glaze, 23.9 x 13.8 (9 $\frac{7}{16}$ x 5 $\frac{7}{16}$)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

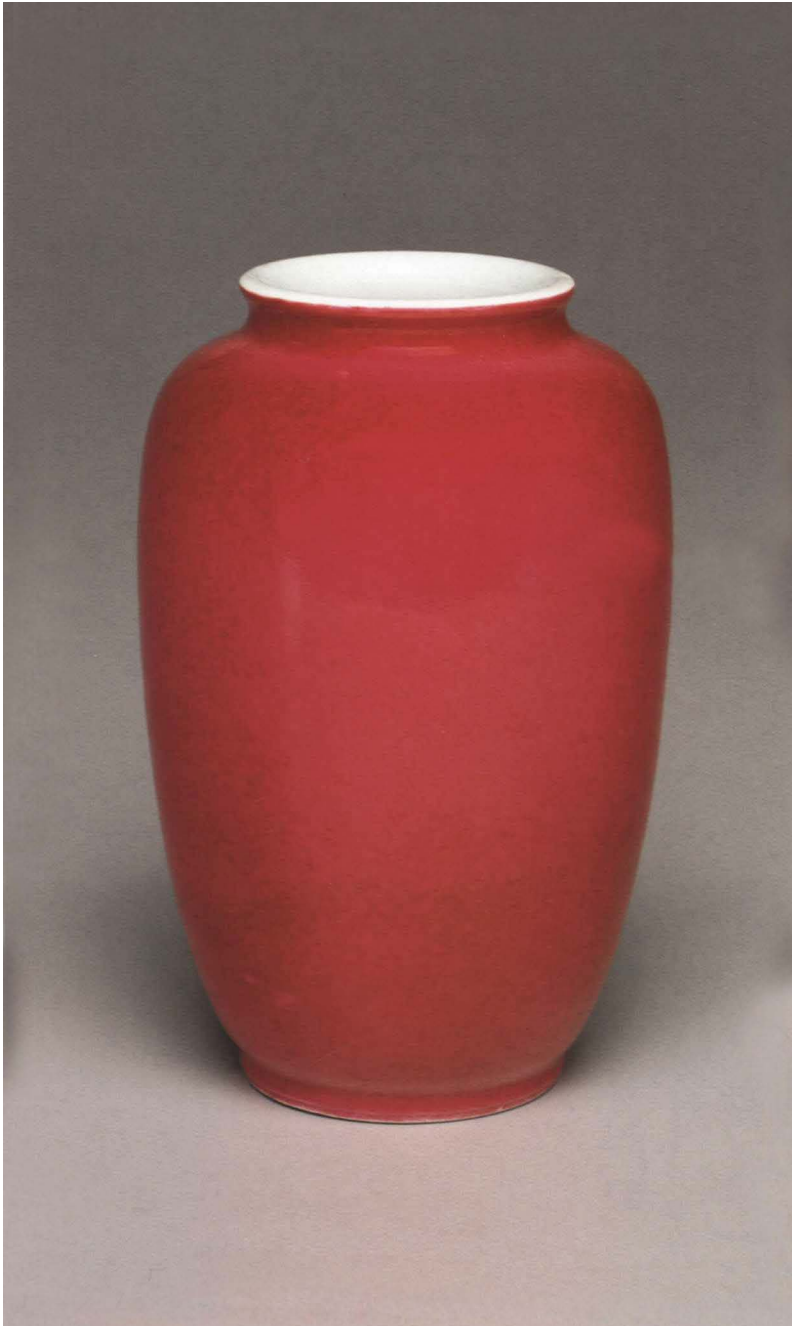
The foot-ring is roughly trimmed, and the fired glaze has been crudely ground off where it meets the foot, a feature that suggests a nineteenth-century date. The base is recessed and covered with the same turquoise glaze.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

A DEEP TURQUOISE GLAZE with a strong greenish tonality covers both the interior and exterior of this pear-shaped vase. The glaze has a dense crackle pattern throughout and there are slight variations in color over the surface.

SL



1972.43.34 (C-589)

Vase

Qing dynasty, mid/late nineteenth century
Porcelain with rose red glaze, 15.2 x 10.1 (6 x 4)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in seal script on the base in overglaze red enamel in three columns of two characters each: *Da Qing Qianlong nian zhi* [made in the Qianlong reign of the great Qing dynasty]

TECHNICAL NOTES

The interior has a colorless glaze and the recessed base is glazed white. The foot-ring has been ground down; the glaze surface above the foot on the exterior has also been slightly ground.

PROVENANCE

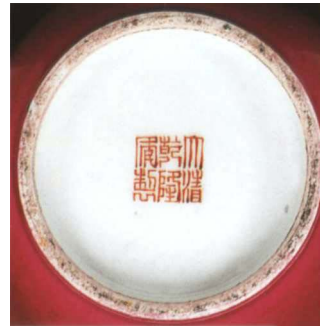
Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

FINELY POTTED WITH THIN WALLS, this vase is glazed with an opaque and mottled glaze known in China as *yanzhi shui*. At the center of the base is an overglaze iron red enamel mark of the Qianlong reign in seal script. This mark can be judged to be spurious, however, on the basis of the wavering lines and errors in the individual strokes of the characters *long* and *zhi*.¹

SL

NOTES

1. Compare the authentic Qianlong marks illustrated in Garner 1970, Appendix B.



foot-ring and reignmark
on base of 1972.43.34



1942.9.552 (C-405)

Vase in the Shape of a Double Gourd

Qing dynasty, eighteenth century

Porcelain with yellow glaze, 43.6 x 24.8 (17 ³/₁₆ x 9 ³/₄)

Widener Collection

TECHNICAL NOTES

This large vase is made from two globular sections luted together at the waist; the lower section is itself made in two parts. The upper section rises in a tapering neck to the lip. Two parallel grooves encircle the waist. With the exception of the rounded foot-ring, the entire vessel is covered with a deep yellow transparent glaze.

PROVENANCE

M. J. Perry.¹ J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE DOUBLE GOURD SHAPE has a long history in Chinese ceramics, first appearing during the Song dynasty.² Double gourds were often the attributes of Daoist immortals containing their ethereal manifestation, which could be called forth to perform miracles or travel great distances.³

SL

NOTES

1. Edith Standen's notes on the Widener collection (in NGA curatorial files). Probably Marsden J. Perry, Providence, Rhode Island, as he was a collector of Chinese porcelains, six of which are currently in the National Gallery collection.
2. For a Song example of this shape, see du Boulay 1984, 84, fig. 8.
3. See, for example, the double gourd in the Yuan-dynasty painter Yan Hui's depiction of the immortal Li Tieguai, in the collection of the Chion-in, Kyoto; published in Sirén 1956–1968, 6: fig. 9.

REFERENCES

1904–1911 Morgan: 2: 80, no. 1315, pl. 121.

“Beehive” Water Pot

Qing dynasty, late nineteenth century
 Porcelain with yellow glaze, 7.9 x 12.7 (3 1/8 x 5)
 Widener Collection

INSCRIPTIONS

Spuriously inscribed in standard script on the base in three vertical columns of two characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

The fine-textured porcelain vessel has a translucent yellow glaze with very faint, fine crazing over all exterior surfaces and the neck interior. The calligraphy on the base appears darker than the usual blue, possibly the result of the yellow glaze covering blue.¹

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

“BEEHIVE” WATER POTS are usually seen in peachbloom or sometimes pale blue glaze.² This one, glazed in a pleasing amber yellow, is a rarity. It is shaped in accordance with the standard prescribed form for such pots. The dragon medallions, incised under the glaze and spaced around the body, are like those on the peachbloom examples in the National Gallery collection (1942.9.514 and 515). The translucent glaze has a slight iridescence and a barely perceptible fine crackle. It covers the entire vessel, including the foot and base, in contrast to the peachbloom and blue monochromes, which have an exposed biscuit foot and white glazed base. Indeed, a foot-ring that has been glazed over is highly unusual on Chinese porcelains. The attractive shade of yellow used here shows a brownish tinge, especially where it has collected in the thickened ring at the base and in the incised lines of the dragon medallions. A mustard tone, typical of many Kangxi yellow glazes, is also apparent.

This unusual pot has been an object of attention both because yellow glaze on beehive-shaped water pots is so rarely seen, and because of certain technical features that differ from typical Kangxi porcelains, specifically from peachbloom water pots. These include the glazing in color of all surfaces except the interior, which has been left unglazed, and the small spur marks on the glazed foot-ring. Some authorities have questioned the style of the calligraphy on the Kangxi mark, although others have pointed out that marks of the Kangxi period vary greatly. Opinions as to the proper dating of this vessel

have likewise varied, with some scholars expressing doubt about a Kangxi attribution.³

The Metropolitan Museum of Art, New York, has a yellow water pot that is also glazed yellow over the foot and base.⁴ It is said to have come from the collection of Prince Gong, a member of the imperial family in the nineteenth century. The date of this water pot has also been reconsidered and has been changed from Kangxi to “date uncertain.”⁵ Fu Shen, curator of Chinese art at the Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, compared the calligraphy in photographs of the bases of the two pieces and expressed his opinion that it was so similar that the inscriptions could very well be by the same hand.⁶ The Widener piece was catalogued early as being from Prince Gong’s collection and a “companion” piece to the Metropolitan Museum pot. Another, in the Percival David Foundation, does not have a yellow-glazed base.⁷ Although certainty is not possible, the present writer attributes the pot to the late Qing period, finding the above opinions entirely convincing. In addition, Clarence Shangraw of the Tsui Museum, Hong Kong, strongly supports a later attribution than Kangxi. He mentions the “floating cobalt” in the mark as being a late nineteenth-century feature and notes that the profile flares more than the Kangxi “horse-hoof” shape. Shangraw states that he has seen a number of *taibozun* of later production glazed in colors other than peachbloom that share the characteristics of the Widener piece.⁸

JK

NOTES

1. A similar pot in the Metropolitan Museum of Art, New York (14.40.375), and the Widener piece have the same inscription, in what appears to be the same color, described as black in the Metropolitan’s records.
2. One of the eight prescribed shapes, also called *taibozun* (see Chait 1957, 137).
3. Fong Chow, conversation with the author of 27 August 1963 (in NGA curatorial files).
4. Acc. no. 14.40.375, from the Altman collection.
5. The change was made and recorded on the Metropolitan Museum of Art’s catalogue card on 21 August 1972 by Suzanne Valenstein.
6. Fu Shen, conversation with the author of 17 March 1992 (in NGA curatorial files).

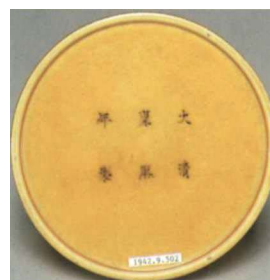


7. Medley 1973, 30, no. 508, describes it as having “an uneven yellow enamel applied over a thin feldspathic glaze... The yellow enamel is finely crazed and slightly iridescent.” She assigns it to the Kangxi era, and gives its diameter as 12.4 cm (4 $\frac{7}{8}$ in.).

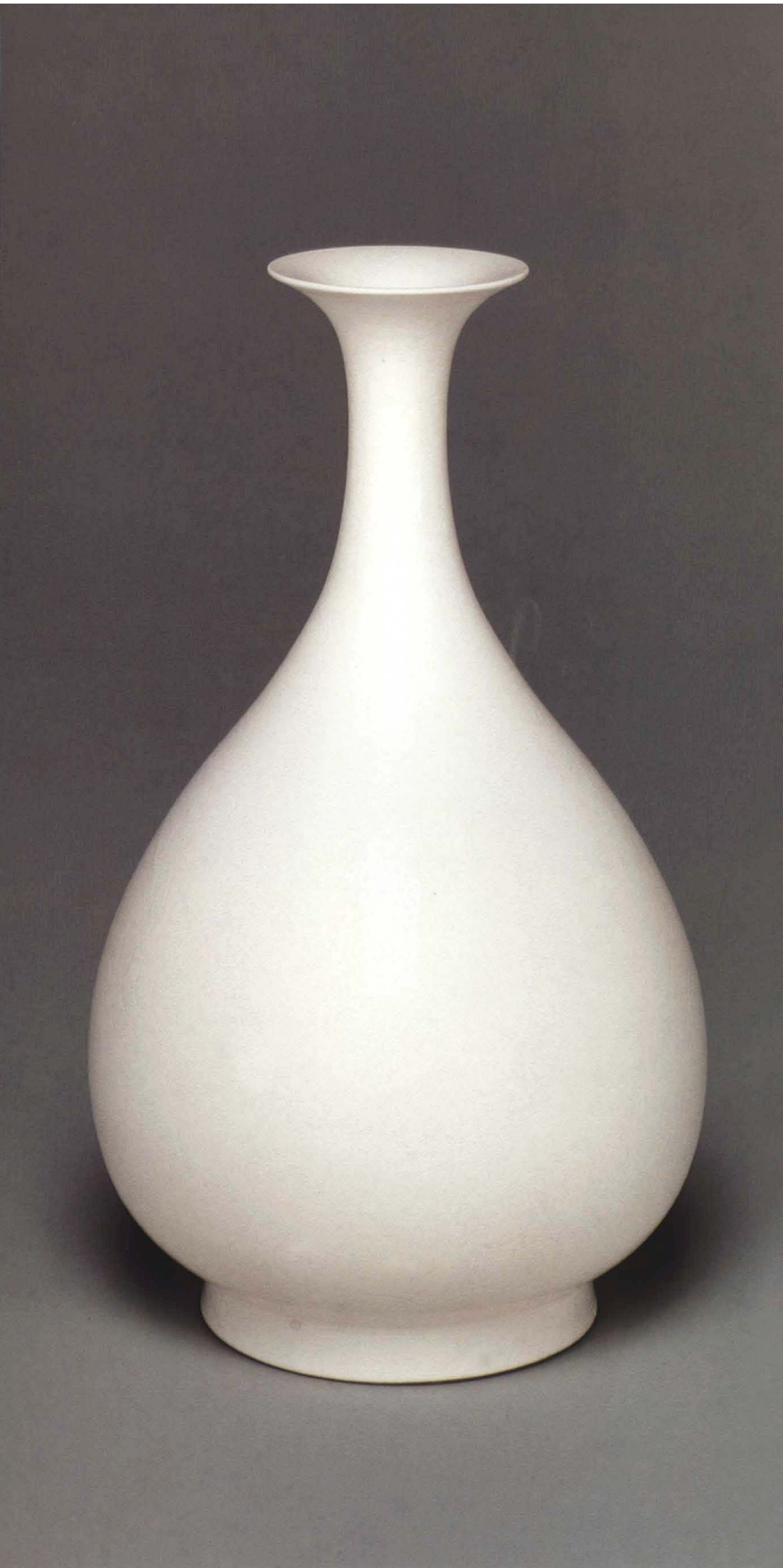
8. He refers specifically to the following publication: Geng 1993, 222. This study on copies and fakes concludes that a majority of *taibozun* were from the late nineteenth or early twentieth century.

REFERENCES

1947 Christensen: 30–34, repro. 36; 1956: 34, repro. 36.



foot-ring and reignmark
on base of 1942.9.502



1942.9.550 (C-403)

Vase

Qing dynasty, probably Yongzheng period (1723–1735)
Steatitic porcelain with colorless glaze, 32.4 x 19.0 (12³/₄ x 7¹/₂)
Widener Collection

TECHNICAL NOTES

With the exception of the foot-ring, the entire body is covered by a colorless glaze with the typically uneven surface of steatitic wares. The foot-ring is narrow and sharply squared off; the body is dark and appears to be covered with a dark slip. Small chips on one side of the lip have been repaired and there are two small hairline cracks around the foot-ring.

PROVENANCE

(Duveen Brothers, New York and London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS LARGE VASE IS VERY THINLY POTTED, though the ceramic body is completely opaque. The exterior is decorated with a flying dragon and flaming pearl among stylized clouds, lightly incised into the body beneath the glaze. The dragon—which emerges from the ocean in spring when the bright *yang* force increases—chases a pearl, the crystallized essence of the moon, which in contrast to the sun symbolizes the aqueous *yin* element in nature. The foot is encircled by a classic scroll band, above which are crashing waves and bubbles of spray.

SL

REFERENCES

1947 Christensen: 29, 39, repro.

1942.9.548 (C-401)

Vase

Qing dynasty, probably Qianlong period (1736–1795)
Steatitic porcelain with colorless glaze, 14.0 x 8.6 (5½ x 3⅜)
Widener Collection

TECHNICAL NOTES

The porcelain body has a light brown color, as revealed at the foot-ring. Both the exterior and interior are covered with a transparent glaze with diagonally radiating crackle lines and an uneven surface. The base is recessed and glazed. The foot-ring is sharply trimmed and flat on the bottom.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS VASE HAS THE COMPLETELY OPAQUE body characteristic of Chinese steatitic wares. The incised decoration consists of two phoenixes flying among stylized clouds. A classic scroll band encircles the foot. The phoenix, a highly auspicious bird in Chinese mythology, has been described as follows:

The phoenix is only supposed to appear in times of peace and prosperity. It is the second among the four supernatural creatures (*si ling*), the first being the Dragon, the third, the Unicorn (*qilin*), and the fourth, the Tortoise. It presides over the southern quadrant of the heavens, and therefore symbolizes sun and warmth for summer and harvest. This divine bird is the product of the sun or of fire, hence it is often pictured gazing on a ball of fire. The sun being the *yang* or active principle, the phoenix has great influence in the begetting of children.¹

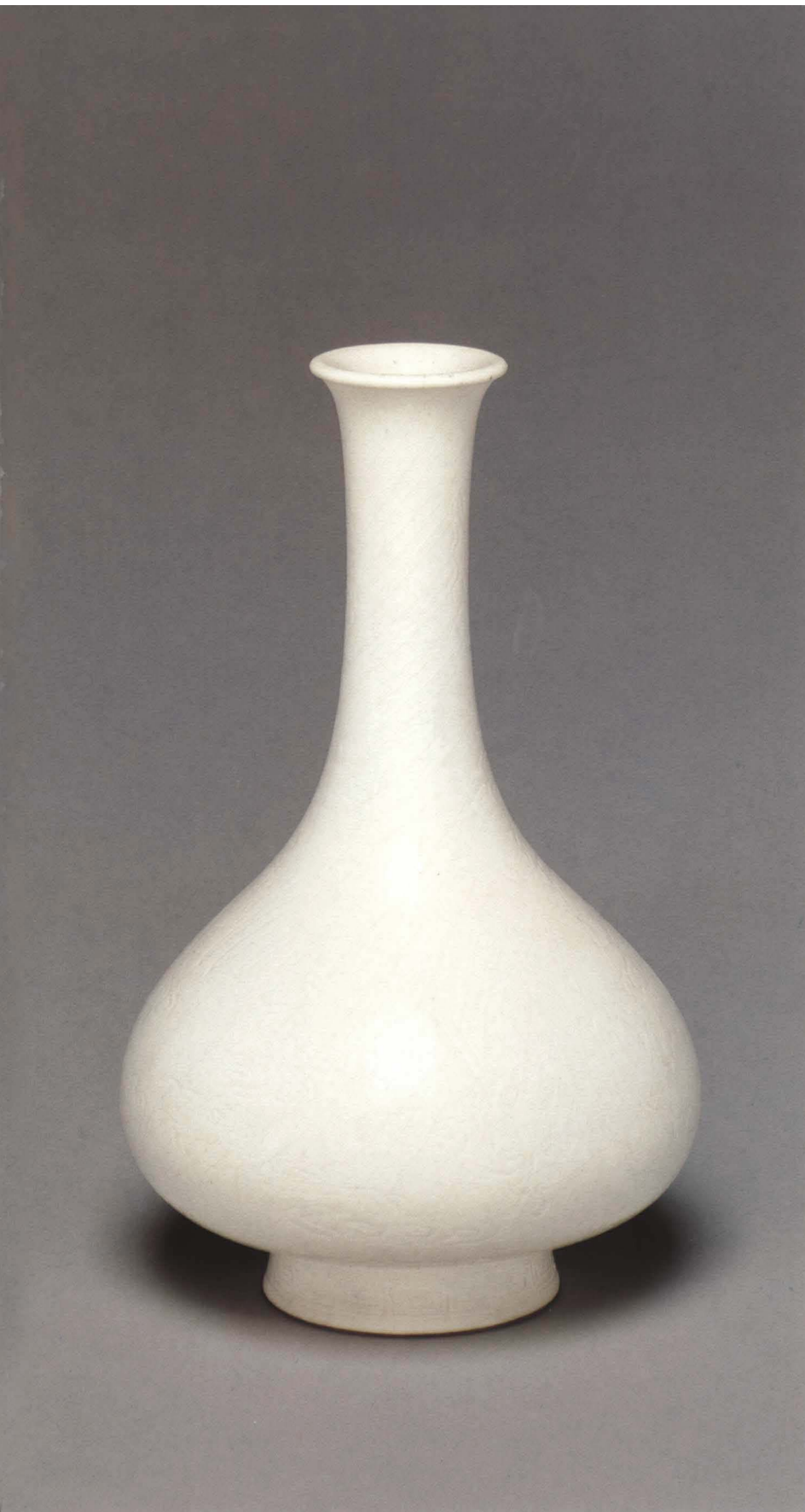
SL

NOTES

1. Williams 1976, 325.

REFERENCES

- 1947 Christensen: 24.



1942.9.549 (C-402)

Vase, Meiping Shape

Qing dynasty, second quarter of the eighteenth century
Steatitic porcelain with colorless glaze, 15.2 x 8.2 (6 x 3¹/₄)
Widener Collection

TECHNICAL NOTES

The body appears to be covered with a brown slip, which is revealed at the wide, sharply cut foot-ring. The glaze is colorless and cracked, and has an uneven surface. The foot-ring and the lip are unglazed.

PROVENANCE

Bettlick collection, Tianjin, China. Thomas B. Clarke [1848–1931], New York; sold 1913 to Peter A. B. Widener, Lynewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE VASE HAS a completely opaque body. The shape is a variation on the classical *meiping*, or “plum [blossom] vase.”¹ The decoration is incised into the body and consists of a dragon chasing a flaming pearl. Classic scrolls are incised around the neck and foot.

SL

NOTES

1. Research has shown that the term *meiping* does not predate the Qing dynasty. See the entry on 1942.9.536; and Seattle 1988, 58.

REFERENCES

- 1947 Christensen: 24.



1972.43.16 (C-571)

Small Beaker Vase in the Shape of an Archaic Bronze Gu

Qing dynasty, late Kangxi or Yongzheng period (1700–1735)
Porcelain with colorless glaze, 10.9 x 8.7 (4⁵/₁₆ x 3⁷/₁₆)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

This beaker vase is finely thrown from a dense white paste and covered with a colorless glaze. The narrow foot-ring is sharply trimmed, and the recessed base is glazed.

PROVENANCE

(Yamanaka, Chicago); sold December 1940 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE SHAPE OF THIS VASE REFLECTS the widespread archaizing movement in Chinese decorative art of the eighteenth century. The roughly incised decoration consists of bands of ascending and descending stylized leaves on the upper and lower sections, with isolated flowers and leaves on the waist.

SL



1972.43.19 (C-574)

Vase in the Shape of an Archaic Bronze Hu

Qing dynasty, Yongzheng mark and period (1723–1735)

Steatitic porcelain, 19.1 x 12.2 (7 1/2 x 4 13/16)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Incised in seal script on the base in two columns of three characters each: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

The clay body is formed from a white paste, and the glaze is thin with a matte surface.

PROVENANCE

(Yamanaka, New York); sold May 1941 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS ELEGANT VESSEL IS FINELY POTTED; its shape imitates that of a bronze ritual *hu* vessel of the early Shang dynasty (fifteenth century B.C.).¹ The high foot-ring encloses a glazed base with a six-character mark of Yongzheng incised in the body in seal script.

The decoration is incised into the clay body and combines motifs found on Ming- and Qing-dynasty ceramics with archaic motifs borrowed from ancient bronzes and jades. Around the lip is a classic scroll. The neck is

encircled by a band of six ascending leaves, two pairs of raised lines with a key-fret band, and a band of six ascending trefoils (a variant of a design known in Chinese as *yunjian*). The lower slope of the neck is incised with four archaic phoenixes. Two sets of raised lines surround the shoulder; between these is a band of ascending and descending bow-shaped hooks. Another raised line circles the point at which the foot joins the main body. Below this is a variant band of the trefoil designs seen above. Around the foot is a band of petals applied above a raised line.

An identical vessel can be found in the Baur Collection, Geneva.²

SL

NOTES

1. Compare, for example, Loehr 1968, pl. 3; and Lawton et al. 1987, pl. 93.
2. *Sekai tōji zenshu*, 15: 89; Ayers 1968–1974, 3: A421.

foot-ring and reignmark
on base of 1972.43.19







1972.43.22–23 (C-577–578)

Pair of Small Foliated Dishes

Qing dynasty, Qianlong mark and period (1736–1795)
 Porcelain with colorless glaze, each 1.4 x 8.0 ($\frac{5}{16}$ x $3\frac{1}{8}$)
 Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Incised in seal script into the base in two columns of two characters each: *Qianlong nian zhi* [made in the reign of Qianlong dynasty]

TECHNICAL NOTES

The glaze on the interior and base of each has a slightly uneven surface. The foot-rings are low and sharply trimmed.

PROVENANCE

(Yamanaka, Chicago); sold June 1941 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

BOTH DISHES ARE FINELY MOLDED and extremely thin. Their shapes imitate plum blossoms and are copied from a Ding-ware porcelain prototype of the Northern Song and Jin dynasties, with parallels in silver and lacquer

in the same period.¹

On the interior the cavettos have vertically slip-trailed lines dividing the foliations, each of which has incised floral scrolls. The center of each dish is encircled by a key-fret band, within which are a depressed circle and a dragon among stylized clouds. The dragons are of the type usually found on ceramics of the Hongzhi (1488–1505) and Zhengde (1506–1521) reigns of the middle Ming dynasty.² These dishes are characteristic of the antiquarian taste that pervaded the visual arts of the Qianlong reign.

SL

NOTES

1. See Medley 1980, no. 9.
2. Medley 1976, figs. 156, 157.



1942.9.551 (C-404)

Bowl with "Rice-Grain" Decoration

Qing dynasty, probably Qianlong period (1736–1795)
Porcelain with colorless glaze, 12.5 x 20.0 (4²⁹/₃₂ x 7⁷/₈)
Widener Collection

TECHNICAL NOTE:

The foot-ring is rounded and encloses a glazed base.

PROVENANCE

James A. Garland [d. 1901/1902], New York. J. Pierpont Morgan [1837–1913], New York; (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from the Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS ELEGANT VESSEL HAS THE SHAPE of a Buddhist monk's begging bowl. Floral decoration is pierced through the body in the so-called "rice-grain" technique. The perforations in the body are filled by the colorless glaze. Incised *ruyi* lappets surround the rim, and two incised horizontal lines and rising flame motifs surround the foot.

The fabrication technique of this vessel is characteristic of the finest Qianlong period "rice-grain" pieces, and it can be tentatively dated to this period by comparison with marked Qianlong examples.¹

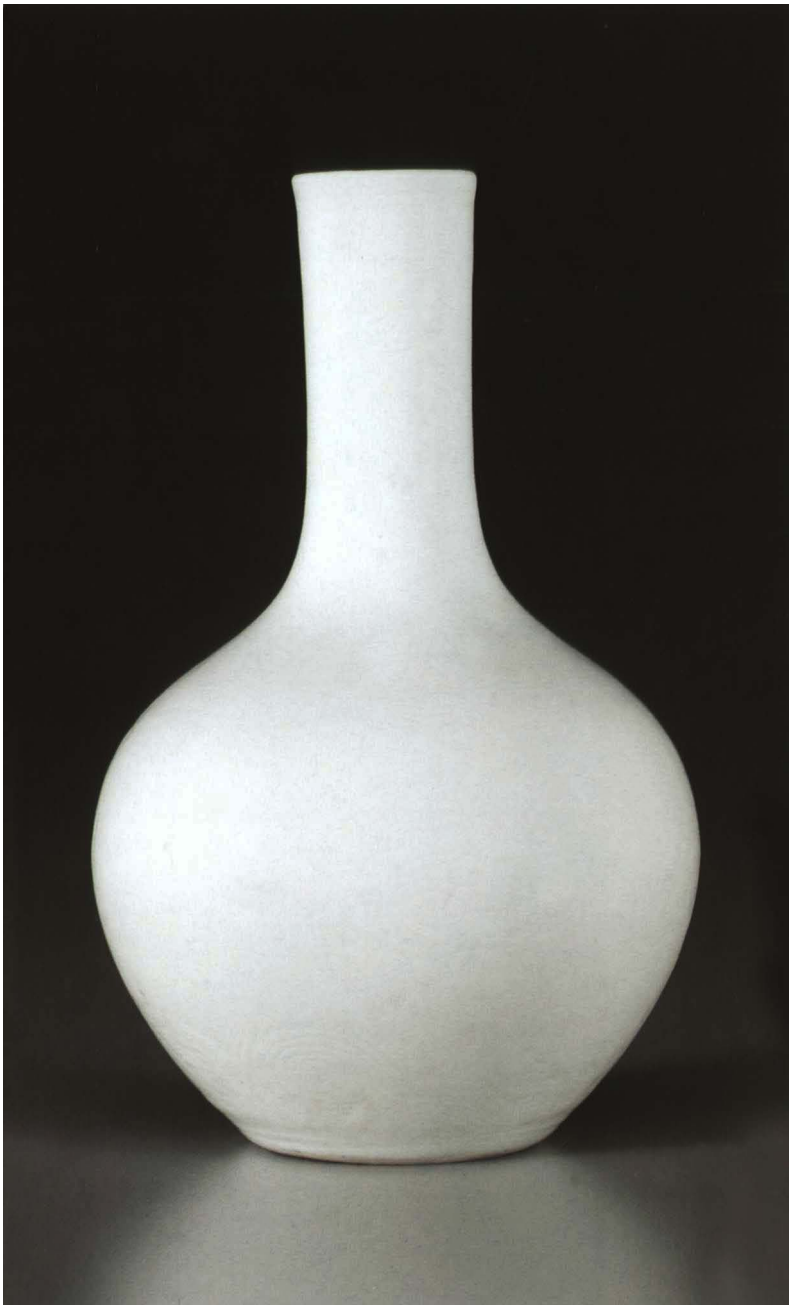
SL

NOTES

1. The technique is very similar to a "rice-grain" dish in the Asian Art Museum, San Francisco, that bears a six-character underglaze blue seal-script mark of the Qianlong period. On the "rice-grain" technique and its history, see Hartstone 1978.

REFERENCES

1904–1911 Morgan: 1: 60, no. 354.
1947 Christensen: 24, 31, repro.



1972.43.27 (C-582)

Small Vase

Qing dynasty, late eighteenth/early nineteenth century
Porcelain with colorless glaze, 13.0 x 8.3 (5 1/8 x 3 1/4)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The colorless glaze has a uniform tonality over the white porcelain body, with a rather uneven surface. The foot-ring is roughly trimmed and beveled. A thin matte glaze covers the base.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE SHAPE OF THIS MINIATURE VESSEL is characteristic of the late eighteenth and early nineteenth centuries.¹ The exterior is decorated with incised designs. A double line encircles the neck; below this are stylized clouds. The main area of the body is decorated with a three-clawed dragon, its long, sinuous body and bifurcated tail flying through the air. Its spine is textured with a row of small circles and its stomach with short parallel strokes. Above the foot a double line encircles the body, and above this is a band of crashing waves. The carving is rather stiff.

SL

NOTES

1. For a large *famille rose* vase of this shape dating to the Qianlong period (1736–1795), see Lefebvre d'Argencé 1967, pl. 75.



1972.43.35 (C-590)

Vase

Qing dynasty, 1860–1900

Porcelain with colorless glaze, 19.1 x 10.2 (7½ x 4)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The vase is thinly potted and covered with a colorless glaze that has an uneven surface. Several long diagonal crackle lines run through the glaze. The foot-ring is beveled and sharply trimmed; the base is recessed and glazed with a thin matte glaze.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE ATTENUATED PROFILE OF THIS VASE suggests a date in the late nineteenth century, as such attenuation is a characteristic feature of nineteenth-century ceramics. A scored line encircles the vase at the shoulder. The appliqué decoration on opposite sides of the body shows a three-clawed dragon flying among stylized, *ruyi*-shaped clouds. The dragons' scales and mane are textured with incised lines.

SL



1972.43.36 (C-591)

Small Bottle

Qing dynasty, late nineteenth/early twentieth century
Porcelain with colorless glaze, 8.0 x 3.3 (3 1/8 x 1 15/16)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The ceramic body has a rather uneven surface covered by a uniform colorless glaze. The flat foot-ring has beveled sides and is carefully trimmed; the base is glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

AS IN 1972.43.35, THE ATTENUATED PROFILE and thick potting of this bottle suggest a date in the late nineteenth century. On the main body is an incised design of a heron in a lotus pond. It is possible that the vessel was used as a snuff bottle.

SL



1972.43.25 (C-580)

Cup

Qing dynasty, early eighteenth century
Dehua ware (*blanc de chine*), porcelain with colorless glaze,
5.1 x 7.5 (2 x 2¹⁵/₁₆)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

Made from a white paste, this cup is covered with a uniform colorless glaze. The flat base is unglazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS SPARE VESSEL IS FINELY THROWN. It may have been designed for the scholar's studio, perhaps as a water dropper for use in grinding ink on an ink stone, or as a small water pot. The lip is slightly everted, and the foot is sharply angled. The shape is characteristic of the Kangxi reign (1662–1722). It is clear from the brilliant

white porcelain clay body that this cup was made at the Dehua kilns in Fujian Province, though vessels of similar shape are known from the Jingdezhen kilns in Jiangxi Province.¹

SL

NOTES

1. Medley 1973, no. 531.

1972.43.28 (C-583)

Teapot

Qing dynasty, late eighteenth/early nineteenth century
Dehua ware (*blanc de chine*), porcelain with colorless glaze,
with lid: 15.6 (6 $\frac{1}{8}$)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Incised in cursive script on the side is a poetic couplet:

The tea boils with a pure fragrance,

Friends arrive at the gate.

—Keque

TECHNICAL NOTES

The teapot is made from a fine white paste and covered with a uniform colorless glaze. Most of the interior is glazed, the foot-ring is carefully trimmed, and the recessed base is glazed. There is a single hole where the spout joins the body.

PROVENANCE

(Yamanaka, Chicago); sold May 1941 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

MOLDED IN THE SHAPE OF A CYLINDER, this teapot represents a well-known shape from the Dehua kilns of Fujian Province. The spout and handle are circular in cross-section, and the lid has a molded lion-shaped knob. At the center of each side is a raised disk. A poetic couplet has been incised in cursive script (*caoshu*) on one side of the disk.

SL



茶無
不
可
不
可
不



Guanyin, the Bodhisattva of Compassion

Qing dynasty, late eighteenth century
Dehua ware (*blanc de chine*), porcelain with colorless glaze,
19.5 x 12.1 (7¹¹/₁₆ x 4³/₄)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed on the back with the name of the potter, He Chaochun, enclosed in an impressed gourd-shaped seal

TECHNICAL NOTES

The glaze, which covers only the exterior of the hollow figure, is uniformly colorless.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS SERENE FIGURE OF THE BODHISATTVA Guanyin was first molded from a fine white paste and then completed by carving with a knife. Although the figure is rather simple overall, the details are well modeled. Guanyin sits in the posture known as royal ease, with one knee raised. The drapery folds are fluid, and the figure's hands are hidden inside the robe. The face has a calm expression. The hair is depicted with parallel incised lines. The ears have elongated lobes, symbolizing the deity's noble status. The small appliqué *urna* on the forehead between the bodhisattva's eyes is a sign of enlightenment. On the figure's chest is a beaded necklace with a medallion in the form of a *lingzhi* mushroom (the fungus of immortality).

The back of the figure is relatively plain, with the exception of a faintly visible seal impression in the shape of a double gourd, just above the central curving drapery fold at the lower back. The legend of the seal, He Chaochun, is the name of one of the most famous Dehua potters of the seventeenth century.¹ His seal, however, was often forged by later Dehua potters. This is likely to be such a case, as the clean finishing of the interior is characteristic of the eighteenth century.

SL

NOTES

1. For examples of this mark, see Donnelly 1969, 276–278.

1972.43.37 (C-592)

Vase

Qing dynasty, Shunzhi/early Kangxi period (1644–1670)

Porcelain with *famille verte* enamels on the biscuit,

17.8 x 11.8 (7 x 4 5/8)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed on the base in overglaze green and black enamel with an artemisia leaf mark

TECHNICAL NOTES

The lip and interior are covered with colorless enamel. The chamfered foot-ring encloses a recessed, glazed base, in the center of which is a mark in the shape of an artemisia leaf.¹

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

A HEAVY VESSEL WITH RATHER THICK WALLS, this vase is decorated in enamels painted directly onto the high-fired, unglazed porcelain body. The decoration consists of six horses among spiraling ocean waves, auspicious emblems, and isolated plum blossoms. The auspicious emblems represented are the pearl, the artemisia leaf, the lozenge, scrolls, and the rhinoceros horn; these are, respectively, symbols of genius or enlightenment, fidelity, success, scholastic learning, and happiness. The enamels employed are yellow, aubergine, black, colorless, and two shades of green.

SL

NOTES

1. For a vessel with an identical mark, see Hobson 1925–1928, 4: 24 (D107).



foot-ring and inscription
on base of 1972.43.37



1942.9.610 (C-461)

Vase, Meiping Shape

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

34.6 x 19.7 (13³/₈ x 7³/₄)

Widener Collection

TECHNICAL NOTES

This heavy vase was thrown in two parts that were luted together. The body is white and has fired to a pale orange color on the foot. The foot-ring is wide, flat, and unglazed; a small circle at its center is recessed and glazed. The interior is unglazed, except for white glaze on the upper neck and bottom. There are minor glaze flaws on the surface and a line inside the neck where the glaze has pulled away from itself.

PROVENANCE

General Brayton Ives [1840–1914], New York. (Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE EXTERIOR OF THE VASE IS DECORATED with a depiction of egrets in a lotus pond. The aubergine ground is unusual and suggests that the vase dates from an early phase in the evolution of the *famille verte* palette, before the green or black backgrounds had come to predominate. Otherwise the enamel colors are the same as those used later (black, yellow, aubergine, and three shades of green, including lime green). The dark texture strokes appear to have been painted over the enamel washes, instead of under the enamels as is more typical.

The vase is also unusual in that it represents a rare appearance of the *meiping* shape in the early Qing dynasty. Following the late-Ming Wanli reign (1570–1620), the *meiping* occurred only rarely in the seventeenth century.

SL





1942.9.605 (C-456)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit, 43.2 (17)
Widener Collection

INSCRIPTIONS

Spuriously inscribed in standard script on the base in underglaze red in two columns of three characters each: *Da Ming Chenghua nian zhi* [made in the Chenghua reign of the great Ming dynasty]

TECHNICAL NOTES

The vase was thrown in two sections and luted together at the widest point. The raised band around the neck is a result of the body above and below having been shaved down with a sharp tool as it turned on the wheel. The interior and the recessed base are coated with a thin glaze. A large chip in the shoulder has been repaired and repainted.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE VASE IS DECORATED with rocks, blossoming plum trees, bamboo, pine, and birds against a dark green enamel ground. The painting includes colorless, yellow, aubergine, and three shades of green enamel.

SL

REFERENCES

1904–1911 Morgan: 2: 64, no. 1227, pl. 101.

1942.9.606 (C-457)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

43.2 x 20.3 (17 x 8)

Widener Collection

TECHNICAL NOTES

The vase was thrown in two sections that were luted together at the shoulder. It appears that the raised band and striations on the neck were created by a sharp tool used to cut away the leather-hard clay as it was turned on the wheel. The roughly beveled foot-ring reveals a white paste. The bottom is covered by a thin matte glaze. Only the interior of the neck and several spots on the interior bottom are glazed. A small chip is visible on the exterior of the lip.

PROVENANCE

Richard Bennett, Northampton, England. (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE DECORATION ON THIS VASE consists of two large four-clawed dragons chasing flaming pearls among stylized flames on the main body and two phoenixes on the neck. The enamel palette includes green, yellow, aubergine, and black. The two dragons, one yellow and the other aubergine, are of different types. The aubergine dragon resembles the characteristic late-Ming dragon, with an elongated head. The other has a more typical Kangxi-period head, which is much larger. Around the eyes of the latter, brown lines of the underdrawing are visibly painted directly on the porcelain body.

SL

REFERENCES

1911 Gorer: 77, no. 391.

1911 Gorer and Blacker: 1: pl. 29.





1942.9.607 (C-458)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

75.2 x 28.3 (29 ⁵/₈ x 11 ³/₁₆)

Widener Collection

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in three vertical columns of two characters each within a double circle: *Da Ming Jiajing nian zhi* [made in the Jiajing reign of the great Ming dynasty]

TECHNICAL NOTES

The porcelain paste is grayish white. The base is recessed with a rounded foot-ring and glazed with a thin matte glaze. There are several cracks across the base, and small associated losses have been filled and inpainted, including a portion of the inscription. The rim has been wiped free of glaze; the interior is completely glazed. A clean break around the base of the neck has been repaired and carefully overpainted. There is also a repaired and overpainted crack above the foot-ring. Several small chips occur in the foot-ring.

PROVENANCE

Richard Bennett, Northampton, England. (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Park, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE SURFACE OF THIS TALL, brilliantly painted vase is occupied by two powerful dragons that writhe about the body. Against a pale green ground, the dragons fly among stylized clouds and flames. One has a yellow body with an aubergine face, the other an aubergine body with a yellow face. Both dragons are of the four-clawed variety. The painting is characterized by finely painted texture strokes under the thin and well-controlled enamel wash. An unusual feature is the use of two shades of aubergine and only one of green.

Such a large vessel of exceptional quality would almost certainly have been made for an aristocratic patron. The presence of the Ming-Jiajing reignmark is relatively unusual on Kangxi ceramics.

SL

REFERENCES

1947 Christensen: 16, figs. 5, 6.

1955–1958 Koyama et al.: 176, fig. 17.

Twelve Wine Cups

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* and *famille jaune* enamels on the biscuit,

- 1942.9.569: 3.1 x 5.1 (1¼ x 2)
- 1942.9.570: 3.2 x 5.2 (1¼ x 2½)
- 1942.9.571: 3.0 x 5.3 (1⅜ x 2⅛)
- 1942.9.572: 3.2 x 5.6 (1¼ x 2⅜)
- 1942.9.573: 3.2 x 5.1 (1¼ x 2)
- 1942.9.574: 3.1 x 5.4 (1¼ x 2½)
- 1942.9.575: 3.2 x 5.1 (1¼ x 2)
- 1942.9.576: 3.2 x 5.1 (1¼ x 2)
- 1942.9.577: 3.2 x 5.1 (1¼ x 2)
- 1942.9.578: 3.2 x 5.1 (1¼ x 2)
- 1942.9.579: 3.0 x 5.1 (1⅜ x 2)
- 1942.9.580: 2.8 x 5.1 (1½ x 2)

Widener Collection

TECHNICAL NOTES

Intact.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS GROUP OF MOLDED CUPS is decorated in the *famille verte* and *famille jaune* palettes, with yellow, aubergine, and two shades of green enamel. The shape of the bowl of each cup corresponds to its decoratively molded and glazed base. The variety of shapes represented is characteristic of the Kangxi reign and can be found in other wares, such as Yixing stoneware, from the same period.

1942.9.569: Oval, decorated with scholarly symbols, including a *jue* ritual bronze wine cup, cap, incense burner, archaic bronze, and *lingzhi* mushroom. A scroll band encircles the lip.

1942.9.570: Oval quatrefoil, decorated with panels of fish among waves.

1942.9.571: Hexagonal, decorated with floral panels with scroll borders.

1942.9.572: Fluted quadrilateral, decorated with panels containing three mythical beasts and the hare in the moon, and floral sprays.

1942.9.573: Lobed oval, decorated with the Eight Trigrams of the *Yi Jing* (*Book of Changes*), with a scroll band surrounding the lip and a band of ascending flower petals around the foot.

1942.9.574: Lobed pentagonal, decorated with panels depicting cranes, with a scroll band around the lip.

1942.9.575: Plum blossom shape, decorated with panels of fish among waves, with a hatched chevron band surrounding the lip.

1942.9.576: Floral shape, decorated with floral panels, with a dotted green band surrounding the lip; handle in the shape of a twisted plum branch.

1942.9.577: Fluted, decorated with floral panels; angular handle.

1942.9.578: Fluted, decorated with plum blossoms; angular handle.

1942.9.579: Circular with lobes, decorated with floral sprays in panels.

1942.9.580: Lobed hexagonal, decorated with stylized *shou* (longevity) characters and flowers against a dotted ground.

SL

REFERENCES

1904–1911 Morgan: 1: 104 (nos. 653, 656, 657), 108 (nos. 710, 712, 713), 109 (nos. 718, 721), 110 (nos. 727, 728, 729), 111 (no. 730).



Qing dynasty, Kangxi period (1662–1722), *Twelve Wine Cups*, back row (left to right): 1942.9.572, 1942.9.574, 1942.9.571;
 middle back row (left to right): 1942.9.569, 1942.9.580, 1942.9.573; front back row (left to right): 1942.9.577, 1942.9.570, 1942.9.578;
 front row (left to right): 1942.9.575, 1942.9.576, 1942.9.579





1942.9.559 (C-412), 1942.9.560 (C-413)

Wine Pots

Qing dynasty, Kangxi period (1662–1722)

1942.9.559: Porcelain with *famille verte* enamels on the biscuit, 14.1 (with lid) x 16.8 (5 $\frac{5}{16}$ x 6 $\frac{5}{8}$)

1942.9.560: Porcelain with *famille jaune* enamels on the biscuit, 14.0 (with lid) x 15.9 (5 $\frac{1}{2}$ x 6 $\frac{1}{4}$)

Widener Collection

TECHNICAL NOTES

1942.9.559: The vessel has a wide, sharply trimmed foot-ring. The recessed base is covered with a thin colorless enamel. 1942.9.560: A chip on the end of the spout has been filled and painted.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXCEPT FOR THE GLAZE COLORS—*famille verte* for 1942.9.559 and *famille jaune* for 1942.9.560—the wine pots are similar. The sides are decorated with openwork panels depicting the Three Friends of Winter: pine, bamboo, and plum. These panels are surrounded by

flowers and butterflies painted on a green ground. The handles of both are in the shape of a fish. A dragon's head appears at the base of each hexagonal spout. A band of green chevrons surrounds the base of each pot, above which is a band of ascending flower petals. The rectangular panels on the neck of both pots are painted with flowers against a fish-roe diaper ground. The openwork tops, firmly attached to the main body of both pots, are decorated with plum blossoms. The knob of each is molded in the shape of a plum blossom.

SL

REFERENCES

1904–1911 Morgan: 1: 103, no. 644 [1942.9.599], no. 645 [1942.9.560].



1942.9.561 (C-414), 1942.9.562 (C-415)

Wine Pots

Qing dynasty, Kangxi period (1662–1722)
 Porcelain with *famille verte*, *famille jaune*,
 and *famille noire* enamels on the biscuit,
 1942.9.561: 11.3 (with lid) x 15.4 (4 ⁷/₁₆ x 6 ¹/₁₆)
 1942.9.562: 11.4 (with lid) x 15.2 (4 ¹/₂ x 6)
 Widener Collection

TECHNICAL NOTES

Both wine pots are hand built, possibly from premolded sections. The flat bases are unglazed, and the interiors covered with a transparent pale green enamel. There is a small crack in the lip and a chip missing from the base of 1942.9.561.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE WINE POTS ARE IN THE SHAPE of a bundle of cut bamboo segments. This shape is well known among Kangxi porcelains with enamels on the biscuit, and it also appears among Kangxi-period Yixing wares.¹ The spout and handle of both pots are also in the shape of

bamboo segments. The leaf-shaped lids have knobs in the shape of a twisted segment of bamboo.

The decoration is in a combination of *famille jaune*, *famille verte*, and *famille noire* enamels on the biscuit. The bamboo-shaped segments, wider in 1942.9.562, are painted with birds and plum, magnolia, and narcissus on alternating yellow, aubergine, and green grounds. The handles are painted in black and light green, the joints painted in dark green with black dots. The lids are painted with isolated plum blossoms and sprigs of bamboo, and are encircled by a chevron pattern around the edge of the upper surface.

SL

NOTES

1. Compare Bartholomew 1977, no. 10.

REFERENCES

1904–1911 Morgan: 1: 102, no. 636.

1942.9.611 (C-462), 1942.9.612 (C-463)

Rectangular Vases

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille jaune* enamels on the biscuit,

1942.9.611: 56.1 (22 1/8)

1942.9.612: 56.5 x 21.6 (22 1/4 x 8 1/2)

Widener Collection

TECHNICAL NOTES

1942.9.611: There is a drilled hole in the base, with repainting around the broken join of the high foot and the body. Several chips along the base have been repaired, and one of the dragon-shaped handles has been repaired and repainted. 1942.9.612: The rectangular vase has a flat, unglazed base with a fabric impression. The interior is glazed, with fabric impressions on the inner walls. The dragon-shaped handles were separately molded and luted to the vase. On the side panel decorated with peonies, the dragon's tail has a repaired break and is missing tendrils.

PROVENANCE

Garland collection.¹ J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE CONSTRUCTION OF THE VESSELS is identical, but the quality of the painted decoration on 1942.9.611 is higher. Both exteriors are painted in the *famille jaune* palette, with yellow, aubergine, and three shades of green enamel. The four sides are decorated with scenes of rocks,

bamboo, and flowering trees with birds. The flowers include plum, peonies, and magnolias. The high foot of 1942.9.611 is painted with ogival panels containing rocks, flowers, and flying insects on a white ground, while the panels of 1942.9.612 contain dragons; surrounding all panels is a light green diaper.

A similar vessel is in the Victoria and Albert Museum, London.

SL

NOTES

1. Only 1942.9.611 is documented by Edith Standen in the Widener records (in NGA curatorial files) as having come from the Garland collection. Probably James A. Garland [d. 1901/1902].

REFERENCES

1904–1911 Morgan: 1: 123, no. 796, pl. 65.

1955–1958 Koyama et al.: pl. 47 [1942.9.612].





1942.9.613 (C-464)

Vase in the Shape of an Archaic Bronze Fang Hu

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille jaune* enamels on the biscuit,
50.8 x 19.8 x 17.8 (20 x 7¹³/₁₆ x 7)
Widener Collection

TECHNICAL NOTES

There are fabric impressions on the inner walls and on the base, which is squarely trimmed. The base is flat and unglazed. There are several firing cracks on the interior of the neck, and a drilled hole in the base. One corner of the foot has chipped off.

PROVENANCE

Sir William Bennett [1852–1931]. (Gorer, London); sold 1910 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE SHAPE OF THIS VASE is based on an ancient bronze vessel of the late Zhou and early Han dynasties (fourth to second centuries B.C.).¹ The decoration begins at the top with a green band of hatched chevrons bounded by aubergine lines. There are some traces of gold lines over the aubergine enamel. Four rectangular panels on the neck are decorated with rocks, flowers, insects, and trees. Below these is a second horizontal band of chevrons. The main body differs slightly from the upper panels in that two panels of the body have pale green (*famille verte*) grounds instead of the yellow (*famille jaune*) grounds found elsewhere. Here the decoration comprises peonies with rocks, lotus in a pond, plum blossoms with rocks, and chrysanthemums. The lowermost panels are painted with combinations of rocks and flowers. The edges of the vase have white vertical bands bordering each of the enameled panels. Aubergine lines separate the panels horizontally. On two sides (those with peonies and chrysanthemums) the dark green enamel has run downward.

SL

NOTES

1. See Loehr 1968, nos. 69–71.

REFERENCES

- 1910 Gorer: 34–35, no. 97, endpiece.
1911 Gorer and Blacker: 1: pl. 34.
1947 Christensen: 9, 11.

Rectangular Vase Illustrating Poems by Tao Qian and Su Shi

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille jaune* and *famille noire* enamels

on the biscuit, 35.6 x 14 x 14 (14 x 5½ x 5½)

Widener Collection

INSCRIPTION

Inscribed in standard script on two sides in black enamel with the poems “Homecoming” by Tao Qian and “Second Ode to the Red Cliff” by Su Shi

TECHNICAL NOTES

The high foot-ring has a fabric impression on the base and is unglazed. The interior of the foot is glazed with a matte bluish glaze. The molded sides of the vessel are slightly convex. On the interior eight triangular braces were luted onto the walls and into the corners, helping to keep the base, sides, and shoulder attached. Except for the mouth, the interior is unglazed and has some areas of fabric impression. The lip is repaired and entirely repainted in black.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS UNUSUAL VESSEL ILLUSTRATES two of the most famous poems in Chinese history, “Homecoming” by Tao Qian (365–427) and the “Second Ode to the Red Cliff” by Su Shi (1036–1101). The main body of the vase is decorated with black calligraphy and painting applied in *famille jaune* and *famille noire* enamels (yellow, aubergine, black, and two shades of green) on the biscuit.

The painted decoration is applied in a relatively crude, sketchy style. On the four-panel neck a textile- or lacquer-inspired diaper pattern in black on a green ground encloses pictures, painted in the *famille jaune* palette, of scholars in landscapes. Two of the panels bear scenes painted in leaf-shaped reserves; the other reserves are shaped like pomegranates. The shoulder is decorated with eight chrysanthemums in white, yellow, and aubergine against the darker textile-inspired diaper ground. The illustrations on the main body are framed by narrow black lines and are painted against a yellow ground. On one side Tao Qian is shown relaxing at his country estate, while servants nearby heat wine and pick chrysanthemums. On the other side Su Shi is shown with two friends and three servants in a boat on the second excursion to the Red Cliff, which occurred in 1082. A crane flies over the boat, as described in the poem. The

foot of the vase, like the neck, is decorated with leaf-shaped reserves in the *famille jaune* palette against a dark diaper ground; landscapes, two of which include fishermen, are depicted in the reserves.

Tao Qian’s “Homecoming” reads:

To get out of this and go back home!
My fields and garden will be overgrown with weeds—
I must go back.
It was my own doing that made my mind
my body’s slave,
Why should I go on in melancholy and lonely grief?
I realize that there’s no remedying the past,
But I know that there’s hope in the future.
After all I have not gone far on the wrong road,
And I am aware that what I do today is right, yesterday
wrong. My boat rocks in the gentle breeze,
Flap, flap, the wind blows my gown;
I ask a passerby about the road ahead,
Grudging the dimness of the light at dawn.
Then I catch sight of my cottage—
Filled with joy I run.
The servant boy comes to welcome me
My little son waits at the door.
The three paths are almost obliterated.
But pines and chrysanthemums are still here.
Leading the children by the hand I enter my house,
Where there is a bottle filled with wine.
I draw the bottle to me and pour myself a cup;
Seeing the trees in the courtyard brings joy to my face.
I lean on the south window and let my pride expand,
I consider how easy it is to be content with a little space.
Every day I stroll in the garden for pleasure,
There is a gate there, but it is always shut.
Cane in hand I walk and rest,
Occasionally raising my head to gaze into the distance.
The clouds aimlessly rise from the peaks,
The birds, weary of flying, know it is time to come home.
As the sun’s rays grow dim and disappear from view,
I walk around a lonely pine, stroking it.
Back home again!
May my friendships be broken off
and my wanderings come to an end.
The world and I shall have nothing more to do with



Qing dynasty, Kangxi period (1662–1722),
Rectangular Vase
Illustrating Poems by
Tao Qian and Su Shi,
 1942.9.608

one another. If I were again to go abroad,
 what should I seek?
 Here I enjoy honest conversation with my family,
 And take pleasure in books and zither to dispel
 my worries.
 The farmers tell me that now spring is here,
 There will be work to do in the west fields.
 Sometimes I call for a covered cart,

Sometimes I row a lonely boat.
 Following a deep gully through the still water,
 Or crossing the hill on a rugged path.
 The trees put forth luxuriant foliage,
 The spring begins to flow in a trickle.
 I admire the seasonableness of nature,
 And am moved to think that my life will come to its close.
 It is all over—

So little time are we granted human form in the world!
 Let us then follow the inclinations of the heart:
 Where would we go that we are so agitated?
 I have no desire for riches,
 And no expectation of heaven.
 Rather on some fine morning to walk alone
 Now planting my staff to take up a hoe,
 Or climbing the east hill and whistling long,
 Or composing verses beside the clear stream:
 So I manage to accept my lot until
 the ultimate homecoming.
 Rejoicing in heaven's command,
 what is there to doubt?¹

Su Shi's "Second Ode to the Red Cliff" reads:

This same year [1082], on the fifteenth day of the tenth month, I was walking back from Snow Hall to my home at Lin'gao. Two friends were with me, and we went by the 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 Daoist immortal in a feather robe come bouncing down the road past the foot of Lin'gao. 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.

SL

NOTES

1. The translations are those of Hightower 1970, 268–270; and Watson 1965, 91–93.

REFERENCES

- 1904–1911 Morgan: 1: 16, no. 11, pl. 62.
 1947 Christensen: 10.





Miniature Table

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille jaune* enamels on the biscuit,

7.1 x 33.3 x 14.8 (2¹³/₁₆ x 13¹/₈ x 5¹³/₁₆)

Widener Collection

TECHNICAL NOTES

One foot has broken off and been repaired, with painting over the break.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS MINIATURE TABLE WAS HAND BUILT and was designed for use on a scholar's desk. The legs are separately molded and luted onto the rectangular slab that functions as the top. The underside and the interior sides of the legs are covered with a transparent greenish enamel. The bottoms of three of the legs are unglazed, while the fourth is covered with the transparent enamel.

The decoration is painted in the *famille jaune* palette, which includes yellow, aubergine, black, and three shades of green. The exterior sides of the four legs are decorated with floral scrolls.

The table top is framed by panels containing floral scrolls, reserved against a checkered diaper band. The rectangular center is painted with a large number of scholarly implements and symbols against a yellow ground. Together these objects and symbols make up the motif known as the Hundred [or Myriad] Antiques (*bai*

gu), which includes symbols of scholarly attainment and good fortune. In this example they include the following objects: a mat with two binders of books and a bronze wine vase with ladle, a vase containing a *lingzhi* mushroom, two scrolls, two brushes, an inkstone, two interlocked rings, a *qin* (zither) in a silk bag, a large bronze vase with flowers, a rhinoceros horn (symbol of happiness), a mirror, a slender bronze vase, four incense burners in the shape of archaic ritual bronze *ding* vessels, a cup on an artemisia leaf, a covered box, a wine pot with two stacked cups, a *weiqi* (a game similar to the Japanese game *go*) board with containers for the playing pieces, a lozenge (symbol of victory), another incense burner, and a *touhu* (a vase with two lugs for holding arrows, which are thrown into the pot in a popular drinking game).

A similar table is in the Museum of Far Eastern Antiquities, Stockholm.¹

SL

NOTES

1. Wirgin 1974: pl. 41(b).

REFERENCES

- 1904–1911 Morgan: 1:113, no. 742, pl. 41.
1947 Christensen: 20.

preceding pages: Qing dynasty, Kangxi period (1662–1722), *Miniature Table*, 1942.9.558

1942.9.564-565 (C-417-418)

Reticulated Perfume Ball with Stand

Qing dynasty, Kangxi period (1662-1722)

Porcelain with *famille jaune* enamels on the biscuit,

1942.6.564 (ball): 9.9 x 11.1 (3⁷/₈ x 4³/₈)

1942.9.565 (stand): 7.5 x 9.5 (2¹/₂ x 3³/₄)

Widener Collection

TECHNICAL NOTES

The coin-shaped lid at the top is missing and that at the bottom has been fired onto the ball. The interior is unglazed. The separate stand has an unglazed base.

PROVENANCE

J. Pierpont Morgan [1837-1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

WHILE OBJECTS OF THIS TYPE are known as perfume balls (*xiang qiu*), their original function is not precisely known. Bushell, describing a related example in the collection of the Walters Art Gallery, Baltimore, stated that they were designed to be filled with fragrant dried flowers, such as jasmine.¹

This example, decorated in *famille jaune* enamels, is reticulated with a honeycomb pattern with large openings. The four large roundels on the sides are encircled by green lines. The roundels contain floral sprays of chrysanthemums and camellias. The top of the stand is covered with a transparent enamel, around which is a dark green chevron pattern. Below this are finely executed yellow and green diaper bands. The sides of the legs are painted in aubergine to resemble grained wood.

The clear disparity in quality between the ball and the stand suggests that although both date to the Kangxi period, the two pieces were not originally designed as a unit.

SL

NOTES

1. Bushell 1980, 412, no. 308.

REFERENCES

1904-1911 Morgan: 1: 114, no. 747, pl. 40.



1942.9.566 (C-419)

Reticulated Perfume Ball

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille verte* enamels on the biscuit,
10.5 x 10.8 (4 1/8 x 4 1/4)
Widener Collection

TECHNICAL NOTES
The interior is unglazed.

PROVENANCE
J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS HAND-BUILT OPENWORK BALL is pierced with a honeycomb pattern, enclosing roundels decorated with flowers and Taihu rocks.¹ At the top and bottom are round openings with coin-shaped lids. The roundels on the sides are bordered with bands of fish roe and starburst diaper patterns with superimposed flowers and *ruyi* lappets. The enamel palette colors include blue, aubergine, red, gold, and three shades of green.

SL

NOTES
1. Taihu rock is a type of ornamental garden rock that originated in Lake Tai, in southern China. The rocks were formed into strange shapes by the action of the water in the lake and were dredged from the bottom for use in gardens.

REFERENCES
1904–1911 Morgan: 1: 10, no. 999a.
1947 Christensen: 16.

1942.9.567 (C-420)

Reticulated Perfume Ball

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille jaune* enamels on the biscuit,
9.4 x 9.9 (3 3/8 x 3 3/4)
Widener Collection

TECHNICAL NOTES
The interior is unglazed.

PROVENANCE
(Gorer, London); (Dreicer & Co., New York, agents of Gorer, London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE PERFUME BALL IS RETICULATED with a fine honeycomb pattern surrounding four roundels on the sides. The roundels contain floral sprays, including plum and chrysanthemum. A green chrysanthemum is painted in enamel around the top. Instead of a coin-shaped lid at the bottom, there is a small roundel with yet another chrysanthemum design.

SL

REFERENCES
1947 Christensen: 16.



Reticulated Box

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille jaune* enamels on the biscuit,
26.2 x 24.9 (10 ³/₈ x 9 ¹³/₁₆)
Widener Collection

TECHNICAL NOTES

The foot-ring is rounded, enclosing a recessed base covered with a colorless enamel. The interior is covered with the same colorless enamel.

PROVENANCE

George R. Davies, Cheshire, England. (Gorer, London); (Dreicer & Co., New York, agents of Gorer, London); sold 1913 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS LARGE BOX HAS A HIGH, DOMED LID and a high foot. The body is pierced with an overall honeycomb pattern. Along the meeting edges of the lid and box are horizontal bands of chevrons and flowers. The enamel colors employed in the decoration are yellow, red, blue, aubergine, and two shades of green. The quality of overall workmanship is very fine.

On the top is a circular panel depicting Shou Lao, the Daoist God of Longevity, with a *ruyi* scepter. He is seated on a rocky platform under a pine tree, and a servant presents him with a red peach while a deer stands nearby. The pine tree, the peach, and the deer are longevity symbols.

Around the sides of the upper half of the box are eight openwork ogival panels depicting the Eight Daoist Immortals against a yellow ground.¹ The panels are enclosed at top and bottom by a leafy diaper band and are separated vertically by bands with floral sprays. The figures are shown with their attributes and can be identified as follows: Cao Guojiu, holding a *jieban* (a percussion instrument); Zhongli Quan, holding a peach; Lan Caihe, holding a *ruyi* scepter and a basket of flowers; He Xian'gu, holding a lotus flower over her shoulder; Lü

Dongbin, holding a sword and fly-whisk; Han Xiangzi, holding a flute; Zhangguo Lao, holding a scroll; and Li Tieguai, with an iron crutch and a bottle from which a vapor emanates.

The Eight Immortals were a popular group of Daoist transcendents that began to be worshiped in the late Song or early Yuan dynasty (c. thirteenth century). The majority lived during the Tang dynasty (619–906), although some were reputed to have lived much earlier. Gradually a body of myth grew up around the eight figures, and they appear in ceramics from the Yuan dynasty onward. Their leader was Zhongli Quan, shown here holding a peach. A box such as this would have been an appropriate birthday gift for a man or woman over the age of sixty, when, in Chinese reckoning, one entire life cycle had been completed.

The lower half of the box is shaped similarly to the lid and likewise is decorated with honeycomb panels depicting boys at play against a yellow ground. One rides a hobbyhorse, while others play with a toy bird and a shield. These panels are enclosed by the same decorative bands as on the upper half of the box. The high, sloping foot is decorated with stylized *ruyi* lappets on a green ground.

SL

NOTES

1. For a general discussion of the Eight Immortals in art, see Little 1988, 10–11.

REFERENCES

- 1911 Gorer and Blacker: 1: pl. 62.
1947 Christensen: 16.



1942.9.581–585 (C-434–438)

Garniture de cheminée

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille jaune* enamels on the biscuit,

1942.9.581: (with lid) 30.0 (11¹³/₁₆)

1942.9.582: (with lid) 30.5 (12)

1942.9.583: 29.9 (11³/₄)

1942.9.584: 26.0 (10¹/₄)

1942.9.585: 26.0 (10¹/₄)

Widener Collection

TECHNICAL NOTES

Each vessel has a flat unglazed foot-ring and a base covered with a thin pale green enamel. The interiors of the vases are covered with a thin colorless glaze. Both 1942.9.584 and 1942.9.585 have repaired and overpainted areas along the lip and interior.

PROVENANCE

1942.9.581 and 582: sold 1911 (Dreicer & Co., New York, agents of Gorer, London); 1942.9.583: sold 1907 (Duveen Brothers, New York and London); 1942.9.584 and 585: sold 1915 (Frank Partridge and Sons, London); to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE GARNITURE CONSISTS OF THREE hexagonal covered jars and a pair of hexagonal trumpet beaker vases in the shape of archaic bronze *zun* vessels.¹ As is clear from their provenance, the vessels were not originally designed as a group.

Each of the three covered jars is decorated with vertical panels containing birds and flowering trees against a yellow ground; the flowers include magnolia, plum, and camellia. There are descending flower petals around the shoulders and lids. The tops of the lids are surrounded by floral scrolls on a green ground and are surmounted by bud-shaped knobs.

The two *zun*-shaped vases have rows of red chevrons around the interior of the lips. The exteriors are painted with panels of birds and flowering trees (again including plum and magnolia) on yellow grounds. The waist on each vessel is bordered by a band of overlapping descending leaves at the top and chevrons at the bottom.

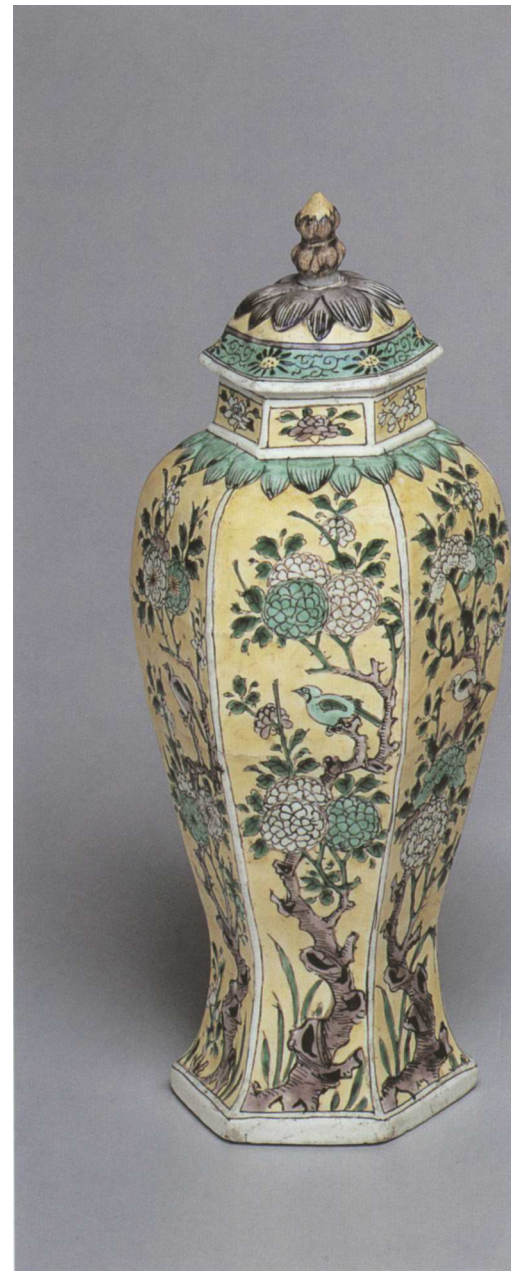
SL

NOTES

1. On the popularity of garniture sets for adorning mantelpieces in eighteenth-century Europe, see the *famille rose* garniture, 1942.9.635–639. *Garniture de cheminée* is a French phrase that means “ornament for the mantelpiece.”

REFERENCES

1907 Duveen: no. 280 [1942.9.583].





(left to right) 1942.9.581, 1942.9.584, 1942.9.582, 1942.9.585, 1942.9.583

Square Vase

Qing dynasty, Kangxi mark and period (1662–1722)
Porcelain with *famille noire* enamels on the biscuit,

49.2 x 14.6 (19 3/8 x 5 3/4)

Widener Collection

INSCRIPTIONS

Inscribed in standard script in the recessed square on the base in underglaze blue in two columns of three characters each: *Da Qing Kangxi nian zhi* [made in the Qing reign of the great Kangxi dynasty]

TECHNICAL NOTES

As with the majority of square vases, the body has been molded together, the neck then wheel thrown and luted onto the shoulder. The low, wide square foot-ring is beveled and has a glazed square recess at the center. A fabric impression remains on the otherwise unglazed foot. The ceramic body is white, except where it has burned orange at the foot-ring. There is one vertical hair-line crack in the neck. A crack in the foot has been repaired.

PROVENANCE

(Frank Partridge and Sons, London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS TALL VASE EXEMPLIFIES the highest level of Kangxi *famille noire* painting in its carefully structured compositions and dramatic harmonies of enamel colors. The overall proportions are characteristic of the mature Kangxi period (c. 1690–1720) and can also be seen on reign-marked Kangxi examples in blue-and-white porcelain.¹ The exterior is covered with enamels painted on the biscuit, while the interior, with the exception of the neck, is unglazed.

The enamel colors are black, white, yellow, and dark

and light green. Just below the lip is a green band cross-hatched with dark lines. Rocks, peonies or roses, morning glories, and other plants against a yellow ground (in the *famille jaune* palette) decorate the neck. Floral sprays adorn the shoulder at the four corners and stand out against a black ground. The tall side panels are delineated by thin white bands and painted in the *famille noire* palette. The seasons are illustrated in succession around the vase. The late winter panel is decorated appropriately with blossoming plum and rocks with narcissus; the other panels illustrate a lotus pond, a blossoming peach tree and rocks, and chrysanthemums.

A similar example is in the Musée Guimet, Paris.² Although it has the same proportions as the National Gallery vase, it does not have the area of *famille jaune* painting on the neck, and it has different designs on the side panels. In a similarly recessed area on its base is a four-character underglaze blue mark in standard script reading *Biyutang zhi* [made for the Hall of Blue-green Jade].³ The calligraphy of this mark is in the same hand as the Kangxi mark on the National Gallery vase.

SL

NOTES

1. Marchant 1984, pl. 1.
2. Auboyer 1975, G.1710.
3. Auboyer 1975, 275.

foot-ring and reignmark
on base of 1942.9.616





Pair of Zun-shaped Beaker Vases

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille noire* enamels on the biscuit,

1942.9.614: 46.1 x 22.7 (18 $\frac{1}{8}$ x 8 $\frac{29}{32}$)

1942.9.615: 46.6 x 23.0 (18 $\frac{3}{8}$ x 9 $\frac{1}{16}$)

Widener Collection

TECHNICAL NOTES

Each vase is made of three sections luted together. The interiors of both vases are covered with a colorless glaze, with a key-fret band in black under a dark green enamel just inside the lip. The foot-ring of 1942.9.614 is relatively sharply trimmed, while that of 1942.9.615 is smoothly beveled. The bases of both are recessed and glazed. Several cracks and an area of repair with overpainting at the lip are seen on 1942.9.614, while 1942.9.615 has had four small holes drilled, apparently to hold handles, later filled and painted. There are many spots on the surfaces of both vases where the black enamel is missing.

PROVENANCE

Richard Bennett, Northampton, England. (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

BOTH VASES ARE COVERED WITH *famille noire* enamels on the biscuit. The colors employed are black, blue, two shades of green, and a colorless enamel. Blue enamel is

used extensively. A white slip partially covers the surface of the vessels under the enamel colors, possibly to increase the intensity of the enamels.

The decoration on both vessels begins on the necks with rocks, birds, and branches of flowering plum against a black ground. At the bottom of the necks are bands of floral roundels. The waists are painted with rocks, birds, flowers, and clusters of pine needles; below are bands of ascending and descending triangles containing small half-flowers. The high feet are decorated with rocks, blossoming plum, and birds. The imagery of each vase is roughly the same, although that of 1942.9.614 is more cursorily and mechanically painted, with thicker texture strokes under the enamels. The painting on 1942.9.615 reveals a greater degree of stylistic variation.

SL

REFERENCES

1911 Gorer: 64, no. 328.

1911 Gorer and Blacker: 1: pl. 8.



1942.9.617–618 (C-468–469)

Baluster Vases

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille noire* enamels on the biscuit,

1942.9.617: 42.2 (16 $\frac{5}{8}$)

1942.9.618: 44.1 (17 $\frac{3}{8}$)

Widener Collection

TECHNICAL NOTES

1942.9.617: This vase is made of two sections that are joined below the shoulder. The interior and the recessed base are covered with a bluish white glaze, and the foot-ring is rounded. The lip is chipped in two places. 1942.9.618: The interior and the recessed base are covered with a colorless glaze. The foot-ring is smoothly trimmed. Two hairline cracks on the neck have been repaired and repainted, and there is a chip in the lip.

PROVENANCE

1942.9.617: (Frank Partridge and Sons, London); sold 1911 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.618: Sir William Bennett [1852–1931]. (Gorer, London); sold 1910 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE LARGE-SCALE DESIGNS on the exterior of 1942.9.617 and 1942.9.618 depict two phoenixes on rocks among blossoming peonies and magnolias; a third bird flies above on the neck. Two flying moths have been added to the composition of 1942.9.618. Both designs may have been taken from a copybook. The colored enamels employed are yellow, aubergine, and three shades of green, with red on 1942.9.618 only. The black background of both vases is covered with a layer of dark green. A colorless enamel is evident as well.

SL

REFERENCES

- 1910 Gorer: 32–33, no. 94 [1942.9.618].
1911 Gorer and Blacker: 1: pl. 2 [1942.9.618].





1942.9.624 (C-475)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille noire* enamels on the biscuit, 69.4 (27 1/8)
Widener Collection

TECHNICAL NOTES

This vase is made of three sections that are luted together. The interior is glazed with a transparent greenish glaze. The vessel has been repaired and repainted halfway up the side of the lower body. A brownish black material covers the recessed area of the base.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE DESIGN ON THE EXTERIOR of this vase is more complex than on the other examples of *famille noire* baluster vases, employing a diverse enamel palette of black, blue, yellow, turquoise, and three shades of green. The design includes rocks, blossoming plum trees, bamboo, and narcissus. Many birds are shown flying among the plum branches. As in 1942.9.626, a layer of green enamel has been applied over the thin, matte black enamel.

SL

REFERENCES

1904–1911 Morgan: 1: 120, no. 783, pl. 48.

1942.9.625 (C-476)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille noire* enamels on the biscuit, 67.4 (26 7/16)
Widener Collection

INSCRIPTIONS

Spuriously inscribed in standard script on the base in underglaze blue within a double circle in three columns of two characters each: *Da Ming Chenghua nian zhi* [made in the Chenghua reign of the great Ming dynasty]

TECHNICAL NOTES

This vase is made of three sections that are luted together. The interior has a thin, matte transparent glaze with a faint greenish tinge. The foot-ring is rounded, and the recessed base is glazed with a thin, shiny colorless glaze.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE PAINTING ON THIS BALUSTER VASE has a strong if somewhat repetitive quality. The design consists of rocks, two blossoming plum trees, clusters of pine needles, and a bird. The colors used are black, yellow, aubergine, and three shades of green. White (actually a colorless enamel) and aubergine have been used in the larger branches of the trees, with dark green in the smaller branches and tips.

The spurious Ming-dynasty Chenghua (1465–1487) reignmark was common on many Kangxi porcelains (see for example the pair of baluster vases, 1942.9.627–628). The use of this and other Ming reignmarks, such as those of the Xuande (1425–1434) and Jiajing (1522–1566), was most likely motivated by a desire to pay homage to these classic Ming reigns, which were renowned for their porcelains.

SL

REFERENCES

1904–1911 Morgan: 1: 120, no. 785, pl. 52.



foot-ring and reignmark on base of 1942.9.625



1942.9.626 (C-477)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille noire* enamels on the biscuit, 74.9 (29 1/2)
Widener Collection

INSCRIPTIONS

Inscribed on the base in underglaze blue with a *lingzhi* mushroom mark within a double circle

TECHNICAL NOTES

This tall vase is made of three sections that are luted together at the bottom of the neck and below the shoulder. The interior and the recessed base are glazed. The foot-ring is rounded. The neck has been broken and repaired, with some repainting. There is also a repaired and repainted vertical crack on the interior of the lip.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE EXTERIOR OF THIS VASE is decorated with garden rocks, blossoming plum trees, bamboo, and birds against a black ground. The painting is accomplished but rather perfunctory. The full *famille noire* palette is employed, with yellow, blue, aubergine, and three shades of green. In the black background areas, a dark green enamel layer is applied directly over a thin, matte brown wash.

SL

REFERENCES

1947 Christensen: 12, fig. 3.

1955–1958 Koyama et al.: pl. 41.



foot-ring and reignmark
on base of 1942.9.626



1942.9.627-628 (C-478-479)

Pair of Baluster Vases

Qing dynasty, Kangxi period (1662-1722)

Porcelain with *famille noire* enamels on the biscuit.

1942.9.627: 69.2 x 27.3 (27 1/4 x 10 3/4)

1942.9.628: 70.2 x 27.6 (27 5/8 x 10 7/8)

Widener Collection

INSCRIPTIONS

Spuriously inscribed on the bases in underglaze blue in three columns of two characters each: *Da Ming Chenghua nian zhi* [made in the Chenghua reign of the great Ming dynasty]

TECHNICAL NOTES

The foot-rings are trimmed with beveled edges. There are several repairs at the lip of each vase. The base of 1942.9.627 has a hairline crack extending from the foot-ring to the center of the base.

PROVENANCE

Thomas B. Clarke [1848-1931], New York; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE TALL VASES ARE DECORATED with branches of blossoming plum, rocks, and flying birds against a black ground. The black enamel background is covered with a translucent green enamel.

SL



1942.9.629 (C-480)

Large Jar

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille noire* enamels on the biscuit, overall:
62.8 (24 3/4); body: 49.5 (19 1/2); lid: 14.6 (5 3/4)
Widener Collection

TECHNICAL NOTES

The body of this large jar is made of two parts, in addition to the lid. The base is concave and unglazed. The interior has a transparent glaze. On one side of the main body the green enamel has run down during firing, obscuring the design. The inside of the lid is glazed except on the flange. A vertical crack on the side has been repaired and repainted.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE MAIN DESIGN ON THE EXTERIOR of this large jar is of a phoenix on a large rock among blossoming peonies and camellias. It is painted with black, aubergine, red, yellow, and three shades of green enamel. The lid continues the design of flowers and rocks. Compared to the *famille noire* baluster vases in the collection, the painting on this jar is rather crude. There is a layer of green enamel over the black enamel.

SL

REFERENCES

1947 Christensen: 12.

1942.9.620–623 (C-471–472)

Four Rouleau-shaped Vases

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille noire* enamels on the biscuit,
1942.9.620: 60.3 (23 3/4)
1942.9.621: 60.0 (23 5/8)
Widener Collection

TECHNICAL NOTES

These vases have concave bases, which, with the exception of 1942.9.621, are covered with a green-tinted transparent glaze. The interiors are glazed. On one side of 1942.9.620, the enamel pigments have a dull matte surface. There is a chip along the outer edge of the foot-ring. On 1942.9.621, the blue glaze is full of bubbles. The surface is touched up in many spots with paint, now discolored. On 1942.9.623 a long hairline crack that begins at the lip and extends one-third of the way down the side has been repainted. Some abrasion is visible in the blue enamels.

PROVENANCE

Sir William Bennett [1852–1931]. (Gorer, London); (Dreicer & Co., New York, agent for Gorer, London); sold 1911 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE *FAMILLE NOIRE ROULEAU* (roll)-shaped vases are decorated with rocks, pheasants, and a variety of flowering plants, including chrysanthemums and magnolias. The colors include black, red, turquoise, blue, metallic gold, and two shades of green. The black enamel background is covered with a layer of dark green enamel, giving the surface a rich, glossy texture. The necks are bounded by a key-fret band in yellow enamel. The painting on all four vessels is rather cursory.

The *rouleau* shape originated with the cylindrical vases of the transitional period in the seventeenth century, specifically during the final Ming-dynasty reign of Chongzhen (1628–1644).¹ It is believed that the shape was ultimately derived from the classical *meiping* (plum blossom vase) shape.² The *rouleau* vase continued to be popular through the Kangxi period but is rarely seen in Chinese porcelains in the later Qing dynasty.

SL

NOTES

1. Little 1983, 68.
2. Little 1983, 38.

REFERENCES

1910 Gorer: 34, no. 96, frontispiece.
1911 Gorer and Blacker: 1: pl. 1.f.

following pages: Qing dynasty, Kangxi period (1662–1722),
Four Rouleau-shaped Vases, 1942.9.620–623





Bottle Vase

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille noire* enamels and carved decoration,
38.7 x 21 (15¼ x 8¼)
Widener Collection

INSCRIPTIONS

Spuriously inscribed in standard script on the base in underglaze blue in three columns of two characters each: *Da Ming Xuande nian zhi* [made in the Xuande reign of the great Ming dynasty]

TECHNICAL NOTES

The vessel is thrown from a fine white paste. The low foot-ring is beveled and encloses a glazed base. There are numerous tiny glaze flaws on the lower body. The carved areas were then covered with a slightly bluish transparent glaze that continues onto the interior.

PROVENANCE

M. J. Perry,¹ Providence, Rhode Island; sold to J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE EXTERIOR OF THIS UNUSUAL VASE is covered with carved floral decoration in relief. That this decoration is carved and not applied is clear from the tool marks and the generally uneven surface that is slightly depressed around the flowers and tendrils. Some texturing and embellishing was added to the floral decor with a knife while the clay was still damp. Amid the carved decoration are eight medallions painted in enamel on the biscuit in the *famille noire* palette with black, yellow, blue, aubergine, and two shades of green. The two leaf-

shaped medallions at the top contain floral sprays. Below these, on the shoulder, are two ogival panels with representations of scholarly attributes: The first contains a vase, brush holder with scroll and brush, seal paste box, crackled Guan-ware wine container with ladle, books, and incense burner; the second contains a *weiqi* board, vase, incense burner, *ruyi* scepter, and other objects. The four circular medallions on the main body contain dragons. Two of these are full faced with yellow heads; the other two have blue heads shown in profile. Each medallion is framed by two red lines and one gold line. The use of the spuriously Ming-dynasty Xuande mark is typical of many Kangxi ceramics, including monochromes and blue-and-white porcelains (see entry 1972.43.9).

SL

NOTES

1. Edith Standen's notes on the Widener collection (in NGA curatorial files). Probably Marsden J. Perry, Providence, Rhode Island, as he was a collector of Chinese porcelains, six of which are currently in the National Gallery collection.

REFERENCES

- 1904–1911 Morgan: 2: 62, no. 1213, pl. 97.
1955–1958 Koyama et al.: pl. 42.



1942.9.592 (C-443)

Shou Lao, the God of Longevity

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

figure: 27.5 x 14.0 x 9.2 (11 $\frac{5}{8}$ x 5 x 3 $\frac{5}{8}$),

throne: 12.1 x 16.5 x 10.5 (4 $\frac{3}{4}$ x 6 x 4 $\frac{1}{8}$)

Widener Collection

TECHNICAL NOTES

With the exception of the top of the throne, which has a colorless enamel glaze, the bases of both the figure and the throne are unglazed. One finger of the figure's right hand is missing. The back and left sides of the throne have been repaired and repainted.

PROVENANCE

(Gorer, London); sold 1910 to Peter A. B. Widener, Lynewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE FIGURE OF SHOU LAO may originally have been designed for use on a temple or family altar. The seated deity is shown in formal court robes and is recognizable by his tall, domed head and long beard.¹ He holds a scroll in his right hand. The figure is decorated in the *famille verte* palette in yellow, red, aubergine, gold, and two shades of green. The light green robe is decorated with red and gold medallions containing a stylized form of the character *shou* (longevity). Large cranes (symbols of longevity) are visible in the robe and on the front of the throne. The throne back is decorated with flowers on a light green ground and cranes. A yellow and green diaper ground encloses the ogival medallion with flying crane on the front panel of the throne. The corresponding panel on the back depicts two aubergine peaches (symbols of longevity) with green leaves on a yellow ground.

A standing figurine of Shou Lao decorated in a similar manner is in the Altman collection, Metropolitan Museum of Art, New York.²

SL

NOTES

1. For a discussion of Shou Lao in Chinese literature and painting, see Fong 1983, 159–199.
2. Gorer and Blacker 1911, 1: 69.

REFERENCES

1947 Christensen: 20.





1972.43.40 (C-595)

Figure of a Daoist Deity

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille jaune* and *famille noire* enamels on the biscuit, 26 (10¼)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

This figure is thickly molded in porcelain and has a flat base with a vent-hole at the center. Repairs have been made in the fingers and moustache.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

FIGURES OF THIS TYPE, representing Daoist, Confucian, and Buddhist deities, are a common Kangxi product. This example is decorated on the biscuit with enamels in the *famille jaune* and *famille noire* palettes. The standing figure has a high crown and holds a *gui* scepter (a symbol of official rank) in his right hand. He is dressed in a jacket and a long gown. The jacket is decorated in the *famille noire* palette with magnolias and plum blossoms, and the gown in the *famille jaune* palette with clouds, flaming jewels, and stylized hexagrams. The cuffs, collars, and hems are painted with elaborate border and diaper patterns. The enamels include black, yellow, green, and aubergine, and there is additionally a colorless glaze. The crown has a small hole at the top that may originally have held a plume or other decoration.

The presence of the crown, *gui* scepter, and trigrams on the robe indicate that the figure is a deity of the Daoist pantheon, possibly either Wen Chang, the God of Literature, or Lu Xing, the God of Emolument.¹ The figurine would likely have originally formed part of a larger group of Daoist deities on a temple or home altar. Many of these figurines have survived from the Kangxi period. In the eighteenth century they became very popular in Europe.

SL

NOTES

1. On Wen Chang, see Werner 1932, 554–558. On Lu Xing, see Henri Maspero, “The Mythology of Modern China,” in Hackin et al. 1963, 344–345. On the symbolism of the eight trigrams, see Williams 1976, 148–151.

Li Tieguai

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille noire* enamels on the biscuit, 30.2 (11 7/8)

Widener Collection

TECHNICAL NOTES

The enamel is flaking off the right hand; two fingertips are missing, and other fingers have been repaired.

PROVENANCE

Sir William Bennett [1852–1931]. (Gorer, London); sold 1910 to Peter A. B. Widener, Elkins Park, Pennsylvania; inheritance from the Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS PORCELAIN STATUETTE OF LI TIEGUAI was once part of a set of the Eight Daoist Immortals. Li lived during the Sui dynasty, in the late sixth century. The crutch by which Li is recognized (Tieguai means “iron crutch”) appears because he once left his body and when he returned found that it had been cremated. As a result he took the body of the first individual he saw, a crippled beggar with a crutch. This story is related as follows in the *Liexian quan zhuan* (*Complete Biographies of the Assembled Immortals*) of 1598:

Li Tieguai had an eminent disposition. He attained the Dao at an early age. While cultivating meditation in a mountain cave, Li Laojun [also called Laozi, the prime sage of Daoism and supposed author of the *Daodejing*] and Master Wanqiu [an immortal of the Shang dynasty] often descended [from heaven] to his mountain retreat, where they instructed him in Daoist teachings.

One day he was about to attend a meeting with Laojun on Mount Hua [the sacred Daoist peak in Shaanxi Province]. Li said to his disciple, “My physical body will remain here—if my ethe-

real soul does not return in seven days, you may cremate my body.” On the sixth day the disciple’s mother fell ill, and he had to rush home, so he cremated the body. On the seventh day Li’s spirit returned, but his body was gone and he was not pleased. He thereupon possessed the corpse of a man who had starved to death, and rose up. Because of this, his form is that of a crippled man—but he was not like this originally.¹

Li Tieguai’s robe is decorated with plum blossoms against a black ground. The enamel colors also include dark and light green, yellow, and aubergine. The edges of the robe and the top and bottom of the base have been left unglazed. The hair is executed with a heavy, glossy black enamel over a matte brown slip.

Many details are highlighted with black enamel over the yellow and aubergine (for example, the stamens of the plum flowers on the robe). The sides of the pedestal are decorated with yellow and aubergine plum blossoms over a light green cracked ice ground. Triangular cloth-like folds hang over the front and back of the pedestal; these are decorated respectively with a checked diaper pattern and a bamboo spray.

SL

NOTES

1. Wang 1988, 3: 14.

REFERENCES

- 1910 Gorer: 20, no. 63.
1947 Christensen: 20.





1942.9.598 (C-449)

Dancing Woman

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille verte* enamels on the biscuit,
29.0 x 10.2 x 6.1 (11 ⁷/₁₆ x 4 x 2 ³/₈)
Widener Collection

TECHNICAL NOTES

The pedestal is hollow, with a rectangular hole at the bottom of the base, which is unglazed and has a fabric impression. Three sides of the base are decorated with a textile diaper pattern in yellow and dark green enamels; the back is covered with a colorless matte enamel. The right arm of the figure is a replacement. There is also some repair on the left side of the neck.

PROVENANCE

Sir William Bennett [1852–1931]. (Gorer, London); sold 1910 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE DANCER STANDS on a rectangular pedestal and holds a folded fan in her right hand. Her hair is tied in a high chignon. Narrow lines have been drawn to accentuate the eyes and eyebrows. Her outer coat is decorated with plum blossoms, in white on a light green ground; the undercoats are also decorated with floral motifs. The shoes are extremely narrow, suggesting bound feet. The other enamels employed are yellow, dark green, black, and blue. Atop the pedestal is a mushroom, perhaps the auspicious *lingzhi* fungus.

SL

REFERENCES

- 1910 Gorer: 6, no. 25.
1947 Christensen: 20.

1942.9.593–594 (C-444–445)

Pair of Young Women

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille verte* enamels on the biscuit,
1942.9.593: 23.8 (9 ³/₈)
1942.9.594: 24.1 (9 ¹/₂)
Widener Collection

TECHNICAL NOTES

The similarity in modeling suggests that the two figures were made from the same mold. The bases of both are flat and unglazed and reveal clear traces of bivalve mold joins. The heads of both figures have been broken off, reattached, and repainted. The head of the rodent on the sleeve of 1942.9.594 has also been repaired. There is a crack in the sash emerging from the left sleeve of 1942.9.593.

PROVENANCE

(Frank Partridge and Sons, London); sold 1912 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE STANDING YOUNG WOMEN are dressed in informal robes decorated in *famille verte* enamels with floral sprays. The enamel colors include aubergine, yellow, red, and three shades of green. The women wear flat-topped hats with medallions. Their ears are pierced and may have originally had earrings. Their eyes and eyebrows are detailed in black. Both women hold small rodents on their sleeves, possibly squirrels.

SL

following page: Qing dynasty, Kangxi period (1662–1722),
Pair of Young Women, 1942.9.593–594





1942.9.596 (C-447)

Female Attendant

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

22.5 x 8.6 x 5.0 (8 ⁷/₈ x 3 ³/₈ x 1 ¹⁵/₁₆)

Widener Collection

INSCRIPTIONS

Inscribed in red ink on the interior of the base with a mark in the shape of a standing bird, perhaps a heron or crane

TECHNICAL NOTES

The figurine is molded, as can be seen from the presence of bivalve mold marks running over the top of the head.

PROVENANCE

Sir William Bennett [1852–1931]. (Gorer, London); sold 1910 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

ONCE PART OF A LARGER SET, this slender figurine represents a young woman dressed in the fashion of the Kangxi period. She stands on a hollow hexagonal pedestal. Her robe is decorated with plum blossoms on a cracked ice ground; this pattern surrounds several large floral medallions. The chignon is tied in a tight whorl in back. She holds a closed folding fan in her right hand. The enamel colors used to decorate the figurine are dark green, yellow, blue, and black. The lining of the cuffs and hems of the robe are left unglazed.

The front and back of the stepped pedestal are decorated with sprigs of bamboo; the other sides have isolated plum blossoms. On the top of the pedestal, next to the figure, is an unglazed peg that may have originally anchored a small animal or other object.

SL

REFERENCES

1910 Gorer: 25, no. 77.

1911 Gorer and Blacker: 2: fig. 87 (c).





1942.9.599–601 (C-450–452)

Three Female Attendants

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

1942.9.599: 13.7 (5³/₈)

1942.9.600: 14 (5¹/₂)

1942.9.601: 14 (5¹/₂)

Widener Collection

TECHNICAL NOTES

The bases are flat and unglazed, and reveal fabric impressions. On 1942.9.599, two fingers of the right hand and the main body of the rodent have been repaired and repainted. On 1942.9.600, several fingers have broken and been reattached.

PROVENANCE

(Frank Partridge and Sons, London); sold 1911 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE KNEELING FEMALE FIGURES are dressed in informal robes, and their black hair is tied in pigtails and adorned with small flowers. Their robes and skirts are painted with floral motifs on grounds of green, black, and aubergine; in addition, yellow, red, gold, and blue enamels are used. The figures' ears are pierced and may once have had metal earrings. Two of the smiling figures hold small rodents on their sleeves; the third (1942.9.601) holds a napkin or handkerchief.

SL



1942.9.595 (C-446)

Guanyin, the Bodhisattva of Compassion

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit, 25.4 (10)
Widener Collection

TECHNICAL NOTES

The bottle in the figure's right hand has a broken top, and the index finger on the left hand is missing. There is a square vent-hole at the back.

PROVENANCE

Sir William Bennett [1852–1931]. (Gorer, London); sold 1910 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

GUANYIN IS THE MOST IMPORTANT bodhisattva in Asian Buddhism. Bodhisattvas are beings who have attained enlightenment but have vowed to defer their entry into Nirvana in order to enable others to attain enlightenment. Here the deity is shown as a standing female, wearing a cowl and holding a bottle of holy water. Her feet are bare, and she wears a double-layered yellow robe and elaborate jewelry. The enamel colors include dark and light green, red, yellow, blue, aubergine, black, and transparent. There are vestiges of metallic gold in the jewelry and around the hairline. The eyebrows and pupils of the eyes have been painted with black enamel.

The figurine may have been the central image in a small shrine. The cowled form of Guanyin appeared in surviving paintings¹ as early as the Southern Song dynasty (1127–1279).

SL

NOTES

1. *Eight Dynasties* 1980, nos. 67, 85–86.

REFERENCES

1910 Gorer: 19–20, no. 62.

1955–1958 Koyama et al.: 217, fig. 90.



1942.9.602 (C-453)

Duck on Lotus Leaf

Qing dynasty, Kangxi period (1662–1722)
Porcelain with *famille verte* enamels on the biscuit,
34.0 x 22.8 (13³/₈ x 9)
Widener Collection

TECHNICAL NOTES

This duck is molded from a grayish white paste. The bottom of the lotus-leaf base is flat and unglazed with a fabric impression; there is a large hole in the center. The interiors of the leaf and the duck are hollow. There are several chips around the base of the lotus leaf.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York, by 1904. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

A DIAMOND-SHAPED HOLE in the back of the duck suggests it may originally have been designed as an incense burner. The beak has been left unglazed and has a realistic serrated edge. The enamel colors on the duck's surface are aubergine for the body, two tones of green for the feathers, dark green and blue in the tail feathers, and yellow for the webbed feet. Two tones of green (dark and lime) color the lotus leaf, with brown added around the naturalistic holes to suggest the slowly rotting surface, and a raised blue knob at the stem.

A pair of ducks similar to this piece is in the Swedish Royal Household Collection at the China Pavilion, Drottningholm Palace, Stockholm.¹ Palace records indicate that the pair of ducks was collected by Queen Hedvig Eleonora [1636–1715].

SL

NOTES

1. Wirgin 1974, pl. 45.

REFERENCES

- 1904–1911 Morgan: 1: 91, no. 557.

Pair of Lions on High Pedestals

Qing dynasty, Kangxi period (1662–1722)

Porcelain with *famille verte* enamels on the biscuit,

1942.9.603 (lion): 25.1 x 18.4 x 10.6 (9 ⁷/₈ x 7 ¹/₄ x 4 ³/₁₆)

1942.9.603 (pedestal): 13.7 x 23.7 x 15.7 (5 ³/₈ x 9 ⁵/₁₆ x 6 ³/₁₆)

1942.9.604 (lion): 24.7 x 17.8 x 10.0 (9 ³/₄ x 7 x 3 ¹⁵/₁₆)

1942.9.604 (pedestal): 13.3 x 23.5 x 15.9 (5 ¹/₄ x 9 ¹/₄ x 6 ¹/₄)

Widener Collection

INSCRIPTIONS

1942.9.603: *san* (three) incised on the interior of the pedestal and on the base

1942.9.604: *si* (four) incised on the base

TECHNICAL NOTES

Each lion head and body was mold formed before being luted together. Mold lines can be seen running along the stomachs and backs. There are numerous chips on the edges of each pedestal lid. The bottom flanges of the pedestals have a deep matte green glaze that is chipped, flaking, and appears to have been heavily overpainted. The bases of both the pedestal and lid are unglazed and have fabric impressions. Both pieces have hairline cracks on the top flange of the pedestal. On 1942.9.603 the crack is near the lion's right heel, and on 1942.9.604 the crack near the rotating ball has been reinforced on the interior with a porcelain block before firing.

PROVENANCE

(Duveen Brothers, New York and London); sold 1912 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE LIONS WERE DESIGNED as incense burners. Both the pedestals and the lions are hollow; smoke from incense burning inside the pedestal rose through openings at the lions' mouths and noses. It is likely that lions of this type, which first appeared in ceramics in the thirteenth century (Southern Song dynasty), were derived from the guardian lions (sometimes called dogs) of Buddhism, the Fo (Buddha's) lions.¹

The first lion supports, on its right paw, a lion cub that leaps playfully upward. The other lion rests its left paw on a large brocade ball that can rotate. Similar depictions are found in bronze, as in the courtyard of the Hall of Supreme Harmony (*Taihe dian*) in the Forbidden City,

Beijing. The beasts are painted in *famille verte* pigments, including light green, dark green, lime green, aubergine, yellow, and blue. Both lions have large characters reading *wang* (emperor or king) inscribed on their foreheads. This may refer to the fact that the lion was considered the king of the natural animals. There is a certain amount of applied decoration on both animals; this includes the "snail shell" curls in the manes, the tongues, and the unglazed (but originally gilded) bells on the collars. The stylized flames on the legs are also left unglazed.

The tops of the pedestals are bordered by diaper patterns that surround small floral panels. Each lion sits on a rectangular plinth that acts as the lid of the incense burner and has a colorless glaze except for the line-drawn *ruyi* lappets at the corners. The lower sides of the pedestals are decorated with circular medallions portraying scholarly women; these are accompanied by such literary symbols as books, incense burners, and painted scrolls. These medallions are surrounded by a fish-roe diaper pattern on which butterflies are superimposed.

A similar pair is in the Swedish Royal Household Collection at Drottningholm Palace, Stockholm.² Palace records indicate that the pair of lions was collected by Queen Hedvig Eleonora [1636–1715].

SL

NOTES

1. Williams 1976, 253–255. For a pair of Song dynasty *qingbai*-ware lions, see Valenstein 1975, pl. 70.
2. Wirgin 1974, pl. 47.

REFERENCES

1947 Christensen: 18, 20–21.





1972.43.46 (C-601)

Bowl

Qing dynasty, nineteenth century
 Porcelain with *famille jaune* and *famille rose* enamels
 on the biscuit, 7.1 x 15.2 (2¹³/₁₆ x 6)
 Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

This well-thrown bowl has a high foot and a thin rounded foot-ring. The base is recessed and glazed. A slightly mottled yellow enamel covers the interior.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

foot-ring and reignmark
 on base of 1972.43.46



THE EXTERIOR DECORATION IS INCISED into the body and painted with *famille rose* enamels against a yellow background. Between the decorative borders are bats carrying double gourds in red, white, green, and aubergine enamels (the word for bat in Chinese is a homonym of the word for good fortune, *fu*). The green and yellow borders consist of stylized *ruyi* heads around the rim and lotus petals above the foot.

SL



1972.43.51 (C-606)

Bowl

Qing dynasty, Guangxu period (1875–1908)
 Porcelain with *famille jaune* enamels on the biscuit,
 6.1 x 13.2 (2 ³/₈ x 5 ³/₁₆)
 Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of two characters each: *Qinghua zhenqi* [Precious vessel of the Hall of Pure Splendor]

TECHNICAL NOTES

The bowl has a pronounced S-curve profile, a rounded foot-ring, and a recessed and glazed base. The interior is covered by a slightly mottled yellow enamel; the exterior is decorated with incised decoration under the glaze.

PROVENANCE

(Parke-Bernet Galleries, New York); sold December 1940 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

foot-ring and inscription
 on base of 1972.43.51



THIS BOWL IS DECORATED WITH incised designs of two five-clawed dragons chasing flaming pearls among clouds, colored in green on a yellow ground. A ring of crashing waves encircles the bowl above the foot. Although the design on the exterior originates in the middle Ming dynasty,¹ the shapes of the vessel and the dragons point to a date in the Guangxu period and can be compared with marked Guangxu examples.²

SL

NOTES

1. Lefebvre d'Argencé 1967, pl. 58B.
2. Compare Kwan 1983, pl. 134.



1942.9.563 (C-416)

Wine Ewer

Qing dynasty, Kangxi period (1662–1722)
Porcelain with overglaze *famille verte* enamels,
33.0 (with lid) x 17.8 (13 x 7)
Widener Collection

TECHNICAL NOTES

The ewer has a wide, sharply trimmed foot-ring. The recessed base is covered with a thin colorless enamel wash. The repaired tip of the spout has some overpainting.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London), sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THE HEXAGONAL WINE EWER employs the colors yellow, aubergine, black, and two shades of green. The primary motifs in the decoration are the large *shou* (longevity) characters on either side of the ewer, over which are superimposed ogival panels with the additional longevity symbols of a crane and a peach spray. Three-clawed dragons with split tails appear above the *shou* characters. These motifs are painted against a ground of floral scrolls. The foot is painted with white plum blossoms superimposed on a green cracked ice panel. Panels with stylized floral sprays surround the lip. A dragon's head appears at the base of the spout and at the top of the handle. The handle is painted yellow with black lines in imitation of basketwork. The lid is surmounted by a lion resting one paw on an openwork ball that spins freely. This ewer may have been designed as a birthday gift.

SL

REFERENCES

- 1904–1911 Morgan: 1: 12, no. 10, pl. 46.
1947 Christensen: 18.

Pair of Hexagonal Lanterns

Qing dynasty, Kangxi period (1662–1722)

Porcelain with overglaze *famille verte* enamels on the biscuit,

1942.9.586: 28.5 x 19.0 (11¼ x 7½)

1942.9.587: 28.5 x 19.4 (11¼ x 7⅝)

Widener Collection

TECHNICAL NOTES

Most of the original gilding that covered the openwork crowns of both lanterns has worn off. A small part of the crown of 1942.9.586 has broken off and been reattached. Both lanterns now have lead braces for hanging, which have been fitted into the upper necks.

PROVENANCE

(S. Bing, Paris); sold 1884 to Mary J. Morgan, New York. (sale, American Art Association, New York, 3 March 1886, no. 532); purchased by James A. Garland [d. 1901/1902], New York. J. Pierpont Morgan [1837–1913], New York; (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EACH OF THESE DELICATE LANTERNS was hand built from very thin slabs of porcelain. The openwork crowns at the top were molded separately and attached to the completed lower sections. The interiors are covered with a thin, pale green enamel wash. The overglaze enamel decoration on the exteriors is executed in the full *famille verte* palette: blue, black, yellow, aubergine, red, gold, and three shades of green. The upper and lower panels on both lanterns are painted with reserved panels containing birds, butterflies, and other insects against a pale green dotted ground. The feet have been largely wiped free of the colorless glaze, suggesting that they were originally designed to fit into a base and not to be hung. Lanterns of this type were very popular during the Kangxi period, but surviving examples from this period are relatively rare.

The main decoration takes up the large rectangular panels on the sides. The narrative scenes may illustrate a variation on events in the *Romance of the Western Chamber*, a drama written in the fourteenth century by Wang Shifu.¹ This drama, which was one of the most popular plays of the Ming and Qing dynasties, was based on a Tang-dynasty story entitled “The Biography of Cui Yingying” by Yuan Zhen (799–831). The *Romance of the Western Chamber* follows the convoluted love affair of a young scholar named Zhang Sheng with Cui Yingying, the daughter of a deceased high minister. The action takes place in a Buddhist monastery, where Cui Yingying and her widowed mother have stopped to rest while accompanying the father’s body to its burial place.

While the precise drama represented here remains unknown, it is clear that the scenes take place in a Buddhist temple. The scenes appear clockwise in the following order:

1942.9.586

Scene 1: In a garden with an elaborately painted balustrade and Taihu rocks, a military official and a scholar are shown looking at a howling dog. The sun is surrounded by orange clouds.

Scene 2: Two men stand in the doorway of a pavilion and look out at two young women holding fans. The older of the two men is bearded and has one arm around the younger man, who holds a fan. In the surrounding garden are fan-palms and a red balustrade. A gilded sun appears in the sky.

Scene 3: Inside a tent a seated military official and his assistant face a kneeling bearded figure, who presents them with a book. In the background is a tall screen painted with fantastic rocks among crashing waves. In the immediate foreground is the domed top of another tent, behind which appear the tops of several banners and halberds.

Scene 4: A large painted screen, a table, and a stool are placed on a terrace with a balustrade. On the table are a book, a bronze tripod incense burner, and a circular box. A young scholar kneels and presents a book to a young woman. Behind the balustrade a servant approaches bearing a tray with two wine cups.

Scene 5: In a mountainous landscape, a man with a green face and red beard addresses a man holding onto a horse’s halter. A servant stands by the first figure.

Scene 6: In a room with a large moon window opening onto a terrace, a young man with a folding fan talks with a monk seated on a garden stool. In the background is a screen decorated with a landscape in the style of the Song-dynasty painter Mi Fu (1057–1101). On a table are a book, an incense burner, and a circular box. A bearded servant appears through the window, bringing a tray with wine cups.

1942.9.587

Scene 1: The young man and woman seen on the first lantern converse on a wooden garden walkway. Behind



scenes 1 and 2



scenes 3 and 4



scenes 5 and 6

Pair of Lanterns

Qing dynasty, Kangxi period (1662–1722)
 Porcelain with overglaze *famille verte* enamels,
 1942.9.588: 21.6 x 15.2 (8 1/2 x 6)
 1942.9.590: 21.5 x 15.2 (8 5/8 x 6)
 Widener Collection

INSCRIPTIONS

Each lantern is decorated with four poetic couplets inscribed in black enamel in standard script, in parallel columns

TECHNICAL NOTES

1942.9.590 has two hairline cracks at the lip.

PROVENANCE

Richard Bennett, Northampton, England. (Gorer, London); (Dreicer & Co., New York, agents for Gorer, London);¹ sold 1912 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS PAIR OF LANTERNS is of exceptional quality. The decoration on the exterior of each lantern is executed in the *famille verte* palette over a colorless glaze. The interiors are covered with a colorless glaze. Exterior enamel colors include blue, red, aubergine, black, gold, and two shades of green. Each lantern is decorated with two square and two leaf-shaped panels containing landscapes and poems. The circular openings at top and bottom are surrounded by multicolored hexagonal diaper grounds with enclosed panels in which stylized dragons are depicted. Below these are concentric bands of red flames, classic scrolls, and diaper grounds with panels containing lions. The large central band of decoration around the main body is bounded by bands of *ruyi* lappets and panels with floral scrolls against a diaper ground. Porcelain lanterns of this type became very popular during the Kangxi period.

The inscription in the large panels is accompanied by seals painted in red enamel. The practice of inscribing poetic couplets in black enamel on porcelains began during the Shunzhi reign (1644–1661), although surviving examples are rare.² It became more common during the Kangxi period and has continued into the twentieth century on porcelains made at Jingdezhen.

1942.9.588

Scene 1: Two scholars are depicted viewing a waterfall from a riverbank; a boat is tied up on the shore. Several thatched huts appear nearby. The couplet reads:

The sun sets on the Yangzi,
 Shining on the returning ferry.

This is followed by two indecipherable seals.

these figures are a huge and elaborate Taihu rock and a blossoming tree. In the sky is a sun painted in gold, with green and red clouds.

Scene 2: Accompanied by an attendant, a bearded military officer dressed in full armor and holding a halberd stands outside a walled compound. He speaks to a monk who looks down from the opposite side of the wall.

Scene 3: In front of a garden pavilion a roguish bearded figure with a staff talks to the young scholar and an old monk. In the background are a balustrade and a large Taihu rock; inside the pavilion a folding screen is visible.

Scene 4: A young military official dances with a young woman in front of a pavilion. On the terrace just in front of the house a bearded man with an elaborate cap walks along reading a book.

Scene 5: On a garden terrace with a balustrade the young scholar, the young woman, and a monk are shown talking with each other. The monk holds an open sutra, or holy Buddhist text. In the background are a painted screen and a table with a book, incense burner, box, and wine bowl.

Scene 6: On the edge of a rocky cliff a soldier with a sword and staff says farewell to a young woman on an orange horse.

SL

NOTES

1. I would like to thank Professor Stephen Owen of Harvard University, Professor Robert Hegel of Washington University, St. Louis, and Professor Stephen West of the University of California, Berkeley, for their assistance in attempting to identify the narrative subject of these lanterns. For a study of the *Romance of the Western Chamber* as a narrative theme in Qing porcelains, see Clunas 1981–1982, 69–86.

REFERENCES

1904–1911 Morgan: 1: 73, nos. 462–463, pls. 24, 26.
 1947 Christensen: 16, 18.



scene 1

Scene 2: A landscape with cliffs and fishermen pulling up a net. The poetic couplet is preceded by a leaf-shaped seal and reads:

The happiness he seeks is different from that of a family,
He comes to the river purposely to catch fish of gold.

This is followed by a signature reading “Zhu Zhai” (Bamboo Studio), and an indecipherable seal script.

Scene 3: A mountainous landscape with pavilions and a willow tree. The couplet is preceded by a leaf-shaped seal and reads:

Ancient willows cover the sandy reaches,
Spring grain is brought in with carts and hoes.

This is followed by two seals. The first is circular and indecipherable; the second is the same as that in panel 1.

Scene 4: A mountainous landscape with fishermen in a boat. The couplet is preceded by a leaf-shaped seal and reads:

White-headed is this gentleman,
Green mountains face thatched huts.

This is followed by a signature, “Yunqi” (Cloud Stream), and a square seal with the same legend as in the previous two panels.

1942.9.590

Scene 1: A river scene; one man floats in a boat, the other fishes with a basket. The couplet reads:

To obtain quiet amid the noise, I read the *Yi Jing*
[*Book of Changes*] of the Zhou [dynasty],

To obtain respite from work, I seek out fish and prawns.

This is followed by a signature, “Tai Shan” (Mount Tai), followed by one indecipherable seal.

Scene 2: A mountainous landscape; in the foreground two scholars cross a high, curved bridge. The couplet reads:

Ancient tree and jackdaws line the mountain path,
Tiny bridges and flowing waters wind past
human dwellings.

This is followed by two indecipherable seals.

Scene 3: Two scholars part at a riverbank by tall rocks. The couplet reads:

Blue waters emerge from a thousand distant streams,
Jade mountains are tall, the two peaks are cold.

This is followed by a signature, “Quqi” (Winding Stream), and one indecipherable seal.

Scene 4: A fisherman in his boat rows past a wind-swept lakeshore. The couplet reads:

Small, small, the tiny boat, short, short his raincloak,
Living by a fishing line, he grows old among the
mists and waves.

This is followed by two seals. The first is circular and reads “ji”; the second is square and indecipherable.

SL

NOTES

1. Between 1900 and 1911 both lanterns were provided with silver stands (NGA 1942.9.589 and 1942.9.591), which are inscribed on the foot: “PAIR KIANGHI [*sic*] IMPERIAL WARE EGGSHELL LAMP-SHADES—FORMERLY THE PROPERTY OF YANG LI SAN/MINISTER OF THE INTERIOR. BEHEADED BY ORDER OF PRINCE TUAN DURING THE BOXER TROUBLES OF 1900.”
2. For an example, see Jenyns 1955, fig. 7(b).

REFERENCES

- 1911 Gorer and Blacker: 1: pl. 122.



scene 2



scene 3



scene 4

1942.9.630 (C-481)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with overglaze *famille verte* enamels,

74.1 x 28.0 (29³/₁₆ x 11)

Widener Collection

TECHNICAL NOTES

The vase is thrown in three sections that are luted together; the interior is unglazed. The white paste has burned to a slight orange color at the foot. The foot-ring is smoothly rounded, enclosing a recessed base that is glazed. A double circle in underglaze blue is painted on the base.

PROVENANCE

Richard Bennett, Northampton, England. Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS TALL, ELEGANT VASE IS DECORATED with *famille verte* enamels over a colorless glaze. The exterior is painted with a scene of multicolored rocks, blossoming plum trees, birds, and a moon. The composition is well arranged, and the quality of the painting is high. A characteristic *famille verte* palette (black, aubergine, blue, and two shades of green) here also includes metallic gold and two shades of red. Texture strokes of dark overglaze enamel are painted under the colored enamel washes.

SL

REFERENCES

1911 Gorer: 50, no. 271.

1911 Gorer and Blacker: 1: pl. 107.

1947 Christensen: 4, 10.

1955–1958 Koyama et al.: pl. 28.





1942.9.631 (C-482)

Baluster Vase

Qing dynasty, Kangxi period (1622–1722)
Porcelain with overglaze *famille verte* enamels,
77.5 x 29.5 (30 ½ x 11 ⅝)
Widener Collection

TECHNICAL NOTES

The vessel is thrown in three sections that are luted together. The interior and recessed base are glazed, with a rounded footing. There are numerous small pits and scratches in the glaze surface, several chips in the glaze at the edge of the lip, and two hairline cracks in the lower sides.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS TALL VASE IS PAINTED over a colorless glaze with *famille verte* enamels. The decoration comprises scenes of mounted warriors in combat in a landscape of rocks and pines. On the main body three horsemen charge forward armed with swords and lances. They are followed by other horsemen, and are shown pursuing one horseman to the left with five short flags on his back. The enamel colors include blue, red, aubergine, gold, and three shades of green.

SL

REFERENCES

1955 *Chemistry* (December): 27–29, repro. back cover.



1942.9.632 (C483)

Baluster Vase

Qing dynasty, Kangxi period (1662–1722)
Porcelain with overglaze *famille verte* enamels,

77.3 x 28.6 (30 ⁷/₁₆ x 11 ¹/₄)

Widener Collection

TECHNICAL NOTES

The foot-ring is rounded, and the base recessed and glazed. The interior is glazed. A long crack runs up from the foot, curves around the side, and goes back down to the foot; it has been repaired and inpainted.

PROVENANCE

Thomas B. Clarke [1848–1931], New York; sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS TALL VASE is decorated with scenes of warriors in *famille verte* enamels (aubergine, blue, red, gold, and three shades of green) over a colorless glaze. The main body depicts a landscape with a group of warriors on horseback chasing a second group, while bearded attendants watch from the background. Several of the warriors are women, suggesting that the scene comes from the fourteenth-century novel *Shui hu zhuan* by Shi Nai'an, which is replete with female rebel leaders and takes place at the end of the Northern Song dynasty (early twelfth century).¹ At the base of the neck is a horizontal band with a starburst diaper pattern. Above, on the neck, are three more horse-mounted warriors and two attendants on foot carrying large banners.

SL

NOTES

1. For a translation of this novel, see Shi 1968.



1942.9.644 (C-495)

Large Fish Bowl

Qing dynasty, Kangxi period (1662–1722)
 Porcelain with overglaze *famille verte* enamels,
 42.9 x 58.3 (16⁷/₈ x 22¹⁵/₁₆)
 Widener Collection

TECHNICAL NOTES

This piece is thickly potted with a dense white body. The interior is undecorated and has a colorless glaze. The concave base is unglazed. Several circular spots of glaze loss are evident on the surface.

PROVENANCE

(Duveen Brothers, New York and London); sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS LARGE FISH BOWL is an excellent example of Kangxi *famille verte* enamel decoration. Such vessels are known to have been designed originally to hold fish; similar examples exist in cloisonné enamels. The exterior is painted in the full *famille verte* palette (including gold and overglaze blue) and depicts a lotus pond with egrets and other birds. The rim is surrounded by a floral band; below this is a band of connected *ruyi* lappets containing flowers and leaves. At the bottom is a band of key-frets and one of cross-hatched triangles.

SL

1942.9.645–646 (C-496–497)

Pair of Large Fish Bowls

Qing dynasty, late eighteenth century
Porcelain with overglaze *famille verte* enamels,
49.7 x 56.0 (19³/₄ x 22¹/₈)
Widener Collection

TECHNICAL NOTES

Each interior is covered with a greenish white glaze, with minor chips in the glaze around the rim. Below the rim of each bowl is a ring of raised leaf-shaped motifs covered with discolored paint applied during a restoration campaign before the bowls entered the National Gallery collection.

Each bowl has a significant number of glaze losses, ranging in size from ½ to 2 inches in diameter. The losses are located over the exterior surface but are clustered at the widest part of the vessel, especially among the green rosettes in the background. In general, the glaze is a poor fit for the body, resulting in its extensive shivering. Both bowls have undergone conservation treatment to secure the glaze.

PROVENANCE

(Duveen Brothers, New York and London); sold 1901 to Peter A. B. Widener, Lynewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS PAIR OF FISH BOWLS is decorated on the exterior with scholarly symbols and implements—including scrolls, incense burners in the shapes of archaic bronze ritual vessels, the *qin* (lute), *weiqi* boards, fans, and *ruyi* scepters—that are raised in high relief against a ground of scrolls and flowers. The technique of high relief decoration began in the reign of the Kangxi emperor (1662–1722). Below the neck and above the foot are raised horizontal bands of *ruyi* lappets.

Each bowl entered the National Gallery collection supported by a fine ormolu tripod stand in the style of Napoleonic or early Bourbon Restoration, probably dating from the first third of the nineteenth century.¹

SL

NOTES

1. See 31 May 1984 memo (in NGA curatorial files), which documents the opinions of Sarah Medlam of Barnard Castle, The Bowes Museum, County Durham, concerning the mounts. Douglas Lewis, curator of sculpture and decorative arts, has agreed with her attribution.

1942.9.645

1942.9.646



1972.43.49 (C-604)

Vase

Qing dynasty, eighteenth century

Porcelain with overglaze enamels,

21.4 x 11.8 (8 $\frac{7}{16}$ x 4 $\frac{5}{8}$)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

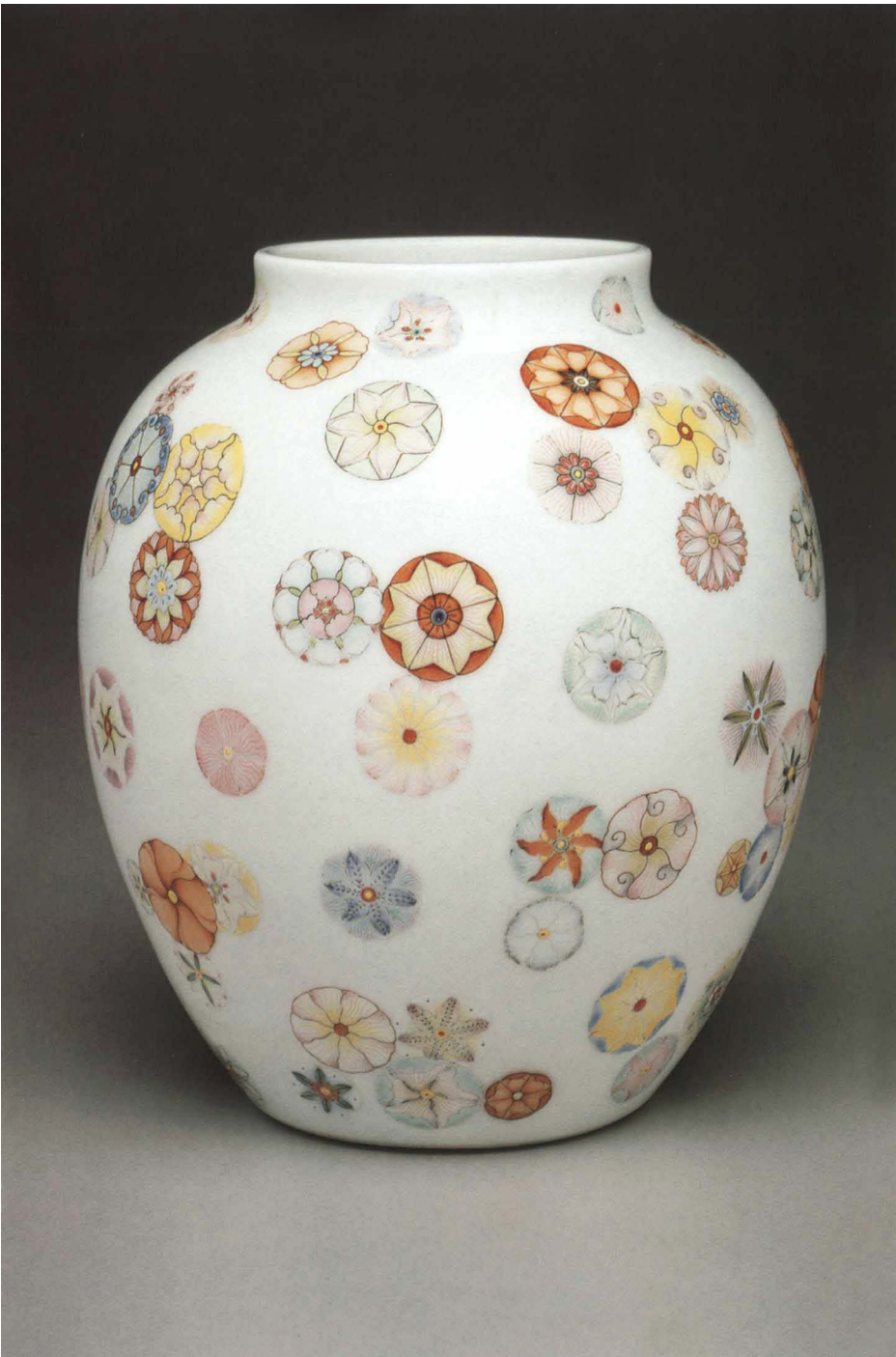
This heavily potted vase is covered with a colorless glaze. The low foot-ring is very wide, with a chamfered edge. Within the foot-ring the base is recessed and glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

A SINGLE FOUR-CLAWED DRAGON encircles the vase, chasing a flaming pearl. Above the foot are painted crashing waves. The painting is executed in red, orange, and metallic gold enamels, with black for the dragon's eyes.

SL



1972.43.50 (C-605)

Vase

Qing dynasty, Qianlong mark and period (1736–1795)
Porcelain with overglaze *famille rose* enamels,

17.2 x 15.0 (6 3/4 x 5 7/8)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in seal script on the base in underglaze blue in three columns of two characters each: *Da Qing Qianlong nian zhi* [made in the Qianlong reign of the great Qing dynasty]

TECHNICAL NOTES

The vase is well potted and has a colorless glaze. The foot-ring is rounded, with a glazed and recessed base. There is a small hairline crack at the lip.

PROVENANCE

(Yamanaka, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

ON THE EXTERIOR, more than one hundred stylized floral medallions are painted in *famille rose* enamels; the colors include pink, blue, yellow, green, turquoise, orange, and black. This decorative scheme first appeared on Chinese ceramics made for Japan in the early seventeenth century¹ and apparently was revived in the eighteenth and nineteenth centuries, beginning in the reign of Yongzheng.²

SL

NOTES

1. See Hayashiya and Trubner 1977, 115.
2. For a similarly decorated bowl with a Yongzheng mark, see *Fine Chinese Works of Art and Paintings*, sale, Sotheby's, New York, 4 June 1982, lot 269.



foot-ring and reignmark
on base of 1972.43.50



(left): foot-ring and reignmark on base of 1972.43.38

(middle): foot-ring and reignmark on base of 1972.43.39

(right): interior of 1972.43.38

1972.43.38–39 (C-593–594)

Pair of Bowls

Qing dynasty, Kangxi mark and period (1662–1722)
Porcelain with underglaze blue and overglaze *doucai*
enamel decoration,

1972.43.38: 7.0 x 12.2 (2³/₄ x 4¹³/₁₆)

1972.43.39: 6.9 x 12.5 (2¹¹/₁₆ x 4¹³/₁₆)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Qing Kangxi nian zhi* [made in the Kangxi reign of the great Qing dynasty]

TECHNICAL NOTES

1972.43.38 is in good condition; 1972.43.39 was broken into several pieces and has been repaired. Each bowl is very finely potted with a thin wall. The beveled foot-rings are high and narrow, and the bases are glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE DECORATION ON THE INTERIOR of these bowls consists of a double circle at the center enclosing a circular *yin-yang* symbol in underglaze blue and overglaze

orange-red enamel.¹ On the exterior each bowl is decorated with the eight trigrams (*ba gua*) of the *Yi Jing* (*Book of Changes*).² Below these are four orange-red carp swimming among blue and green waves.

Such bowls would have originally been part of a larger set. The quality of the painting and the very fine potting suggest they were originally made for the imperial palace.

SL

NOTES

1. The Daoist *yin-yang* symbol represents the duality of opposing forces in the universe, out of whose complementary action reality emerges.

2. On the symbolism of the eight trigrams, see Williams 1976, 148–151.

1972.43.43 (C-598)

Dish

Qing dynasty, Yongzheng mark and period (1723–1735)
Porcelain with underglaze blue and overglaze *doucai*
enamel decoration, 4.1 x 21.2 (1 7/8 x 8 3/8)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

There is a chip in the foot-ring.

PROVENANCE

(Yamanaka, Chicago); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS DISH IS FINELY POTTED and has a smoothly beveled foot-ring. The base is recessed and glazed. The decoration is executed in the style known as *doucai* (“colors put [or fit] together”; “joined colors”; or “dove-tailed colors”). The scene on the interior medallion depicts a Daoist paradise island in the Eastern Sea. The elaborate palace on the island is surrounded by swirling clouds and rolling waves. Above are two flying cranes, symbols of longevity. In the foreground, floating on a cloud, are the Daoist deities known as the Three Stars: the Gods of Longevity, Happiness, and Emolument. Behind these figures, on another cloud, is a female deity with an attendant; this may represent Ma Gu, a popular Daoist immortal.

The exterior is painted with rolling waves, ornamental Taihu rocks, and bats—symbols of good fortune—among clouds. The quality of the painting is commensurate with the finest porcelains of the Yongzheng reign, considered by many traditional Chinese connoisseurs to be the most refined period of ceramic production in the Qing dynasty.

There is a nearly identical dish in the Cleveland Museum of Art.¹

SL

NOTES

1. Little 1988, no. 18.



foot-ring and reignmark
on base of 1972.43.43



(left): foot-ring and reignmark on base of 1972.43.41

(right): foot-ring and reignmark on base of 1972.43.42

1972.43.41–42 (C-596–595)

Pair of Cups

Qing dynasty, Yongzheng period (1723–1735)
Porcelain with underglaze blue and overglaze *doucai* enamel decoration,

1972.43.41: 4.6 x 7.6 (1¹³/₁₆ x 3)

1972.43.42: 4.7 x 7.6 (1⁷/₈ x 3)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Ming Chenghua nian zhi* [made in the Chenghua reign of the great Ming dynasty]

TECHNICAL NOTES

The narrow foot-rings are rounded, and the bases recessed and glazed over the spuriously Chenghua marks. There is a chip on the rim of 1972.43.41.

PROVENANCE

(Yamanaka, Chicago); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THESE THINLY POTTED CUPS represent an attempt to imitate a well-known ceramic type of the Ming-dynasty Chenghua period (1465–1487).¹ Each cup is painted with underglaze blue, covered with a colorless glaze, then decorated with overglaze red, green, yellow, and aubergine enamels. The grape and melon vine with bamboo design is identical on the two cups.²

The eighteenth-century dating of these cups is established on the basis of the brilliant white color of the body and glaze, and the enamel pigments, which are lighter in tone than those of Chenghua prototypes. In addition, the rims are slightly more everted than those of the Chenghua prototypes.³

SL

NOTES

1. For a Chenghua-period prototype, see *Min-ji meihin zuroku*, 3 vols. (Tokyo, 1977), 2: pl. 50.
2. For similar examples, see Jenyns 1951, pl. 24.1.
3. See Scott et al. 1989, no. 42.



(left): foot-ring and reignmark on base of 1972.43.47

(right): foot-ring and reignmark on base of 1972.43.48



1972.43.47–48 (C-602–603)

Pair of Cups

Qing dynasty, Yongzheng mark and period (1723–1735)

Porcelain with overglaze *famille rose* enamels,

1972.43.47: 4.2 x 8.3 (1¹¹/₆ x 3¹/₄)

1972.43.48: 4.1 x 8.3 (1⁵/₈ x 3¹/₄)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

Both cups are thinly potted and have a colorless glaze on the interior and the base. The foot-rings are rounded, and the bases recessed.

PROVENANCE

(C. T. Loo, New York); sold January 1941 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

ON THE EXTERIOR OF EACH CUP, the decoration comprises overglaze *famille rose* enamel flowers against a coral red ground. The overglaze enamel colors include blue, yellow, red, black, and two shades of green. More than ten varieties of flowers are depicted.

Research by the Chinese scholar Geng Baochang suggests that this type of bowl, which often bears a mark of the Kangxi (1662–1722) or Yongzheng (1723–1735) reign, should be dated to the late-Qing reign of Xuantong (1909–1911). Although further research on the entire group is necessary to resolve this problem of dating, it is worth noting that Geng's suggestion is supported by surviving palace records and dated specimens.¹

SL

NOTES

1. See Geng 1993, 327.

1942.9.619 (C-470)

Bowl

Qing dynasty, early Qianlong period (1736–1750)

Porcelain with overglaze *famille rose* and *famille noire*
enamels, 9.4 x 22.8 (3¹¹/₁₆ x 9)

Widener Collection

TECHNICAL NOTES

The base is recessed and glazed. There are two vertical hairline cracks at the lip.

PROVENANCE

Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS BOWL IS DECORATED on the exterior with four leaf-shaped panels of roosters, flowering plants, and rocks. The panels are isolated against a black ground with superimposed floral sprays. Use of the *famille noire* ground continued into the Qianlong period after its initial appearance during the reign of Kangxi (1662–1722). Unlike their Kangxi counterparts, which are generally enameled directly on the biscuit without an intervening glaze, the enamels on this bowl are applied over a colorless glaze that completely covers the vessel, with the exception of the beveled foot-ring. A gold line encircles the lip. The enamel colors include lavender, blue, brown, yellow, green (in two shades), and aubergine. The interior has a lavender diaper band around the lip, which encloses six cartouches with floral sprays. A large spray of peonies and other flowers decorates the bottom of the interior.

SL



interior of 1942.9.619

1942.9.555–556 (C-408–409)

Pair of “Ruby-back” Dishes

Qing dynasty, second quarter of the eighteenth century
Porcelain with overglaze *famille rose* enamels,

1942.9.555: 3.5 x 19.9 (1 $\frac{3}{8}$ x 7 $\frac{13}{16}$)

1942.9.556: 3.5 x 20.3 (1 $\frac{3}{8}$ x 8)

Widener Collection

TECHNICAL NOTES

A great deal of the blue enamel on the interior of 1942.9.556 has worn away. The foot-ring is unglazed, and the base is covered with colorless glaze.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE “RUBY-BACK” DISHES are similar in technique to 1942.9.553 and 1942.9.554.¹ The exterior is covered with a lavender or “ruby”-colored monochrome glaze, the finely mottled surface of which indicates that it was blown or sprayed on. The central design is the same on each dish: a scene of two quail on a river bank next to chrysanthemums, Taihu rocks, and beautifully painted butterflies. These central panels are enclosed by concentric diaper bands on the rim, and the cavetto is designed with yellow and lavender grounds. The diaper bands have superimposed panels of flowers and stylized dragons.

SL

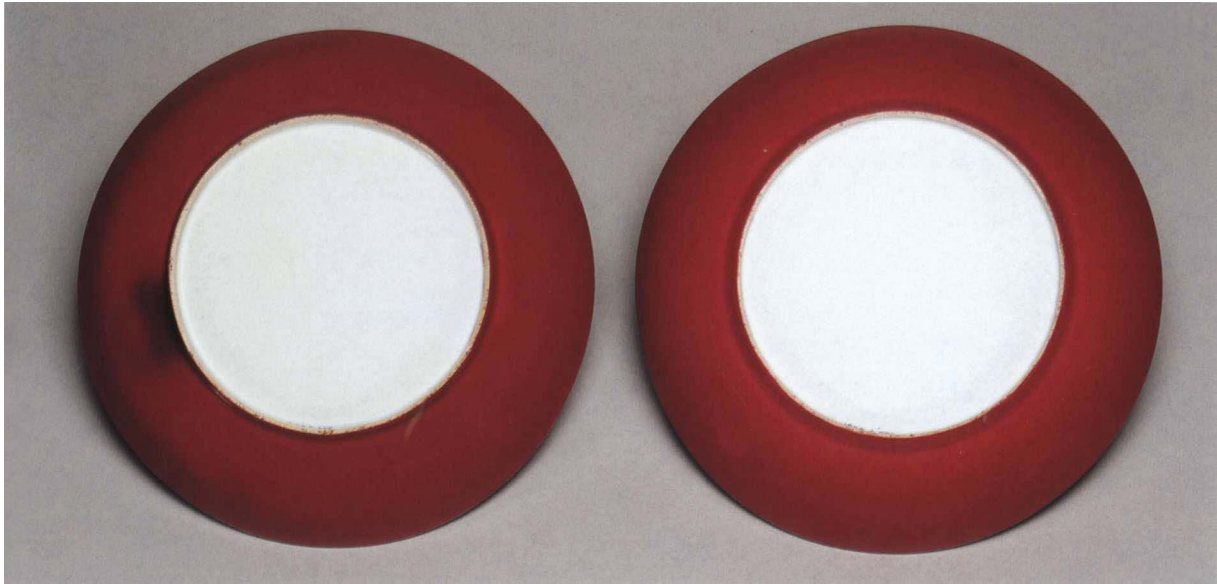
NOTES

1. See the discussion of “ruby-back” wares in the essay on Chinese ceramic techniques.

REFERENCES

1904–1911 Morgan: 2: 4, nos. 26–27.

1947 Christensen: 22.



bases of 1942.9.555-556

“Ruby-back” Dishes

Qing dynasty, second quarter of the eighteenth century

Porcelain with overglaze *famille rose* enamels,

1942.9.553: 3.5 x 20.9 (1 $\frac{3}{8}$ x 8 $\frac{1}{4}$)

1942.9.554: 3.7 x 20.8 (1 $\frac{7}{16}$ x 8 $\frac{3}{16}$)

1942.9.557: 3.5 x 15.8 (1 $\frac{3}{8}$ x 6 $\frac{1}{4}$)

Widener Collection

INSCRIPTIONS

1942.9.557: Inscribed on the interior in black overglaze enamel in a single column of clerical script characters: *Lingnan huizhi* [a painter of Lingnan], followed by a seal in pink overglaze enamel: *Bai shi* [white stone]

TECHNICAL NOTES

1942.9.553: The dish is very finely potted and has a narrow, rounded foot-ring. There is a small chip on the exterior of the rim. The foot-ring is unglazed, and the base is covered with a colorless glaze. 1942.9.554: A chip in the exterior rim has been repaired and overpainted. The foot-ring is unglazed, and the base is covered with a colorless glaze. 1942.9.557: The plate is thinly potted, with a narrow, rounded foot-ring. The exterior is covered with a lavender (“ruby”) monochrome glaze. The base has a colorless glaze.

PROVENANCE

1942.9.553–554: James A. Garland [d. 1901/1902], New York. J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London), sold to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania. 1942.9.557: Sir Robert Meade, England. J. Pierpont Morgan [1837–1913], New York. (Duveen Brothers, New York and London); sold 1915 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

1942.9.553:

THE INTERIOR PANEL is leaf-shaped instead of circular and depicts a young woman and two boys. One of the boys holds a lotus flower, the other a gold *ruyi* scepter. Behind the figures is a bamboo table with a marble top, on which are two books, a vase containing scrolls and a lantern, an incense burner, a cup, and a vase with feathers—as Bushell wrote, “the accessories of a cultured Chinese interior.”¹ There are two large vases on the ground, one of which is decorated with stylized dragons.

There are similar dishes in the Walters Art Gallery, Baltimore, and the Percival David Foundation, London.²

1942.9.554: This dish is similar to 1942.9.553, and has the same lavender or “ruby”-colored back. The decoration has slight differences in the order of the concentric diaper bands around the rim. The interior is decorated in overglaze *famille rose* enamels with concentric diaper bands around the rim and cavetto. A circular panel at the center depicts two young women and three boys among

large vases and pieces of furniture.

The design on the interior is painted in the full range of the *famille rose* palette and includes blue, green, lavender, blue-green, white, pink, maroon, orange, yellow, black, turquoise, and metallic gold enamels. The central panel is enclosed within six concentric rings of complex trellis and diaper patterns. These are painted in green, gold, lavender, and orange. The lavender rings contain panels with floral scrolls and stylized dragons.

The figures of the central panel are dressed in elaborate clothes decorated in geometric, floral, and dragon designs. One woman holds a feather fan. The faces of the two women and the three boys are depicted in pale orange, with black used for the hair. Among the objects on the tables and benches are archaic vases, a *ruyi* scepter, an incense burner, a scroll, and several bound books, all symbols of the abundance and future scholastic success of male progeny.

1942.9.557: This dish is an excellent example of polychrome decoration in the “ruby-back” family. The interior is decorated with a central panel enclosed by four concentric diaper bands, with pale blue, pale orange, lavender, and pale green grounds. In the central panel a bamboo stand with peonies and magnolias is depicted. A low blue dish is also pictured, containing two “Buddha’s hand” (*xiangyuan* or *citrus medica*) citrons and peaches.

The inscription “*Lingnan huizhi*,” painted in black enamel on the interior, is significant because Lingnan is another name for Guangzhou (Canton). This indicates that the decoration was executed in Guangzhou and not at Jingdezhen in Jiangxi Province, even though the dish itself may have been made at Jingdezhen.

SL

NOTES

1. Bushell 1980, 378.
2. Respectively published in Bushell 1980, color pl. 10; and Medley 1976, fig. 195.

REFERENCES

- 1904–1911 Morgan: 1: 13, no. 21, pl. 21; 2: llxii, 5, no. 13.
1947 Christensen: 22, 23, repro.
1955–1958 Koyama et al.: figs. 38 and 39.
1980 Bushell: pl. 2.



1942.9.553



1942.9.554



foot-ring and reignmarks on bases of 1942.9.553, 1942.9.554, 1942.9.557



1942.9.557





1942.9.635–639 (C-486–490)

Garniture de cheminée

Qing dynasty, mid-eighteenth century

Porcelain with overlaze *famille rose* enamels,

1942.9.635: 50.8 x 25.4 (20 x 10)

1942.9.636: 50.8 x 25.4 (20 x 10)

1942.9.637: 50.8 x 25.4 (20 x 10)

1942.9.638: 34.9 x 19.1 (13³/₄ x 7¹/₂)

1942.9.639: 35.6 x 18.4 (14 x 7¹/₄)

Widener Collection

TECHNICAL NOTES

The foot-rings of all five objects are smoothly rounded, and both the bases and interiors are glazed. One of the beaker vases (1942.9.639) has a chip in the lip and a long, repaired and repainted crack in the upper side.

PROVENANCE

(Duveen Brothers, New York and London); 1942.9.635, 636, and 637 sold 1907, 1942.9.638 and 639 sold 1915 and 1922¹ to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS GARNITURE OF FIVE PORCELAINS conforms to the standard eighteenth-century ideal in comprising three identical covered jars and two identical beaker vases.² These sets were extremely popular in Europe as mantel decorations from the early eighteenth century onward. The vessels of this group share a mottled rose red ground that was blown onto the surface, probably through a tube with gauze stretched over one end. Isolated against this are medallions and cartouches in the form of leaves, fans, and scrolls. These have been covered with a transparent glaze in reserve and are painted with landscapes, birds, and flowers in opaque *famille rose*

enamels. The colors include lavender, pink, white, black, turquoise, green, and metallic gold. Elsewhere on the surface are isolated chrysanthemums. Around the necks and shoulders are diaper bands with cartouches containing floral sprays. These motifs continue on the lids, and the knobs are painted as opening lotus flowers with the seed pods visible at the top. These knobs have small vent-holes in the sides.

SL

NOTES

1. An anonymous note (in NGA curatorial files) asserts that the two trumpet-shaped vases were bought from Duveen in 1915 and 1922, but does not specify which of the two was purchased first.
2. A similar garniture is illustrated in du Boulay 1984, 270, fig. 1.

REFERENCES

- 1911 Gorer and Blacker: 2: pl. 201.
1947 Christensen: 34–38.
1955–1958 Koyama et al.: 180, fig. 36.



Qing dynasty, mid-eighteenth century,
Garniture de cheminée: *Beaker Vase*, 1942.9.638



Qing dynasty, mid-eighteenth century,
Garniture de cheminée: *Beaker Vase*, 1942.9.639

Pair of Large Covered Baluster Jars

Qing dynasty, late eighteenth century

Porcelain with overglaze *famille rose* enamels,

1942.9.633: (with cover) 133.4 x 48.9 (52½ x 19¼),
(without cover) 107.6 (42¾)

1942.9.634: (with cover) 133 x 49.7 (52¾ x 19⅞),
(without cover) 107.3 (42¼)

Widener Collection

TECHNICAL NOTES

The vessels are thrown in several parts that have been smoothly luted together. Within broad, rounded foot-rings the bases are concave and unglazed. The interiors of the jars are glazed, but the interiors of the lids are not.

PROVENANCE

(Duveen Brothers, New York and London); sold 1914 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EACH OF THESE ENORMOUS COVERED baluster jars is decorated with dense floral designs in *famille rose* enamels painted over a colorless glaze. The enamel colors on the exterior include lavender, pink, blue, turquoise, yellow, green, white, black, and metallic gold. The main design consists of large peonies and cranes against a ground of multicolored scrolling tendrils and leaves. The shoulders are taken up with bands of *ruyi*

lappets bordered by yellow lines and filled with peonies and other flowers against black and green scrollwork. Above this is a lavender diaper band containing four leaf-shaped panels with carp among clusters of pine needles. At the neck is a band of vertical multicolored stripes similar to that just above the foot.

The lids are topped by seated lions painted in lavender, green, blue, and black enamel, with their mouths left unglazed. The other areas of the lids are decorated with pomegranates, peonies, and other flowers, in addition to cranes. At the edge of each lid is a band of multicolored wavy lines.

There is a very similar pair of vases in the Metropolitan Museum of Art, New York.¹

SL

NOTES

1. Acc. no. 14.40.1130 A/B; published in du Boulay 1984, 250, fig. 1.





1942.9.640, 1942.9.641



1942.9.642, 1942.9.643

Set of Four Large Fish Bowls

Qing dynasty, late eighteenth century

Porcelain with blue and overglaze *famille rose* enamels,

1942.9.640: 43.2 x 61.6 (17 x 24¼)

1942.9.641: 41.9 x 59.5 (16½ x 23⅞)

1942.9.642: 43.0 x 60.3 (16⅝ x 23¾)

1942.9.643: 44.5 x 59.8 (17½ x 23⅞)

[width does not include projections on the sides of the bowls]

Widener Collection

TECHNICAL NOTES

The broad foot-rings are smoothly beveled, and the concave bases are unglazed. The other parts of the vessels are covered with a colorless glaze.

PROVENANCE

(Duveen Brothers, New York and London); sold 1901 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THESE LARGE, HEAVY FISH BOWLS are decorated with garden scenes in reserved panels against a powder blue ground. The blue has a delicate cracked ice and plum blossom pattern painted over it in gold enamel. The large

garden scenes on the sides of each bowl consist of large peonies and other flowers, an ornamental fence, and hollow Taihu rocks. The *famille rose* enamels used for the painting include lavender, white, blue, and several shades of green, in addition to red and gold. The lion handles on the sides are covered with gold enamel. Above the shoulder of each are smaller panels with flowers, isolated against the blue ground. The lip of each bowl is surrounded by a red scroll pattern, and its upper surface has six panels with floral sprays bounded by diaper bands in different colors. Each interior is decorated with carp swimming through aquatic grasses and covered with a colorless glaze.

SL



interior of 1942.9.640



interior of 1942.9.641



interior of 1942.9.642



interior of 1942.9.643



1942.9.647 (C-498)

Large Fish Bowl

Qing dynasty, mid-nineteenth century
Porcelain with underglaze blue and *famille verte* enamels,
46.4 x 57.6 (18¼ x 22⅓)
Widener Collection

TECHNICAL NOTES

The interior has a greenish white glaze; the concave base is unglazed.

PROVENANCE

(Duveen Brothers, New York and London); sold 1904 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS LARGE FISH BOWL represents an attempt in the late Qing dynasty to copy a form and mode of decoration of the Kangxi reign (1662–1722). The widespread crazing of the glaze, however, is not characteristic of the Kangxi period. The design presents a variation on the theme of the Hundred Antiques (see the entry for the miniature table, 1942.9.558, p. 170) and includes high-relief painted scrolls, ancient bronze vessels, flower vases, and incense burners. There is a narrow band of flowers surrounding the lip, and a band of *ruyi* lappets around the foot. There are two small molded lotus leaves inside the lip on either side of the bowl.

SL

1972.43.52–54 (C-607–609)

Three Miniature Vases

Late Qing dynasty or early Republic (1910–1930)
Porcelain with overglaze *famille rose* enamels, each: 7.3 (2⅞)
Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in seal script on the base in overglaze blue enamel in two columns of two characters each: *Qianlong nian zhi* [made in the reign of Qianlong]

TECHNICAL NOTES

All three vases are extremely thin and covered with a shiny colorless glaze. The foot-rings are narrow and the bases glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

PEONIES AND OTHER FLOWERING SHRUBS decorate each of these small vases, meticulously painted in *famille rose* enamels; the colors include green, yellow, brown, red, pink, and lavender. The painted enamel design on all three vases is identical, although its mirror image appears on 1972.43.53. On the opposite sides are inscribed a poetic couplet in black enamel; the inscriptions are accompanied by seals in red enamel. The style of the calligraphy follows that of the Qianlong emperor (r. 1736–1795).¹ The couplet reads:

The peony's beauty in the morning
is an intoxicating wine,
Its heavenly fragrance in the evening
is like a variegated robe.

The seals read *ren* [benevolence], the trigram *Qian*, and *long* [the emperor's reign title].

SL

NOTES

1. Compare van Oort 1970, 224–225, pl. 60.



Late Qing dynasty or early Republic
(1910–1930), *Three Miniature Vases*,
1972.43.52–54

poetic couplets on 1972.43.52–54



foot-ring and reignmark
on base of 1972.43.52



foot-ring and reignmark
on base of 1972.43.53



foot-ring and reignmark
on base of 1972.43.54



1972.43.8 (C-563)

Bottle Vase

Qing dynasty, Kangxi period (1662–1722)

Porcelain with underglaze blue decoration,

21.7 x 9.5 (8 ⁵/₁₆ x 3 ³/₄)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

A double circle with no mark is painted on the base in blue.

TECHNICAL NOTES

The cobalt oxide pigment has broken through the glaze surface in some areas. There is a small patch of abraded glaze inside the lip. The foot-ring is neatly trimmed, and the recessed base is glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE BOTTLE SHAPE OF THIS VASE is characteristic of the Kangxi reign. It is decorated in deep blue underglaze, and the colorless glaze has a uniform tonality. The underglaze blue painting is evenly modulated between dark and light tonalities. Below the lip on the exterior is a slightly raised horizontal line. The neck is decorated with two flying birds. Below this, the main body is painted with blossoming plum trees, rocks, grasses, and a dragonfly in flight.

SL



1972.43.9 (C-564)

Bottle Vase

Qing dynasty, Kangxi period (1662–1722)
Porcelain with underglaze blue decoration,
14.9 x 10.2 (5⁷/₈ x 4)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in standard script around the neck in underglaze blue in one line of six characters: *Da Ming Xuande nian zhi* [made in the Xuande reign of the great Ming dynasty]

TECHNICAL NOTES

As in the stem bowl from the Ming dynasty, 1972.43.5, the underglaze cobalt oxide pigment has emerged to the glaze surface along the outlines of the decoration. The foot-ring is smoothly beveled, and the base is recessed and glazed.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS BOTTLE VASE REPRESENTS a shape of the late Kangxi period.¹ It is decorated with a dense field of stylized scrolls that have opaque outlines enclosing mottled blue washes. The low foot is encircled by a narrow classic scroll.

SL

NOTES

1. For a similar example, see National Palace 1980, pl. 12. For an example in steatitic porcelain that has been dated to the late Kangxi or early Yongzheng period, see van Oort and Kater 1982, fig. 5.



1972.43.20 (C-575)

Stem Cup

Qing dynasty, Yongzheng period (1723–1735)

Porcelain with underglaze red decoration,

11.7 x 15.6 (4 ⁵/₈ x 6 ¹/₈)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

Minute scratches in the glaze on the interior. The hollow foot is glazed on the interior, and the foot-ring is sharply trimmed.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

WITH ITS CLASSICAL SHAPE, this stem cup reflects the renewed taste for simple, elegant forms and spare decoration that characterized the Yongzheng reign. Three fish painted in underglaze red decorate the exterior. This vessel and its decoration copy a prototype from the early Ming-dynasty reign of Xuande.¹

SL

NOTES

1. National Palace 1980, pl. 124.



1972.43.44–45 (C-599–600)

Pair of “Palace” Bowls

Qing dynasty, Yongzheng mark and period (1723–1735)
Porcelain with underglaze blue and overglaze yellow
enamel decoration,

1972.43.44: 6.8 x 15.0 (2¹¹/₁₆ x 5⁷/₈)

1972.43.45: 7.0 x 15.0 (2³/₄ x 5⁷/₈)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Qing Yongzheng nian zhi* [made in the Yongzheng reign of the great Qing dynasty]

TECHNICAL NOTES

The bowls are thinly potted, and the foot-rings are rounded. The bases are recessed and glazed, surrounded by a ring of yellow glaze. The blue underglaze designs are executed with thin, dark outlines and mottled blue washes.

PROVENANCE

(Yamanaka, Chicago); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

EACH BOWL IS DECORATED in underglaze blue and overglaze yellow enamel with floral scrolls. On the interior there is a floral scroll around the cavetto, with a chrysanthemum and leafy sprays at the center. The exterior is encircled by a continuous floral scroll, with a band of stylized petals above the foot. As in the case of the Yongzheng wine cups (1972.43.41 and 1972.43.42), these bowls are copies of Ming-dynasty prototypes of the Chenghua reign (1465–1487).¹

SL

NOTES

1. Garner 1970, pl. 35; Valenstein 1970, pl. 23; *Min-ji meihin zuroku*, 3 vols. (Tokyo, 1977), 2: 8. Although the precise origin of the term “palace” bowl is unclear, tradition has it that bowls with this shape and type of decoration were first made for use in the imperial palace during the reign of Chenghua.

1972.43.10 (C-565)

Vase

Qing dynasty, probably Yongzheng or early Qianlong period
(1725–1750)

Porcelain with underglaze blue decoration over white slip,
13.8 x 8.5 (5⁵/₁₆ x 3⁵/₁₆)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

This vase is finely potted, with thin walls. The splayed foot-ring is narrow and beveled, revealing a dense white paste, and the base is recessed and glazed. There are two small repaired chips on the lip.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE COMBINATION OF A TRANSLUCENT BODY and a mottled “orange-skin” glaze surface suggests that this is a porcelain with a *huashi*, or “soft paste,” slip under the glaze.¹ This type of ware was first produced at Jingdezhen in the early eighteenth century and was described in a letter by the French Jesuit Père d’Entrecolles in 1722.²

The highly accomplished painting is executed in thin outlines, with texturing in short brushstrokes and shading in varying tonalities of blue. The washes range from very pale to opaque blue. Around the neck is a band of ascending leaves enclosed by parallel lines. The main decoration on the lower surface consists of a garden scene with two phoenixes, a magnolia tree, and an ornamental Taihu rock.³ Behind the birds are two flowering bushes, a peony, and a camellia. On the other side of the vase are two butterflies.

SL

NOTES

1. Van Oort and Kater 1982, 114. As pointed out in Medley 1976, 275n. 15, the term *stecatitic* for Chinese “soft paste” porcelain is a misnomer. See also Jenyns 1951, 30–31.
2. Van Oort and Kater 1982, 114.
3. On Taihu rocks, see Murck and Fong 1980, 51–57.







Qing dynasty, late eighteenth century,
Vases, 1972.43.11-13

Vases

Qing dynasty, late eighteenth century

Porcelain with underglaze blue decoration over white slip ground,

1972.43.11: 13.0 x 7.0 (5 1/8 x 2 3/4)

1972.43.13: 11.6 x 6.2 (4 9/16 x 2 7/16)

Porcelain with underglaze blue decoration,

1972.43.12: 11.7 x 6.6 (4 5/8 x 2 5/8)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

1972.43.11: The lip has a slight bulge, and there are two raised horizontal lines halfway down the neck. The foot-ring is beveled. 1972.43.12: A brown iron oxide coating surrounds the lip. The foot-ring is sharply trimmed, revealing a dense grayish white paste, and the base is recessed and glazed. There is a small repaired chip in the lip. 1972.43.13: Like 1972.43.10, this vase has a white slip under the glaze.¹ It is very light in weight, and the surface has an uneven texture. The foot-ring is narrow and rounded; the base is recessed and glazed. Both the lip and the foot are encircled by two blue lines.

PROVENANCE

1972.43.11: (Parke-Bernet Galleries, New York); sold December 1940 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele. 1972.43.12: (Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele. 1972.43.13: Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

1972.43.11:

THIS VASE CONSISTS OF a globular central section that rises into a narrow cylindrical neck. Below the central section is a gently sloping foot. A crackled glaze covers the surface suggesting that it is made of steatitic (*huashi*) porcelain. This type first appeared in China at the beginning of the eighteenth century, and was generally limited to small objects made for the scholar's desk.²

The foot-ring is covered with an iron oxide wash, perhaps in imitation of Song-dynasty crackled Guan-type wares with dark clay bodies. The blue decoration is executed in thin outlines with two tonalities of wash. Within the outlines there is some painted texture. The scene is of two scholars conversing beneath two trees on a riverbank. The buds on the trees suggest that the season is early spring. In the water is a fisherman in his boat; the mountainous far bank of the river appears beyond him. The disc of the sun hangs in the sky. The opposite side is undecorated.

Steatitic porcelain enjoyed a revival in the late eighteenth and early nineteenth centuries. This vessel can be dated to the period of revival on the basis of its shape and style of painting.

1972.43.12: This small, thickly potted vase has a cream-colored glaze with a light-brown crackle pattern. The vessel's size suggests it was designed for a scholar's desk. Painted in dark outlines with translucent washes of uniform tonality, the decoration comprises a narrow ascending-and-descending chevron band around the neck, a wide central band of stylized lotus flowers and tendrils, and bands of stylized petals and vertical stripes around the foot. These floral and geometric designs consciously imitate an early Ming-dynasty (fifteenth-century) style of porcelain decoration.

1972.43.13: The decoration on this vase is a scene of a scholar fishing on a river bank. He has a broad-brimmed hat and is stroking his beard. Behind are two tall rocks, around which grow a willow tree and other foliage. Coming down a path at the right is a man carrying an old woman on his back. The man is dressed in short trousers, a tunic, and straw shoes. These figures may represent the devoted son Jiang Ge with his mother. Jiang Ge is the ninth of the twenty four paragons of filial piety.³ He lived during the eastern Han dynasty; he is described as having carried his mother on his back as he journeyed throughout China in search of work. Behind these figures the path climbs at a steep angle, turning into an abrupt cliff. Clumps of bamboo grow from the base of the cliff.

This finely painted vessel was most likely designed for a scholar's desk, since porcelains with painting over a white slip were more expensive than those with painting directly on the body and are generally associated with special production for the refined taste of scholars.

SL

NOTES

1. Van Oort and Kater 1982, 114.
2. See the entry on 1972.43.10 for a description of this technique; also note 6 in the essay on Chinese ceramic techniques in this volume.
3. See Chen 1920, 43–44.

1972.43.58 (C-613)

Dish

Chinese Republic, Hongxian period (1916)
Porcelain with overglaze *famille rose* enamels,
8.9 x 19.2 (3 1/2 x 7 5/16)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Inscribed in seal script on the base in red enamel in two columns of two characters each: *Juren tang zhi* [made for the Hall where Benevolence Dwells]

Spuriously inscribed below reignmark: CHINA

TECHNICAL NOTES

The foot-ring is sharply beveled, and the base is recessed and glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

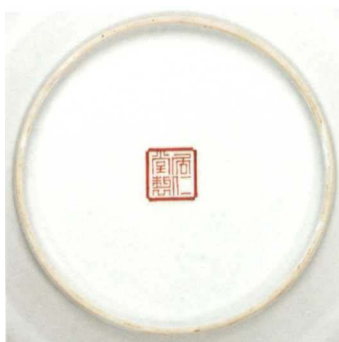
MADE VERY EARLY IN THE REPUBLIC, this dish is decorated on the interior with flowering plants and a cricket in overglaze yellow, red, green, pink, lavender, brown, and black enamels. The exterior is plain.

The *Juren tang* was a hall in the imperial Zhongnanhai complex just west of the Forbidden City, Beijing. In 1916 it was made the residence of Yuan Shikai, the first president of the Chinese Republic, who reigned briefly as the Hongxian emperor.¹

SL

NOTES

1. See Kerr 1986, 50; see also van Oort 1977, 93.



foot-ring, reignmark, and inscription on base of 1972.43.58

1972.43.55 (C-610)

Cup

Chinese Republic (1915–1930)

Porcelain with overglaze enamels, 5.2 x 7.7 (2 1/16 x 3)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in standard script on the base in overglaze blue enamel in two columns of two characters each: *Qianlong nian zhi* [made in the reign of Qianlong]

Above the image of the scholars on the opposite side is a four-character inscription: *Song quan ding yue* [making a vow by the pine spring]

TECHNICAL NOTES

This cup has a wide, ribbed foot-ring enclosing a slightly recessed, glazed base.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

ON THE EXTERIOR A SNOWSCAPE with two scholars on a riverbank is painted in black, white, and brown enamels. There are decorative borders in overglaze blue enamel at the lip and above the foot; these are typical of early twentieth-century porcelains of the Hongxian period (c. 1915–1916).¹ On the side opposite the scholars is a poetic couplet written in the running script style of the Qianlong emperor (r. 1736–1795):

To have fame is to leisurely enjoy wealth and honor,
In affairs of the heart, one has the detachment
of gods and immortals.

SL

NOTES

1. Compare van Oort 1970, 224–225, pl. 60.



inscription on 1972.43.55



foot-ring and reignmark on base of 1972.43.55

1972.43.56–57 (C-611–612)

Pair of Small Bottles

Chinese Republic (1925–1929)

Porcelain with overglaze enamels, each: 8.6 x 5.4 (3 3/8 x 2 1/8)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in seal script on the base in red enamel in two columns of two characters each: *Qianlong nian zhi* [made in the reign of Qianlong]

TECHNICAL NOTES

Both bottles are covered by a shiny colorless glaze.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE LANDSCAPES, PAINTED IN BLACK and two tones of red enamel, are nearly identical on these two vessels. Several scholars are shown next to pavilions surrounded by trees. In the river a boat is poled by a solitary boatman. The style of painting and the enamel colors are identical to the thinly potted porcelains made during the Hongxian period (1912–1916) and later.¹ Furthermore, the Qianlong mark inscribed on the base is very poorly written and uses forms of seal script that do not appear on authentic Qianlong examples.

SL

NOTES

1. On thinly potted porcelains made after 1911, see van Oort 1977, 155–158. As van Oort has pointed out (p. 156), vessels later than Hongxian “usually bear the Qianlong base marks.”



foot-ring and reignmark on base of 1972.43.56



foot-ring and reignmark on base of 1972.43.57

CHINESE PORCELAINS IN EUROPEAN MOUNTS

Chinese porcelain mounted in metal in Europe represents a forced marriage of Western and Eastern traditions. Sometimes it was harmonious, sometimes awkward. In the eyes of Europeans from the fourteenth through the nineteenth centuries, the practice of subjecting Chinese forms to metal additions—which often obscured or even distorted them—was usually thought to be not only acceptable but even highly desirable. To contemporary lovers of Asian porcelain, these additions seem superfluous, if not jarring and even sometimes destructive.

As documents of social history and art history, however, mounted porcelains are of great interest. They speak of their time and place, of trade and the link between East and West, and of opulent interiors. Unavoidably, the decorative schemes and motifs of the two different traditions are unrelated, so that from an aesthetic point of view the mounts and vessels can be studied and evaluated separately. This volume of the National Gallery's systematic catalogue is devoted to the Chinese porcelains, while their ormolu mounts are catalogued with the French eighteenth-century furniture in the forthcoming *Decorative Arts, Part III*.

As the Asian porcelain makers became aware of the European taste for mounted wares, they eventually made some vessels specifically to have mounts added in Europe. The above observations do not necessarily apply to those objects. For such objects, models of the ceramic pieces needed were sent to China. The uses to which such articles were put varied from purely decorative to utilitarian.

In other instances, a vessel's function was changed by the addition of mounts; the original use may have been deliberately ignored, or it may simply have been unknown. This was the case with the *kendi*, a form used in Southeast Asia and made in China for export to that region. Typically, it has a mammiform spout from which to drink directly. Two vessels with English mounts, one in Boston and one in Chicago, show how such pieces were converted to pouring vessels by adding pouring spouts and handles.¹ A vase might become a tankard or ewer. The top half of a large baluster vase might be transformed into a footed urn, and the bottom half could become a bowl. Some design conceptions of the mount makers were bizarre, such as transforming a simple Buddhist deity figure into a candelabrum or an elaborate decorative object.² Other forms, such as teapots, retained their function after mounting, and their mounts offered either embellishment or protection.

In both Europe and Asia, the practice of mounting valued objects has a long history. An eighth-century example of a mounted object exists in the Shōsō-in at Nara in Japan. The metal-banded mouth-rims of Song-dynasty bowls are well known. Some Chinese pieces, now preserved in the Topkapi Sarayı Müzesi in Istanbul, were metal-mounted and richly bejeweled by the sultans who owned them. In Persia and in Southeast Asia, Chinese imports were mounted according to prevailing needs and taste.

Long before Chinese porcelain arrived in the West in large numbers, it had been prized and imported to Islamic countries. As early as the fourteenth century, the Islamic metalwork ewer inspired a matching decorative style in Chinese blue-and-white porcelain destined for Persia. There it might be further embellished with fine metalwork additions at the base, handle, or spout to serve the Persian taste and perhaps also to provide protection for easily damaged parts. An example of a Kangxi porcelain vase transformed into a ewer or water jug is in the Victoria and Albert Museum, London. The nineteenth-century brass mounts are from a Turkish workshop.³

European references to Asian porcelain set in metal mounts occur as early as the fourteenth century. A Yuan-period vase, stripped of its mounts in the nineteenth century, can be seen in the National Museum of Ireland, Dublin. Record exists of its appearance when it was mounted in silver and enamel for Louis the Great of

Hungary in 1381.⁴ Two Chinese celadon bowls have surviving mounts in the European style of the late fourteenth and fifteenth centuries, which is quite restrained in comparison with the metalwork styles of succeeding centuries.⁵

The reasons for the widespread use of mounts varied according to time and place. In the fourteenth, fifteenth, and part of the sixteenth centuries, imported vessels were displayed as rarities in silver, silver-gilt, and even gold settings, much like precious gems. Curiosities, such as ostrich eggs and nautilus shells, were similarly treated. The porcelain material itself was a wonder to Europeans, who did not yet know the technical nature of its material and manufacture. Mounts also served as protection for these precious objects and could conceal damage or reinforce restorations. In the early period of collecting, such objects were the treasures of royal and noble families, possibly including the Elizabethan court. Five such pieces are in the Metropolitan Museum of Art, New York.⁶ Conversion of the vessels to practical use was not intended.

Chinese porcelain was still a rarity in Europe in the sixteenth century. At first it came to England indirectly through the Red Sea and Persian Gulf, thence by caravan to the Mediterranean, where Venice controlled the trade, distributing goods to England and other European countries. Eventually, England obtained trading rights at Constantinople and so had a more direct connection to Asia. Beginning in the late fifteenth century and continuing throughout the sixteenth, Portugal and later Spain—with the opening of sea routes around the Cape of Good Hope—shipped large quantities of porcelain to Europe. Lisbon became an important trade center for East Asian goods. By the seventeenth century the Dutch had entered the trade. They became successful competitors, and Amsterdam superseded Lisbon as a market. From that time, availability of Far Eastern porcelain increased, as did demand. The Dutch mounted porcelain for practical rather than decorative purposes—to enhance the usefulness of teapots and tankards. Dutch and Flemish seventeenth-century paintings of bourgeois interiors frequently show mounted pieces, indicating that the expanding burgher class acquired these vessels, and not only the wealthy elite.

By the eighteenth century, as more and more Chinese porcelain reached the West and a larger segment of society could own it, the mounter-craftsman was required to modify the exotic appearance of these wares with mounts that were integrated with the interior design of the time. The aim was to coordinate all the lavish decoration of a room, and metal mounts for porcelains echo design elements in contemporary furniture ormolu.

A variety of economic, social, and even religious factors entered into the evolution of taste and enthusiasm for Chinese objects.⁷ In the seventeenth and eighteenth centuries, all of Western Europe shared the taste for imported Asian goods. Only some of the Chinese porcelain was destined for metal mounts, but England, Holland, Germany, Italy, and especially France produced them extensively. What had previously been the taste of royalty and nobility had by now become a European fashion, a prevailing decorative style. Asian imports other than porcelain were also increasingly in demand, especially lacquer, tea, silk, and wallpaper. Chinoiserie, the exotic style influenced by these imports,⁸ extended to architecture, garden design, and entertainment. The fanciful Western conception of remote Cathay as it never was, ephemeral and romantic, with small figures in imaginary delicate settings of pagodas and parasols, permeated the arts and society. In France the fashion reached its high point in the mid-eighteenth century, with the rococo style and the court of Louis XV. The style of mounts changed from baroque to rococo as the style of other decorative arts evolved. The rococo style in France, much influenced by the imported Asian art, was easily adaptable to the elaborate mounts, which found a place not only in the royal *cabinets* but also in domestic decoration.

In the eighteenth century, gilt bronze became the usual metal for mounting. It was less costly than gold or silver for the now readily available imported porcelains. Ormolu on furniture and other objects, gilding on wall panels, and Asian porcelain in glittering metal mounts combined naturally in their settings.

Neoclassicism, which became popular after the French Revolution, contributed to the gradual decline in popularity of imported Asian wares and mounted pieces in particular, although there are some examples of mounts that reflect the change in style.⁹ In addition, there were economic pressures to patronize the now well-developed ceramic industry of Europe, rather than turning to imports. After a period of retrenchment and despite some reaction against objects of French frivolity, it was collectors like Henry Clay Frick and Henry Walters, especially in the late nineteenth century, who returned mounted porcelains to favor.¹⁰

The Widener collection contains only Chinese mounted porcelains, although Turkish, Korean, Japanese, and Persian vessels were treated in the same way, as were some European productions (e.g., Delft and Meissen wares). Unlike other important collections of Chinese porcelains, the Widener collection lacks examples of blue-and-white ware, both mounted and unmounted. Blue-and-white porcelain was, however, the type most often mounted during the fifteenth and sixteenth centuries.

JK

NOTES

1. Watson 1986, pls. 2, 6.
2. Watson 1986, pls. 17, 28.
3. See Watson 1986, pl. 49.
4. Watson 1986, pl. 46. This illustration of the celebrated Gaignières-Fonthill vase shows it in its mounts. For an interesting discussion of this piece and its strange history, see Lane 1961, 124–132.
5. Watson 1981, 27, figs. 2 and 3.
6. Avery 1984.
7. Such interesting considerations are discussed in Watson 1986, Introduction.
8. The term *chinoiserie*, as applied to the decorative style of the eighteenth century, was not used, at least in print, until the mid-nineteenth century.
9. Watson 1986, pl. 38. One pair of urns from the last quarter of the eighteenth century in the Detroit Institute of Arts is a dramatic illustration.
10. An extensive glossary and bibliography for mounted Chinese porcelains are given in Watson 1986, 133–136. Watson 1981, 33, has an interesting discussion of bibliography on this subject.

REFERENCES

- 1961 Honour.
1980 Watson.
1981 Watson: 26–33.
1982 Bayer: 40–51.
1984 Avery: 266–272.
1986 Watson.

Pair of Vases in the Form of a Carp, Mounted as Ewers

Qing dynasty, Yongzheng period (1723–1735)

Porcelain with blue celadon glaze;

Mounts: French, gilt bronze, c. 1730–1755,

1942.9.443: (without mount) 21.7 x 11.1 (8½ x 4¾),

(with mount) 31.6 (12⅞)

1942.9.444: (without mount) 21.0 (8⅝),

(with mount) 31.6 x 16.25 (12⅞ x 6⅜)

Widener Collection

TECHNICAL NOTES

The condition of both the porcelains and the gilt bronze mounts is excellent. Examination of 1942.9.443 by x-ray fluorescence spectroscopy in 1985 detected no cobalt in the glaze,¹ but iron was found, suggesting that it is a celadon glaze.²

PROVENANCE

marquis de Montault, Château de la Terte, Trescuél, L'Aigle, Normandy. Lord Hastings, London. (Duveen Brothers, New York and London); sold 1908 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

Chinese Porcelains in European Mounts, China House Gallery, China Institute in America, New York, 1980, no. 30. *Mounted Chinese Porcelains*, The Frick Collection, New York; The Nelson-Atkins Museum of Art, Kansas City, Missouri; Center for the Fine Arts, Miami, 1986–1987, no. 32.

EACH OF THESE VESSELS takes the form of a carp, its grotesque open-jawed head oriented downward and its tail raised. The tail is open at the end, forming the mouth of the vase. The porcelains were transformed from vases into pouring vessels or ewers for decorative use by the addition of gilt bronze mounts made in France in the eighteenth century. The mounts, in the form of scrolling vegetation, form a base and high-rising handle for each vessel.³

Mounted celadon fish such as these were popular in eighteenth-century France, and several examples survive.⁴ An outstanding comparison can be made with a pair of ewers now in San Francisco, which, however, stand on their tails and are more naturalistic in position and form.⁵ Double or paired fish, a common Chinese symbol for wealth, were also mounted, but with tails down.⁶

Both singly and in pairs, fish are a traditional Chinese motif in both the decorative arts and painting. The carp

is the species most often encountered. It is often found in ceramics of the Song and Yuan dynasties, and paired carp occur as a mark on the base of some Kangxi porcelains. Paired fish were one of the Eight Buddhist Emblems (or Happy Omens), and they also symbolize marital fidelity. A carp leaping from the waves is a subject appealing to the literati because it symbolizes the aspirations and struggle of the scholar for success in the imperial examinations. Jessica Rawson explores an interesting relationship of the monster-head fish with the Indian *makara*, a revered water spirit with a fish body and a fierce-toothed head. It is seen in early Buddhist caves at Ajanta in India. She illustrates decoration on late eighth-century Chinese silver and tenth-century Yue ware.⁷ Fancy fish were domesticated in China, as in Japan, but were unlike the Japanese *koi*. An expensive type was bred to have a grotesque face similar to the *makara*.

In this pair of vessels, vertical incised lines define the tail structure. The spine is raised, and overlapping scales are shown in relief on the body. A pronounced, protruding brow ridge, bulging spherical eyes, and a rounded nose characterize the monsterlike head. Beneath these, a gaping mouth dominates the lower third of the vessel. The upper jaw bears square teeth and pointed fangs, also in relief. The lower jaw, which is mostly covered by the mount, is decorated with an emanation of scrolls. A flamelike double set of fins sweeping back from the corners of the mouth is also partly obscured by the mount. The form of the enormous mouth allows for a wide rectangular base with rounded corners. The wide foot-ring is unglazed and brown, the base glazed. The pale blue, translucent celadon glaze has a soft luster and is finely bubbled. Where it runs thin over the relief elements, the pure white of the porcelain body shows through. The glaze on 1942.9.443 is slightly more blue and very slightly thicker than that on the companion piece.

JK



NOTES

1. NGA conservation report submitted by Barbara Berrie, dated 6 August 1985.
2. Tichane 1978, 67–69, states that the absence of titanium in the glaze produces the green ferrous colorant in blue celadon glazes.
3. The mounts are catalogued separately by Sir Francis Watson in a forthcoming volume in this series, *Decorative Arts, Part III*.
4. One exists in the Earl of Harewood collection, Yorkshire, England; also Lunsingh Scheurleer 1980, fig. 332. Several such mounted fish are noted in eighteenth-century sales records: Watson 1986, 15; Watson 1980, 55, no. 30. One of the most important purchasers of mounted porcelain, Madame de Pompadour, is recorded as having bought 150 pieces at a single shop in a short period. See Hibbert 1985, 110–115. A photograph on page 110 shows one of her possessions, a mounted celadon fish similar to the San Francisco pair, now at Waddesdon Manor; Lunsingh Scheurleer 1980, fig. 333.

5. Fine Arts Museum of San Francisco, acc. nos. 1927.165 and 166; Watson 1980, no. 30, repro.
6. Examples of double fish joined at the belly, mounted as vases or ewers, include a pair in the Forsyth Wickes collection, Museum of Fine Arts, Boston, acc. nos. 65.2260 and 2261: Watson 1980, no. 23; and pieces in the Victoria and Albert Museum, London, and Walters Art Gallery, Baltimore: Lunsingh Scheurleer 1980, figs. 329 and 330 respectively. In Beijing, a Palace Museum example is illustrated in Palace Museum 1989, pl. 141.
7. Rawson 1984, 114–116.

REFERENCES

- 1947 Christensen: 26; 1956: 30.
1980 Lunsingh Scheurleer: 95, fig. 331.

Pair of Vases Mounted as Ewers

Qing dynasty, mid-eighteenth century
Porcelain with light green celadon glaze and
underglaze decoration in white slip;

Mounts: French, gilt bronze, c. 1780–1785,
1942.9.441: (without mount) 37.8 x 22.2 (1 $\frac{7}{8}$ x 9),
(with mount) 24.6 x 61.2 (9 $\frac{11}{16}$ x 24 $\frac{1}{8}$)
1942.9.442: (without mount) 39.2 x 23.2 (15 $\frac{5}{8}$ x 9 $\frac{1}{8}$),
(with mount) 61.2 x 24.6 (24 $\frac{1}{8}$ x 9 $\frac{11}{16}$)

Widener Collection

TECHNICAL NOTES

The glaze line at the base of each is flush with the foot and is rough and uneven. There is oxidation of the porcelain body in a thin brown line at the glaze termination. A hole has been cut at the center of each of the glazed bases at some time after their manufacture, and thick red adhesive has been applied around the holes and unevenly around the bases just inside the foot. Presumably, the holes and the adhesive were for the attachment of the mounts. There is corresponding adhesive on the bronze mounts. There are superficial scratches at the mouth, top of the neck, and horizontally down one side of the body, where the mounts make contact.

PROVENANCE

marquis de Montault, Château de la Terte, Trescuél, L'Aigle, Normandy. Collection of Charles J. Wertheimer, London. (Duveen Brothers, New York and London); sold 1912 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

Mounted Chinese Porcelains, The Frick Collection, New York; The Nelson-Atkins Museum of Art, Kansas City, Missouri; Center for the Fine Arts, Miami, 1986–1987, no. 39.

EACH VASE IS MOUNTED on a raised gilt-bronze foot and is transformed into a ewer by means of a tall handle and an extending pouring lip, also in gilt bronze.¹

A bulbous body contracts to a slender, tall neck that ends in a plain mouth-rim. The foot, not visible when mounted, is unglazed, rounded, and beveled to a concave glazed base. This is a typical eighteenth-century Chinese ceramic shape, full but with gentle curves. The French eighteenth-century metalwork adds a flamboyance foreign to the porcelain work.²

On both vases, the glaze is fine, smooth, translucent light green celadon of medium luster. The whiteness of the porcelain body is apparent on the foot-ring. The glaze extends into the inside of the vessel and to the base.

The white slip decoration under the glaze is slightly modeled, and the details are lightly incised. On one side a flowering plum branch rises from just above the base, curving as it reaches the shoulder. Blossoms and buds become gradually smaller on the neck, and the spray ends in a delicate twig that rises almost to the lip. Variety and width are added near the base and close to the branch by a single small bamboo spray on one side and a daisylike flower on the other. On the opposite side of the body, a small flowering plum spray decorates the shoulder, and a single small insect in flight is shown on the neck. It is a design of simplicity and naturalism.

As ewers, the porcelains have been mounted as a pair—that is, the decoration of each vase is toward the viewer when pouring lips are facing.

JK

NOTES

1. The metalwork mounts are catalogued separately in a forthcoming volume in this series, *Decorative Arts, Part III*.
2. A converted baluster vase mounted as a ewer in the J. Paul Getty Museum, Malibu, with underglaze white slip decoration enhanced by painting in underglaze blue and underglaze copper red, represents a related type of eighteenth-century Chinese ceramic decoration (acc. no. 78.DE.9; Watson 1980, no. 28, repro.). Another, a mounted vase with flowering branches in white slip under a celadon glaze, is in the Louvre, Paris: Lunsingh Scheurleer 1980, 97, fig. 343. It is approximately the same size as the National Gallery ewers but is of different shape, possibly because it may have been cut down. Much of the decoration is obscured by the metalwork, but the visible parts are almost the same as the flowering plum branches on the National Gallery pieces. It probably was made at the same time and by the same factory, possibly as part of a set.

REFERENCES

1980 Lunsingh Scheurleer: 97, fig. 344.





1942.9.439-440 (C-292-293)

*Pair of Covered Jars
in Gilt-Bronze Mounts*

Qing dynasty, mid/late eighteenth century
Porcelain with overglaze famille verte enamel decoration;
Mounts: French, gilt bronze, nineteenth century,
1942.9.439: (without mount) 62.6 x 36.8 (24⁵/₈ x 14¹/₂),
(with mount) 74.9 x 42.9 (29¹/₂ x 16⁷/₈)
1942.9.440: (without mount) 62.9 x 36.2 (24³/₄ x 14¹/₄),
(with mount) 75.6 x 42.9 (29³/₄ x 16⁷/₈)

Widener Collection

TECHNICAL NOTES

Both jars and mounts are in good condition.

PROVENANCE

J. Pierpont Morgan [1837-1913], New York. (Duveen Brothers, New York and London); by whom sold 23 November 1917 to Joseph E. Widener, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener after purchase by funds of the Estate.

THESE OVIFORM COVERED JARS are very large, a characteristic that helps to assign the pair to a late period and suggests that they were made for export to Europe.

The decorative scheme of the pair is closely related to

that of another pair in the National Gallery collection (1942.9.633–634) in the conventional handling of the flowers; the tight, small, foliate filling of the background; and the band around the top of the shoulder. Differences are in detail and in the choice of patterns in specific zones. There is an important difference, however, in the enamel palette¹ and in overall quality. The execution of the painting is finer in the jars described here. The enamels and the general excellence of execution of these porcelains suggest a date somewhat earlier than the other mounted porcelain pairs (1942.9.294–295 and 296–297), perhaps in the mid to late eighteenth century.²

The two jars are similarly shaped except for a minor difference in the contour of the neck and shoulder; the overall body shape is ovoid, curving into a short neck. Each jar is surmounted by a slightly domed cover, with a knob and projecting lip.

The decoration is painted in low-fired, overglaze enamels of the *famille verte* palette, comprising transparent greens, yellow, aubergine (lavender to purple), black, and red. These are applied over a colorless-glazed white porcelain ground. The painting was enhanced in some spots with metallic gold.

The base is banded with repeat panels derived from traditional lotus-petal panel borders. The space from the belly to just below the shoulder is dominated by a widely scrolling stem with branches of peony leaves and regularly spaced, somewhat stylized peony flower heads. The rosette-shaped flowers are drawn in red, expertly shaded, with fringed or scalloped petals edged in metallic gold. A small-scale foliate scroll pattern in green enamel densely fills the white background. Around the shoulder, a large-scale, black-and-white alternating trefoil, suggestive of the time-honored *ruyi* motif³ and probably based on the “cloud-collar” design of the fourteenth and fifteenth centuries, is used to separate two zones of pattern. In the area above its curved lines, the pattern is subtly changed. The small scroll tendrils are in white reserve on a red background. The flowers with leaves, stiffly arranged in vertical pairs, are green, white, and gold chrysanthemums. On the shoulder is a border

of green, yellow, and aubergine diaper pattern, interrupted by four flower heads in red midway between four reserve medallions with butterflies. On the neck, a band of vertical, curved stripes with foliate heads is painted in alternating colors of aubergine, green, and red. The peony pattern of the body is repeated on the cover.

The porcelain lid of each jar is fitted with a gilt-bronze rim and pineapple-form knob. The jars rest in a gilt-bronze tripod base, which is not fastened to the porcelain; the jar simply sits within it. Three volutes support the sides of the vessel and are connected with laurel garlands. A pineapple ornament hangs from the center of the base. D. F. Lunsingh Scheurleer discusses the mounts of these jars, rejecting the earlier attribution to Gouthière. He believes they may be of Gouthière’s school or by a follower, but later. Accordingly, they would be later than Louis XVI.⁴ Sir Francis Watson and Frances Buckland attribute the mounts to the nineteenth century.⁵

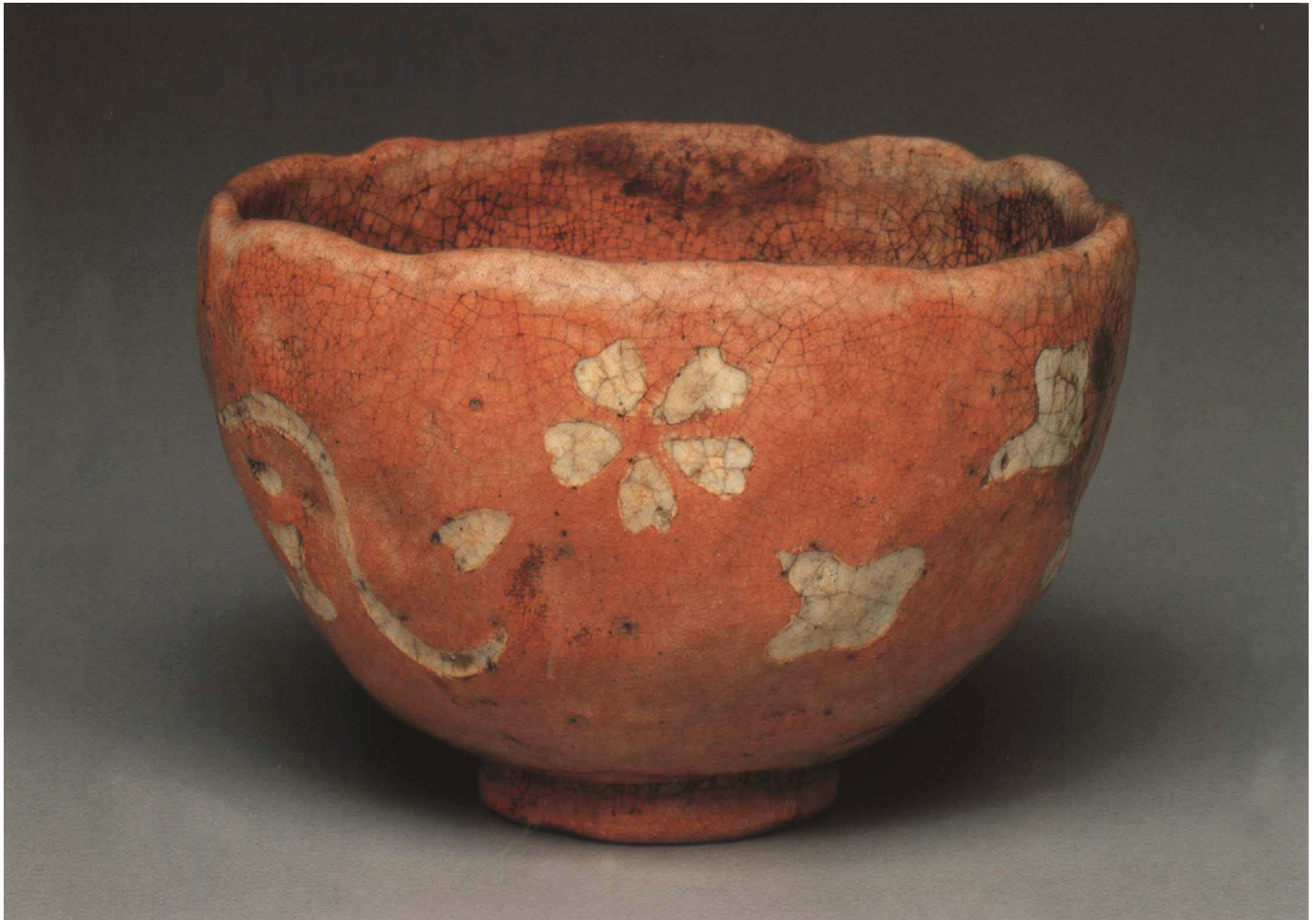
JK

NOTES

1. 1942.9.439 and 440 are painted in *famille verte* enamels, while 1942.9.633 and 634 are painted in *famille rose* enamels.
2. Beurdeley dates a fine jar, formerly in the C. T. Loo Collection, Paris, without mounts, to early Qianlong (1736–1795). It bears a strong resemblance to the National Gallery jars in shape and style of decoration, sharing a similar shoulder band with medallions, and a dense, small-scale foliate background for the large flower heads. Beurdeley and Raindre 1987, pl. 93, color repro.
3. *Ruyi*, a trefoil form, is sometimes repeated in a band. It is said to resemble the head of a scepter, an emblem of authority, which in turn resembles the *lingzhi*, the mushroom of immortality.
4. Lunsingh Scheurleer 1980, 64.
5. See the forthcoming volume in this series entitled *Decorative Arts, Part III*.

REFERENCES

1980 Lunsingh Scheurleer: 64, fig. 178.



1972.43.59 (C-614)

Raku Tea Bowl

Japanese, late Edo period (nineteenth century)
Glazed earthenware, 7.6 x 11.7 (3 x 4 $\frac{5}{8}$)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

This vessel was made in the traditional manner of coiling and has an intentionally uneven surface. The bowl is covered with a colorless glaze applied over an iron oxide slip. The foot-ring is wide, and both the foot-ring and the base are glazed.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

RAKU IS A TYPE OF JAPANESE CERAMIC WARE that is fired in an oxidizing atmosphere. It was first made in the sixteenth century and used primarily for tea wares. On the exterior of this bowl are cut-glazed designs including the cursive script form of the character meaning “wind” and a floral spray.¹

SL

NOTES

1. For a similar red iron oxide *raku* tea bowl made by the nineteenth-century potter Ohi III, see Hayashiya 1974, pl. 230.

1972.43.62 (C-617)

Dish

Japanese, nineteenth century

Porcelain with underglaze blue and overglaze enamels,
3.2 x 22.9 (1¼ x 9)

Harry G. Steele Collection, Gift of Grace C. Steele

INSCRIPTIONS

Spuriously inscribed in standard script on the base in underglaze blue in two columns of three characters each: *Da Ming Wanli nian zhi* [made in the Wanli reign of the great Ming dynasty]

TECHNICAL NOTES

The foot-ring is rounded, with a glazed base. There are four spur marks on the base.

PROVENANCE

(Parish-Watson Gallery, New York); sold December 1940 to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS DISH IS A COPY of a Chinese dish of the Ming-dynasty Wanli period (1573–1620). At the interior center is a scene of two scholars and an attendant in a garden. The cavetto is decorated with a scroll of eight *ruyi*-shaped flowers and with stylized characters reading *shou* (longevity). The exterior is decorated with eight floral sprays and a scroll border above the foot.

Although the colors of the overglaze green, red, and yellow enamels and underglaze cobalt oxide pigment are close to those of the Wanli period, the later date and Japanese origin are confirmed by the overly white clay body, the thin glaze, and the presence of spur marks on the base, which are not characteristic of Chinese porcelain.¹ Furthermore, the forms of the Taihu rocks and the tripartite mountain in the background of the scene in the interior imitate models from the mid-seventeenth-century Chinese transitional period, which followed the death of the Wanli emperor. SL

NOTES

1. For a nineteenth-century Japanese copy of a Chinese blue-and-white porcelain vessel of the Wanli period, see Hayashiya 1975, pl. 226.



foot-ring and reignmark
on base of 1972.43.62



1972.43.61 (C-616)

Bowl

Japanese or Chinese, nineteenth century

Glazed stoneware, 5.2 x 18.0 (2 $\frac{1}{16}$ x 7 $\frac{1}{16}$)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

The stoneware body is very thin. The foot-ring is sharply trimmed, and there is a spot of glaze on the recessed base.

PROVENANCE

(Parish-Watson Gallery, New York); sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

IN ITS ATTEMPT TO COPY a Chinese Song-dynasty, Henan-style, brown-glazed tea bowl, this vessel has succeeded in capturing the quality of the model's uniform brown iron oxide glaze but has failed to maintain its strictly conical profile. In surviving Song-dynasty examples, the walls of this type of bowl tend to be straight, with no visible curvature in the profile. In addition, the foot in this example is unusually small in comparison to surviving Song examples.¹

SL

NOTES

1. For an example of an authentic bowl of Song-Ding ware with this shape, see Medley 1982, fig. 15.

profile of 1972.43.61



1972.43.60 (C-615)

Vase

Possibly Chinese, late nineteenth/early twentieth century
Porcelain with brown glaze, 20.7 x 14.6 (8 ³/₁₆ x 5 ³/₄)
Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

This vase has thick walls and is very heavy for its size. The ceramic body is dull gray and is covered by a streaked brown glaze. The base is flat and unglazed.

PROVENANCE

(Parish-Watson Gallery, New York) by 1917; sold to Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THE DECORATION ON THE EXTERIOR consists of a resist trefoil border around the shoulder and three resist panels containing a sword and halberd. The glaze color suggests that the potter was attempting to imitate the northern Chinese iron oxide glazes of the Song dynasty (960–1279). The ceramics on which this type of glaze originally appeared, however, were made of stoneware. Since this example is made of porcelain, it is clearly later in date. This type of dark iron oxide glaze was not used on porcelain in the Song dynasty or later periods.

SL

REFERENCES

1917 Parish-Watson: no. 133, frontispiece.





front view



rear view

1972.43.63 (C-618)

Seated Horse

China, early twentieth century

Painted earthenware, 19.0 x 34.6 x 12.7 (7½ x 13⅝ x 5)

Harry G. Steele Collection, Gift of Grace C. Steele

TECHNICAL NOTES

There are several repaired breaks.

PROVENANCE

Harry G. Steele [1881–1941], Pasadena; his widow, Grace C. Steele.

THIS OBJECT IS A FORGERY OF A *MINGQI*, or ceramic burial sculpture of the Tang dynasty (618–906). With the discovery of large numbers of authentic Tang tomb sculptures in China in the late nineteenth and early twentieth centuries, forgeries began to flood the art market. The ungainly seated posture—which is not found among authentic examples of the Tang period—the whitish clay body, and the rather crude surface painting in red, white, and black pigments all help to determine that this horse is a forgery.

SL

GLOSSARY OF PORCELAIN TERMS

anhua

Literally, “hidden” or “secret” decoration; designs lightly incised into a porcelain body under a glaze.

appliqué

A decorative technique in which hand-sculpted or molded clay decoration is attached to the surface of a ceramic vessel or object.

atmosphere

The gaseous environment inside a kiln during the firing cycle.

biscuit

The unglazed clay body of a ceramic vessel or object, generally used to refer to a fired but unglazed ceramic body.

cavetto

The interior curving wall of a dish or bowl.

celadon

A term widely but loosely used to describe Chinese green-glazed stonewares and porcelains with iron oxide glazes fired in a reduction (or reducing) atmosphere. The term originated in France in the seventeenth century and referred specifically to a shepherd named Céladon who dressed in green, in the play *L'Astrée* by Honoré d'Urfé.

chamfered

Cut or trimmed on a diagonal; characteristic of the foot-rings of many Chinese ceramics from the Tang dynasty onward.

clay body

The clay structure of a ceramic vessel or object, as opposed to the pigment, slip, or glaze applied to its surface.

crackle

A network of cracks in a glaze, caused by different ratios of shrinkage of the glaze and clay body.

Dehua ware

Also known as *blanc de chine*; a dense white-bodied porcelain made at kilns in the vicinity of Dehua in Fujian Province from the seventeenth century onward.

diaper

A painted, stamped, incised, or molded decorative motif, often used as a border and comprising repeated geometric or stylized designs.

doucai

Literally, “dove-tailed colors”; a style of porcelain decoration in which underglaze blue (cobalt oxide) is combined with delicate overglaze green, yellow, and red enamels.

earthenware

A ceramic body made from common clays, usually fired between 800 and 1,100 degrees Celsius.

enamel

A glaze composed of lead and silica, usually colored with metallic oxides, that fuse at a low temperature in a special kiln.

fahua

A group of Ming-dynasty porcelains decorated with slip-trailed designs, and enameled on the biscuit; made in both northern and southern China.

famille rose

A group of Qing-dynasty porcelains decorated with enamels utilizing colloidal gold as a key coloring agent, usually employing pink and rose red colors.

famille verte

A group of early Qing-dynasty porcelains decorated in enamels in which shades of green predominate; *famille jaune* and *famille noire* are subcategories of *famille verte*, with yellow and black as the dominant background colors.

foot-ring

The bottom of the foot of a ceramic vessel, at which the clay body is usually exposed.

glaze

A glasslike coating, usually containing silica and alumina, applied to ceramics for both decorative and functional reasons (for example, to make a vessel impermeable to water).

kaolin

A gray or white elastic clay that with petuntse is one of the two key ingredients of porcelain.

kiln

An oven, usually made of brick, in which ceramics are fired.

lappet

A stylized petal-shaped motif, usually repeated and used as a decorative border in painted, incised, slip-trailed, or molded decoration.

levigation

The cleaning and preparation of clay before it is used to form ceramic vessels or objects. The aim of levigation is to remove impurities and to obtain a uniformly dense clay.

luting

The process of attaching different parts of a ceramic vessel or object together with liquid clay, or slip.

meiping

Literally, “plum-blossom vase”; a vase with a narrow mouth and neck, wide shoulder, and gradually tapering body. The name is suggestive of its use as a vessel in which to display plum blossoms and does not predate the Qing dynasty.

mingqi

Literally, “bright object”; a traditional Chinese term for objects, such as ceramic sculpture and models, buried in tombs for use by the deceased in the afterlife.

nianhao

A general term for a reignmark, often found on ceramics of the Ming and Qing dynasties (and occasionally earlier); such reignmarks can be useful in determining the date of Chinese ceramics, although they are often copied and forged.

“orange-skin” glaze

A porcelain glaze with a bumpy or uneven surface, characteristic of “soft paste” porcelains.

oxidation

A term indicating a kiln atmosphere in which oxygen is freely present.

peachbloom glaze

A porcelain glaze in which copper oxide (the coloring agent) is partly reduced and partly oxidized in the kiln; ideally it is an even mixture of green and red colors.

petuntse

A material composed of quartz, feldspar, and mica that, with kaolin clay, is a key ingredient of porcelain.

pontil

A stand, usually cylindrical, used to support a ceramic vessel during firing in a kiln.

porcelain

A highly elastic combination of kaolin clay and petuntse, usually fired between 1,200 and 1,400 degrees Celsius.

powder blue glaze

A glaze achieved by blowing powdered cobalt oxide through a tube with gauze stretched over one end.

raku

A type of low-fired, lead-glazed earthenware made in Japan from the late sixteenth century onward and used primarily in the tea ceremony.

reduction

A kiln atmosphere in which oxygen is reduced to a minimum.

ruyi

Literally “as you wish”; a term referring to the *lingzhi* mushroom or fungus, symbolizing immortality.

sagger

A stackable box, usually made of stoneware, in which a ceramic vessel is fired so as to obtain relatively uniform temperatures on each side of the vessel and provides protection from atmospheric changes, fire, and flying debris.

shivering

The separation or flaking of glaze from the body; this glaze defect results when the glaze and body contract at incompatible rates upon cooling. The glaze comes under excessive compression if the expansion of the body is too great, causing it to buckle.

sintering

A point in the firing process in which the particle surfaces of a clay body begin to stick together; while not technically fused, they are held together by a sort of electrical tension. As heating progresses, the particles melt and the body becomes increasingly dense; this glassy phase is called vitrification.

slip-trailing

The decoration of a vessel or object through the application of thin trails or beads of slip (thin, liquid clay) through a fine tube.

“soft paste” porcelain

Known in Chinese as *huashi* (slippery stone), this ware is composed of a white-bodied clay (composed of feldspathic minerals and steatite) and a thin, uneven colorless glaze. This term is not to be confused with European “soft-paste” porcelain, which has a high lime/low alumina content.

steatitic

Literally, that which contains talc (magnesium silicate), an easily worked mineral with no obvious crystallinity. Steatite is a term for a type of rock made primarily of talc.

stoneware

Natural clay to which other materials, such as feldspar, are added to create a denser, harder body; stoneware is usually fired between 1,200 and 1,300 degrees Celsius and is impermeable to water.

Taihu rock

A type of ornamental garden rock that originated in Lake Tai, which borders Jiangsu and Anhui Provinces in southern China; the rocks were formed into strange shapes by the action of the water in the lake, and were dredged from the bottom for use in gardens.

OTHER CHINESE WORKS



Coromandel Screen

Qing dynasty, Kangxi period (dated 1690)

Carved and painted lacquer on wood,

(each of twelve panels) 266.7 x 49.9 (105 x 19 $\frac{3}{8}$)

Ailsa Mellon Bruce Collection

INSCRIPTIONS

(see below)

TECHNICAL NOTES

The screen is in good condition overall. The lacquer surface has a widespread crackle pattern, and there are occasional cracked areas and old repairs.

PROVENANCE

Ailsa Mellon Bruce [1901–1969], New York.

THIS ENORMOUS COROMANDEL LACQUER SCREEN is one of the few dated examples known in the world. It was made in 1690 as a birthday gift for an official named Pan Quisheng, who served at the time as Prefect of Huzhou in Zhejiang Province.¹ The screen is composed of a pair of six-fold screens designed to stand side by side, with contiguous decoration. Screens of this type were made in Beijing, Suzhou, Guangzhou, and Fuzhou.²

The front is taken up by a large carved and painted rectangular panel, surrounded on all four sides by smaller panels. The carved areas are filled with blue, green, red, yellow, white, and gold pigments. The large panel depicts numerous immortals gathered together in a Daoist paradise. Among clouds at the upper left are the first sage of Daoism, Laozi, riding an ox, and a standing male figure, probably Dongwanggong (Lord Duke of the East), surrounded by attendants. In the upper left are Chang E, the moon goddess, standing and holding the elixir of immortality, and Xiwangmu, Queen Mother of the West, in a chariot pulled by a horned mythical beast; both were capable of bestowing longevity and immortality on mortals. Elsewhere in this paradise are the Eight Immortals, Shou Lao (the God of Longevity), and Zhou-dynasty immortal Wang Ziqiao, riding on a crane and playing the *sheng*, or bamboo mouth organ. The scene is replete with symbols of longevity, including the peaches of immortality that grow in Xiwangmu's paradise on Mount Kunlun, the *lingzhi* (fungus of immortality), cranes, and deer.

The smaller scenes around the sides of the large paradise scene depict mythological and auspicious beasts and the flowers of the twelve months, interspersed with roundels containing cranes and characters reading *shou* (longevity).

On the back of the screen is a long inscription, written in standard script (*kaishu*), which recounts the scholarly and official accomplishments of Yan Wosi, the gentleman

to whom the screen was dedicated. The individual characters, like the designs on the front, were carved into the lacquer down to the gesso ground, and reveal traces of gold pigment. The panel is bounded at either end by smaller panels with landscapes, scholarly implements and archaic bronzes, flowers and birds, and the figures of the poets Tao Qian and Meng Haoran, identified respectively by a willow tree, and a mule and plum blossoms.³

The Coromandel Coast of southeast India was a major trading center from the seventeenth through the nineteenth century.⁴ It was not until the early twentieth century, however, that the term was used to describe this type of carved and lacquered furniture. Before this, such objects were generally described in Europe as “India work” or “Bantam work,” the latter term referring to a port on the north coast of Java that was an early trading center for the Dutch and British East India Companies, from which such Chinese screens were shipped to Europe.⁵

Coromandel screens were made of heavy wooden panels that were hinged together so that they could be folded up and stored in a compact, accordionlike manner. The wooden boards were covered with layers of gesso, which were covered with successive layers of black, brown, or red lacquer. Designs were then carved through the lacquer surface, down to the layers of gesso, and the carved areas filled with oil pigments.⁶ This technique is described in detail in *A Treatise of Japanning and Varnishing*, published in London by John Stalker and George Parker in 1688, a practical guide for lacquer artisans.⁷

The earliest known carved Coromandel lacquer screen is dated 1659, during the Shunzhi reign of the early Qing dynasty.⁸ While the majority of early examples appear to have been made for the domestic Chinese market, many were also exported to Europe, beginning in the 1680s. An example at Erthig Park, Denbighshire, Wales, is known to have been presented to Joshua Edisbury by the East India Company merchant Elihu Yale in 1682.⁹ Following the reign of Kangxi (1662–1722), the majority of Coromandel screens appear to have been made for export.

A similar example, also dated 1690, is now in the Metropolitan Museum of Art, New York; another similar, though undated, example is in the Museum of Fine Arts, Boston.¹⁰

SL



Qing dynasty, Kangxi period (dated 1690), *Coromandel Screen*, 1970.20.4, front





Qing dynasty, Kangxi period (dated 1690), Coromandel Screen, 1970.20.4, back

之王僧虔先後守吳興風流翰墨杜牧之蘇軾為郡守歎咏山川公
 暇時下簾焚香賦詩展卷傲然不屑又日取生儒牘手自丹黃甲乙
 寒暑不為疲此其合於古人者七若其
 南蹕馳驅宵征露處表章絕續羽史翼經魯公龜齡頡頏前後善績政不
 勝舉則是公為湖牧深思厚德泆髓淪肌此固仁壽之徵有以卜公
 之百福降祥遐齡永算綿綿而未已也今庚午重九前二日為公覽
 揆辰都人士女咸未艾釀菊焚頂祈公上壽而我湖一州六邑諸令
 長感公之德未索余言為祝僉謂公勤勞撫字為此邦保障固合郡
 所公頌若其待屬吏以禮寬其不逮替其有成不啻若家人父子此
 吾徒所致私禱於公者也無文以介乎余日唯唯昔蘓子瞻之記
 遠景樓也曰賦將歸老於故丘頌邦君之遺愛今余老矣幸承
 聖天子賜以休沐得優游養痾於故里使無賢刺史鎮撫百姓奠安此邦
 則余又豈能安枕於一丘一壑間耶又况公之豐功偉業卓卓實與
 古良二千石媲美者哉是則祝者艾頌令隆誠難以不文辭也敢濡

筆而序之 峇

康熙歲次庚午季秋壽旦

賜進士及第通議大夫禮部左侍郎兼翰林院侍講學士乙丑會試奉
 命知貢舉前禮部右侍郎詹事府少詹事兼翰林院侍講學士仍加詹事
 府詹事翰林院侍講學士侍講學士充 日講官 起居注蒙
 恩賜貂披領蟒服貂裘全套纂修
 兩朝聖訓寶錄內弘文院侍讀庚戌科充文武
 殿試執事官擬撰
 誥勅內秘書院修撰已酉科典試山東正主考治年第嚴我斯頰首拜撰

千 屬 家 下 春 實 晚 生 祝
 孝武院長歸島嶼
 重慶清興安程吉
 蘇蘇縣縣縣縣州
 知知知知知知
 蘇蘇縣縣縣縣州
 王恩功全頓首拜 祝
 任現書院
 社現書院
 任現書院
 社現書院





恭祝

大柱國即天御虛翁潘老公祖年臺榮壽序

茗居西浙之偏山水清遠官是土者往往多英奇傑出之士文章政事炳耀史乘而尤多良二千石後先鵲起於其間自晉宋以來循良清慎勤敏決斷卓卓著功業不朽者指不勝屈其山川靈滉所鍾磅礴而鬱積又能使人壽考苟有愛民如子者未嘗不歌者艾咏令愷為天麻所丕集焉而古之賢守美績流傳非無足紀求其恩威並至才德兼優建不拔之功垂久大之業數千年來

公一人而已余往年備員侍從與立齋素存諸君子時相過從聞大江以南有安仁兄弟名噪雞林詩歌古文迭相唱和不屑屑附會流俗予心儀其人以不得親炙為憾歲壬戌公之哲昆太史領鄉薦第一捷南宮

天子嘉上林之賦擢居禁近余得訂交好悉公家譜系甚詳蓋公世居漸水葉簪紱祖官宗德超卓顯樂公之尊人以名進士躋部郎出為權使所至有惠政載邑乘居平誨公兄弟以處宜盡忠相勉勗公兄弟凜承庭訓勿敢數尤異者公與太史公一乳駢產稍分畧刻其神瑞攸屬實為閭生公弱冠先太史公獲雋丁酉舉於鄉辛丑名列春闈文章卓犖舉世傳誦由汜水再遷為吾郡守其惠政鴻猷都非人所易及余自旋里來見公治績於所聞更過之間即公行事合諸古人其無忝者有七昔陸納守湖郡每事尚樸素居恒設食惟茶果兄子餅陳瓊饌納杖而遣之公平主深戒侈靡凡器用服食必崇樽節諸公子亦各安儉素布服疏水率以為常曾不以口體累湖民咸安其淡泊此其合於古人者一謝覽出守吳興下車爾然時中書舍人黃睦之家居烏程子弟驕橫聞覽至往迎覽不為禮卒鋤其強梗公之始至也察詞大狎數人置之法縉紳後有不檢者律繩之州郡由是肅清此其合於古人者二獨孤問俗濠郡城之濠使水無淤塞公至西吳亦首舉是事若故多水患由故道湮滅一遇山泉暴漲衝突四出下流無所洩則田疇盡成泥淖未泰率淪洪濤公

相傳鳩工築堤若石以杜水患此其合於古人者三勝元發治茗郡因胡瑗教授後文教大興庶修學校課士勸篤不少倦公則月朔澹學宮宣講上諭勅博士分講於鄉於多士則季有試月有課務與砥礪廉隅陶成經術一時成人小子彬彬皆成譽髦又解囊金修葺各學宮歲時予嘗大以瞻寒袍復學租給庠序以資貧乏此其合於古人者四張稷存



The text, dated in accordance with 8 October 1690, is a birthday commemoration for Pan Qisheng, prefect of Huzhou, Zhejiang, from 1688 to 1692, composed for the occasion by Yan Wosi, a native of Huzhou who passed the metropolitan examination in 1661 and the palace examination in first place (*zhuangyuan*) in 1664. Yan, who had retired from public service and was living at home, was renowned for his literary style, and produced this essay at the request of Pan's official subordinates. Appended are the signatures of the sub-prefect, a Qing Plain Yellow Bannerman, and the current magistrates of the seven counties subordinate to Huzhou Prefecture.

Huzhou lies at the southern end of Lake Taihu, a marshy region famous for silk production and literati culture. The river that runs through the prefectural city, called Tiao, is named for the blossoms that fall from the grasses (Chinese trumpet creeper) lining its banks and cover it like snow in the autumn. Yan Wosi praises Pan for his good work as prefect, comparing him to ancient models and offering him as proof of how selfless, benevolent service in local office leads to long life and happiness.

A summary translation follows: "Gentlemen of extraordinary talent and great reputation have often served as officials in this place," Yan wrote. "Their writings and their administrative deeds glorify the historical record, and among them were many who are 'notable for their goodness.' Since Jin (265–419) and Liu Song (420–478) times, there has been an orderly procession of them. With clarity and caution of speech, forcefulness and earnestness of action, they have left countless signs of their lasting achievements. Densely spread over the mountains and streams, these achievements enabled them to enjoy long life. For, whoever loves the people as his own children the people do not fail to celebrate in song. The old folks sing of their kindness as blessings from heaven, ensuring that the achievements of worthy prefects of olden times are passed down and meticulously recorded. If we would look among them for one man not only of grace and majesty, but also of talent and virtue, one whose achievements are perfectly rooted and destined to last, then over these many thousands of years none can surpass Pan Qisheng."

Yan regretted that he was unable to know Pan and his famous brother (also named Pan Qisheng, though the names are represented by different characters), when their literary reputation as "brothers at home in benevolence" (*Analects*, 4:2) first began to spread. As a corrector

in the Hanlin Academy in 1682, Yan had the opportunity to learn more about them, as it was his duty to "revise" the imperial rhyme-prose piece commending the prize essays. Pan's brother had finished first in the Jiangnan provincial examination of 1677, passed the metropolitan examination in 1682, and was himself a corrector in the Hanlin Academy at the time of these birthday festivities. The Pans hailed from Liyang County in Jiangsu, just north of Lake Taihu. Qisheng passed the provincial examination in 1657, and began his civil service after failing the metropolitan exam in 1661, where Yan first became aware of his literary talent. He began his tenure as prefect in 1688 after serving elsewhere.

There were seven ways in which Pan distinguished himself in comparison to the ancient prefects, according to Yan. First, Yan compares Pan to Lu Dan of the Jin (c. 326), who was known for subsisting on tea and fruit and who banished his sons and brothers for eating too well. Pan dressed and ate plainly and never burdened the people with his own needs. "The people were comforted by his frugality." Second, Yan compares him to Xie Lan of the Liang (c. 513), who put an unruly group of aristocrats in order upon his arrival. When Pan arrived, there were secret reports of treachery, to which he responded with strict application of the law. Thereafter, the previously unregulated gentry were restrained. Third, Dugu Wensu of the Tang (762–764) dredged the moat around the prefectural city where it had silted up. When Pan arrived, waterworks along the Tiao were in disarray, the blockage and flooding causing serious damage in the region. Pan organized a massive labor project, building stone dikes and dredging streams until the problem of flooding was ended.

Fourth, Yan recalls Teng Yuanfa of the Song (1084–1085), who responded to the provincial educational official Hu Yuan's call to revive the schools and recruit scholars. Pan assembled the local scholars and promulgated the Emperor's instructions concerning the recruitment of learned men. He rebuilt the schools, encouraged student discipline, honed student skills, and restored scholarship funds for the indigent. Fifth, Zhang Ji of the Liang (c. 516) is remembered for listening closely to the people and lessening their burdens by reducing the silk levies and poll tax. When Pan began to assess the mulberry tax, he learned from the villagers that the transport of tribute silks for which the Tiao region was famous was a particularly onerous burden, and that even the clerks of neighboring pre-

fectures profited from it. He reformed the process by standardizing seasonal levies, redistributing the labor costs, maintaining surpluses to regulate the effects of the market, and appointing a traveling inspector to ensure that the people were diligent and the clerks competent in the performance of their duties. Sixth, Yan compares Pan to Zhang Zuan of the Liang (c. 530), who devoted himself as magistrate to clear and simple application of the law, avoiding litigation and allowing the people to live in peace and security. Pan set strict rules and did not entertain litigation lightly. When it was necessary, he was quick and decisive, so that no one lingered in jail, and when court was adjourned, his mind was not troubled.

Finally, “when famous writers like Wang Xizhi (321–379) of the Jin and Wang Sengqian of the Liu Song (c. 465–472) served as prefects, the local dandies popularized their styles. When Du Mu of the Tang (850–851) and Su Shi of the Song (1079) served, the hills and streams rang with their songs. When Pan was at leisure, he pulled the shades and wrote poetry, without a care for the world. But the next day, when he read the essays of scholars, he assiduously corrected and commented without regard for time or for personal comfort.” And, so, Yan concludes, Pan is being celebrated now at an advanced age in Beijing and in Huzhou because the profound goodness and immense generosity he displayed as prefect are in his very flesh and marrow, evidence of the truth first uttered by Confucius, that “the benevolent enjoy long life” (*Analects*, 6:23).

Yan was persuaded by the current Huzhou prefect and county magistrates to compose this celebratory essay while living in retirement at home. Recalling Su Shi’s “A Record of Distant View Tower,” composed during his retirement in Chengdu and celebrating the accomplishments of local officials there (*Su Dongpo quanji*, qian:32),

Yan concludes, “Su Shi wrote, ‘I will live out my retirement on an old familiar hill,’ and he praised the local officials for the love they had bestowed upon the place. Now I, too, am aging. Fortunately, the Emperor has granted me leave to retire, and I will enjoy my leisure and nurse my illnesses in my native place. Had no prefect pacified the people and brought comfort to the land, how could I rest my head on any hill or in any crevice? Yet, Pan Qisheng’s abundant achievements go further truly to match the work of those who were ‘notable for their goodness’ in olden times. Hence, wishing the old folks continued blessings, it would be unseemly of me not to offer these words.”

[Translators note: Yan Wosi and Pan Qisheng belonged to the generation of scholar-officials in the Taihu region who adapted themselves to Qing rule. Their immediate forbears and some of their own generation resisted in the name of the Ming. The period when they passed the examinations and began their official service was particularly difficult, as the new regime was cracking down on the region’s gentry for tax evasion, civil service examination irregularities, and Ming loyalist sentiments in their historical narratives. By 1690, the region’s scholar-officials had succeeded in establishing themselves as the agents of cultural continuity at the court of the Kangxi Emperor (r. 1661–1721). The story of Pan’s achievements in Yan’s essay mask this turbulent history and represent the views of one who participated in the long process of recruitment and negotiation that characterized the Qing peace in the region.

Additional sources consulted: *Tongzhi Huzhou fu zhi*; *Jiaqing Liyang xian zhi*; *Qing shi jishi* (comp. Guo Wencheng, 1970); *Zhongguo renming da cidian*; *Qing shi*; *Fashishan, Qingbi shuwen*.]

Jerry Dennerline

NOTES

1. For a good introduction to Coromandel lacquer screens, see Garner 1979, 259–262. See also Jenyns and Watson 1980, 231–233.
2. Jourdain and Jenyns 1950, 19.
3. Tao Qian (365–427) planted willow trees on the estate to which he retired; Meng Haoran (689–740) was famous for searching for plum blossoms in the snow.
4. Garner 1979, 260.
5. Jourdain and Jenyns 1950, 21n. 1.
6. Garner 1979, 259.

7. Stalker and Parker 1960, 36–38.

8. Garner 1979, 262; Jourdain and Jenyns 1950, pl. 13.

9. Jourdain and Jenyns 1950, 19.

10. For the Metropolitan Museum screen of 1690, see Jourdain and Jenyns 1950, pl. 14. Examples dated 1670 and 1672 are in the Asian Art Museum, San Francisco, and the Freer Gallery of Art, Washington, respectively; a detail of the latter is illustrated in Garner 1979, pl. 206. For the Boston screen, see Dart 1945: 4–9.

Archery Contest

Qing dynasty, nineteenth century

Oil on cotton, 77.8 x 110.8 (30% x 44)

Gift of Dr. Catherine Lilly Bacon

TECHNICAL NOTES

The primary support is a closely woven, medium weight cotton, which has been lined to canvas. The thin white ground containing lead white is estimated to be oil. The oil paint layer is applied in thin to medium overlying opaque layers, with low impasto in the details and highlights. The painting is structurally sound, although there are numerous spiral and linear cracks, as is characteristic of Chinese export oil paintings. Some areas of inpainting have discolored, as has the natural resin varnish.

PROVENANCE

Dr. Catherine Lilly Bacon, Woods Hole, Massachusetts.

ON AN OPEN TERRACE attached to a pavilion, a dignitary with attendants watches an archery contest taking place within a fenced compound in a rural landscape setting. To the left of center an archer is shown aiming at a rectangular target that is painted white with a red circle. In the foreground four bowmen stand awaiting their turn, and another dignitary watches from a folding chair. He too is accompanied by attendants, one of whom holds a parasol indicative of his high status. To the right are four palanquins with attendants and three horses with grooms.

This and its companion piece (1969.12.2) were painted by a Chinese artist, most probably in Guangzhou (Canton), expressly for export to the West. The field of China trade paintings has become the subject of increased interest and study.¹ The first recorded effort to introduce Western perspective and painting techniques to China was that of the Jesuit Giuseppe Castiglione (1688–1766), who in 1729 published a manual entitled *Visual Instruction*, written in Chinese, in collaboration with Nian Xiyao. Only in the late eighteenth and early nineteenth centuries, when the economic incentives became too great to be ignored, did Chinese artists in the vicinity of Guangzhou adopt a Western style. Macao, from which merchant ships traveled to Guangzhou, had a school of Western-trained artists, thanks to the English artist George Chinnery (1774–1852), who lived in Macao from 1825 until his death. Chinnery had wide-ranging

influence on the Chinese production of paintings for export,² as he took on many pupils, usually visiting businessmen and ships' officers or their wives. His most famous pupil was the Chinese artist Guan Qiaochang (fl. 1830–1850), known to the West as Lamqua. The popularity of Chinnery's and Lamqua's paintings among the Western merchants led to the widespread imitation of their works and, through them, a dissemination of the European style of painting.

More typical of export oil paintings are port scenes, ships' portraits, and portraits of captains and merchants, both Chinese and Western. Except for an occasional oil painting of Chinese domestic life, most genre scenes were painted in gouache on paper in a small format.

Individual components of this painting and its companion would have been standard elements found in a set of gouache paintings: dignitaries and attendants, palanquins, archers, musicians, small groups of processional figures. It is unusual to find large-scale oil paintings depicting everyday life in a rural setting away from Guangzhou and other centers of commerce.³ Such subjects, although of great interest to Westerners, were not generally accessible to them.

WS

NOTES

1. See Clunas 1984; Crossman 1972; *Pearl River* 1981; *Trade Painting* 1982; and Tillotson 1987. One of the few early volumes to seriously treat the subject of Chinese export paintings is Orange 1924.
2. See *Chinnery* 1985; and Hutcheon 1974.
3. One of a set of four large (83.2 x 25.7) paintings depicting Chinese life is illustrated in Crossman 1972, 87. Another in the set is said to depict an archery contest. Although port scenes were frequently available in sets of four (usually of Guangzhou, Hong Kong, Macao, and the Whampoa Anchorage), there is no history of genre scenes being generally sold in groups of two or more.



Procession by a Lake

Qing dynasty, nineteenth century
Oil on fabric, 76.2 x 111.8 (30 x 44)
Gift of Dr. Catherine Lilly Bacon

TECHNICAL NOTES

The support is a fine-weight, plain-weave cotton or linen that has been lined, and the original tacking margins removed. A smooth white ground is applied overall. The paint, probably oil, is applied in a thin, translucent glaze. There is some raised paint texture in the clouds and details of the figures.

The paint is slightly abraded and the varnish slightly discolored, but there are no major damages or losses. A few small damages in the sky have been inpainted.

PROVENANCE

Dr. Catherine Lilly Bacon, Woods Hole, Massachusetts.

FIGURES CARRYING PLATFORMS with sculpture and a placard on a pole proceed around a lake filled with several large fish. Interspersed among these figures are musicians playing cymbals, horns, gongs, and drums.

This imaginary setting is a composite of standard export views of gardens, lakes, towns, and various genre scenes. The style of handling trees, the low horizon line, and the use of one-point perspective on the buildings at the left are derived from Western print sources, from which the artist may also have borrowed the tower rising from the village. Such towers are commonly found on Chinese export porcelain of the eighteenth century.

The two Chinese characters inscribed on the large placard carried by figures at the lower left read *chun zhao* (spring summons).¹ The second character is written in

an unusual manner and should most likely be read as *zhou* with the water radical, thus meaning “fish pond.” The inscription should then be translated “fish pond in spring,” a two-character expression known in Chinese poetry.² The placard may indicate that the entire painting represents a celebration of the spring festival.

A second, smaller version of this scene has been identified as *A Lantern Festival Procession*.³ The procession of the Lantern Festival was held on the fifteenth day of the lunar New Year and celebrated the economic success of merchants in the year just passed.

Cantonese artists working for the export market often operated in studio settings; the names of only a few are known. The identity of the artist who painted these two views is not known, although his work bears comparison, in style and subject matter, to that of Youqua (active 1840–1870).⁴

WS

NOTES

1. Translations by Stephen Little.
2. See *Zhongwen da cidian* 1973, 4: no. 1416.128.
3. *Pearl River* 1981, repro. 41, no. 26; 49 x 64 (19¼ x 25¼).
4. See Crossman 1972, 86.





RUGS AND CARPETS

Silk Medallion Rug

Probably Kashan, Persia, late sixteenth century
 Silk pile on silk warp and weft, 2.400 x 1.730 (94 x 68)
 Widener Collection

TECHNICAL NOTES

Warp: Silk, U2S, pale yellow, with alternate warps slightly depressed. Weft: Silk, U, ivory x 3. Pile: Silk, U and U2S. Asymmetrical knotting open at the left. Hor. 20½, 21, 23. Vert. 23, 23, 20. 420 to 440 knots to the square inch. The ends are cut. The sides consist of two cables of (U2S)3Z, one is weft attached, the other probably at least partially so. Red silk (apparently 2U) interwoven overcasting of the cables. Colors: ivory, black-brown, brownish yellow, bluish red, pale orange, dark green abraded to yellow-greens, medium blue abraded darker, and pale blue. Several colors have faded to ecru shades. This severely worn rug is in extremely fragile condition. There are many holes throughout the surface, and the silk pile is powdering. Numerous cracks have developed in the brittle warps. The corners and edges have degraded. The end finish extends into the pile, and wear streaks are apparent. In 1972, to prevent further deterioration, conservators attached the rug to a cotton fabric, mounted it on a stretcher, and enclosed it in a plexiglass box.

PROVENANCE

J. Pierpont Morgan [1837–1913], New York. (P. W. French & Co., New York); inheritance from Estate of Peter A. B. Widener, by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania, after purchase by funds of the Estate.

EXHIBITED

Metropolitan Museum of Art, New York (with J. Pierpont Morgan collection), c. 1916, unnumbered. *Exhibition of Oriental Rugs and Textiles*, Metropolitan Museum of Art, New York, 1935, no. 8. *Exhibition of Persian Art*, The Iranian Institute, New York, 1940, no. 6. *An Exhibition of Antique Oriental Rugs*, Art Institute of Chicago, 1947, no. 15. *From Persia's Ancient Looms*, The Textile Museum, Washington, 1972, unnumbered.

THIS PIECE BELONGS TO a homogenous group of sixteen small Safavid silk rugs that Arthur Upham Pope regarded as unrivaled “by any group of Persian carpets for sumptuousness of material, brilliance of colour, masterly craftsmanship, and sheer luxury.”¹ They are united by their clarity of design, delicate patterns, precise draftsmanship, weave structure, and size. The use of pure silk pile created a richer surface sheen and more luminous coloring than wool, and the high density of knotting required to work with the material resulted in unusually refined detail. The ubiquitous presence in these pieces of Chinese iconographic motifs such as the stylized cloud-

band (often called a *tchi*) and the dragon-headed stag (*ch'i-lin*) exemplify either the direct Safavid admiration for that ancient culture, or their esteem for the Timurids who had also adapted those same motifs.² The rugs were woven during the mid- to late-sixteenth century, possibly in the same Kashan workshop as the much larger Vienna hunting carpet (Österreichisches Museum für angewandte Kunst, Vienna), the Rothschild hunting carpet (Museum of Fine Arts, Boston), and the Swedish Royal hunting carpet (Royal Collection, Stockholm); a fourth, the Branicki carpet (formerly in Villa Willamove, Warsaw), was severely damaged in World War II.³ In 1916 R. Meyer-Riefstahl observed that the Morgan-Widener rug, along with four other rugs in private collections, was closely related to three pieces that Benjamin Altman had bequeathed two years earlier to the Metropolitan Museum of Art.⁴ By the time Kurt Erdmann's article on the group appeared in 1961, their number had grown to fourteen.⁵ Eberhart Herrmann discovered another example in the Wher rug (private collection), which he published in 1986, and his study of the series is the most comprehensive written to date.⁶ One year later a sixteenth rug appeared on the London market, where it entered the Nasser D. Khalili Collection of Islamic Art.

Herrmann divided the sixteen rugs into two divisions: Eleven in “Group A” have central medallion formats with fields consisting mainly of palmettes, scrolling vines, and cloudbands; and four in “Group B” have all-over fields consisting of animals or animal combat groups arranged in horizontal rows interspersed with a variety of floral elements. He further divided “Group A” into three sub-groups based on the configurations of their medallions, six of which are quatrefoils (the Khalili rug can now be added to this category), and four, including the Morgan-Widener rug, are octafoils. The remaining Rothschild rug (no. T.9304, Österreichisches Museum für angewandte Kunst, Vienna) is set apart from the others because of its unusual lobed ogival medallion; unlike all the other examples, its cornerpieces are not quartered portions of the medallion. Both the animal field and medallion groups share related border designs. With the exception of the significantly smaller blue-field Peytel animal rug (no. 6741, Musée du Louvre, Paris), the rugs



Silk Medallion Rug, 1942.9.478

are approximately the same size, and have red fields. Dilley's remark that the color of the Morgan-Widener rug "rises to utmost regal splendor" can be applied to all rugs in the series.⁷

Although in their designs the medallion rugs are very similar, differences give each an individual character. Rather than embark on an exhaustive comparative analysis, for the sake of brevity this discussion confines itself to essentials. The distinguishing characteristic of the Morgan-Widener rug is the thin floral tendril that runs around the medallion forming a diadem pattern, uniting a series of polygonal cartouches that contain stylized cloudbands. This device finds a close parallel in the Wher rug, where an equally thin tendril connects palmettes and pendants situated around its octafoil medallion; large ivory cloudbands appear in each of its cornerpieces. A much thicker band runs around the quatrefoil medallions of four other rugs in the group. They are: the Taylor-Altman rug (Metropolitan Museum of Art, New York); the Wittelsbach rug (Bayerisches Nationalmuseum, Munich); the Coimbra rug (Museu Nacional de Machado de Castro, Coimbra, Portugal); and the Khalili rug.⁸ The Rothschild rug in Vienna resembles the Morgan-Widener example in that it also has cartouches containing cloudbands arranged around its medallion, but they are not linked together. The presence of the cloudband in the fields of both these rugs links them to the Swedish Royal hunting carpet, where the motif is prominently displayed throughout the field.⁹ Erdmann pointed out that the main border of the octafoil-type Portuguese-Israelite Community rug (Collection of the Portuguese-Israelite Community, Amsterdam),¹⁰ in which large palmette blossoms point outward with smaller blossoms alternating and framed in a shield, closely resembles the National Gallery's rug, and to a lesser extent the Johnston-Moffat rug (Metropolitan Museum of Art, New York).¹¹

Riefstahl noted that each of the Metropolitan Museum's Altman rugs had "counterparts" or "mates in European collections, which repeat their color and the composition in a practically identical manner." Small discrepancies in their size, design, and color led him to believe that they were not deliberately made as pendant

pairs, but as duplicates "manufactured at different times from the same designs, to be given away as imperial presents."¹² Erdmann placed less emphasis on the rugs as pairs, and suggested that the similarities were achieved by the use of six different cartoons.¹³ Herrmann rejected the pair theory altogether and sought to explain the phenomenon of similar rugs with different designs by noting that "we are seeing a few survivors from what was once a substantial production." He theorized that the rugs were either available in "standard" versions, or custom-designed to a patron's particular specifications, the designs achieved through the use of cartoons, or "a basic stock of patterns, the combination of which could be endlessly varied."¹⁴ In his recent article on the Metropolitan Museum's silk Kashans, Daniel Walker opined that the paired rugs were "virtual twins," made through the use of a "pattern-book of designs, rather than fixed overall cartoons," and he was reluctant to discount the idea that they had been designed to be used together, as was the case with later Polonaise rugs.¹⁵ Herrmann's theories suffer from two objections: First, the differences between the paired rugs are so subtle that it is difficult to imagine a patron deliberately specifying such minute alterations; second, the fact that only sixteen small silk rugs are known to survive, while over three-hundred Polonaises exist, suggests that the former were made on a much more limited or exclusive basis. Because of the small number of these rugs and the absence of documentary information about their production, one is limited to speculation. The pair theory is certainly feasible, although no pattern books or cartoons from the period survive; the weavers clearly relied on a systematic method for reproducing designs, which they did with great flexibility, variety, and skill.

Basing their opinions on strong circumstantial evidence, scholars have generally agreed that the silk carpets and rugs were made at Kashan during the second half of the sixteenth century.¹⁶ In 1540 Michele Membré, the Venetian Doge's envoy to Tahmasp, made the earliest-documented reference to Kashan as an important Persian mercantile center for silk products. The first reference to actual carpet production in the city occurred in

1601, when King Sigismund Vasa III of Poland commissioned pieces from workshops there.¹⁷ In 1607 the Carmelite priest Paul Simon mentioned the “very fine carpets of silk and gold, brocades, velvets and other silk stuffs” he had seen in Kashan, although he may have been referring to Polonaise rugs. Given the city’s reputation for the manufacture of such products, it is logical to assume that carpets had been woven there at a much earlier time.¹⁸ Herrmann presented political, cultural, economic, and stylistic evidence to sustain his view that the small silk rugs’ well-ordered design reflected an aesthetic that prevailed under the second Safavid ruler and accomplished painter Shah Tahmasp (reigned 1524–1576), rather than the florid style that ultimately developed under Shah Abbas I (reigned 1587–1629), and he posited that they “can be pinpointed to the third quarter of the sixteenth century.”¹⁹ Walker argued that the Vienna and Rothschild hunting carpets had probably been woven between 1530 and 1540, and the remainder of the group were made over the next sixty to seventy years, into the reign of Shah Abbas I. Noting that designs in some of the rugs also appear in Persian wall paintings at Nayin (c. 1560), Walker speculated that the three small rugs with banded medallions were made late in the century because the motif appeared in a small Polonaise rug from the first quarter of the seventeenth century (Treasury of San Marco, Venice).²⁰

The superb artisanship of these rugs and their lavish materials indicate that they were produced in a royal workshop. Their complex designs, especially those of the animal rugs, suggest that painters, presumably miniaturists from royal ateliers, directed the artisans who made them; the imagery in the Boston hunting carpet has been related to the styles of specific painters.²¹ Pope theorized that all the carpets and rugs were “the work of one inclusive establishment” under the direction of “a court official, probably a painter, with administrative talents to keep his complex staff efficient at their delicate tasks.”²² It is doubtful that such expensive and delicate rugs were ever intended as floor coverings; Dimand noted that silk carpets were often mentioned as throne covers and wall hangings in early descriptions of Safavid palaces.²³ A quatrefoil medal-

lion rug with cloudbands serves the former function in an early Safavid miniature from Nizami’s *Khamse* (1525, Metropolitan Museum of Art, New York).²⁴ Although the precise function of the small silk Kashans is unknown, there may be some truth to Riefstahl’s theory that they were “Imperial gift rugs,” much like the Polonaise types of the seventeenth century; in 1566 Tahmasp presented silk carpets and rugs to the Turkish Sultan Selim II. The Morgan-Widener rug is an elegant example of a superlative class of rugs whose light, intricate, and subtle designs provide an inexhaustible source of beauty for the textile enthusiast.

RWT

NOTES

1. Pope 1938–1939, 3: 2335.
2. For the meaning of these symbols, which were frequently depicted on Chinese porcelains, textiles, and art objects, see Cammann 1972, 52–54. *Ch’i-lins* were often represented on robes worn by Chinese nobles and military officers.
3. For a discussion of these large hunting carpets, see Dimand 1971, 15–20. The remains of the Branicki carpet are preserved in the Museum für Kunst und Gewerbe, Hamburg.
4. Meyer-Riefstahl 1916, 151. See also Martin 1906–1908, 56. The Metropolitan Museum of Art acquired a fourth small silk Kashan medallion rug in 1958.
5. Erdmann 1961; this article was republished in Erdmann 1970, 61–65.
6. The Wher rug was first published by Eberhart Herrmann, *Seltene Orientteppiche VIII* (Munich, 1986, 7–15); for an English version of the article, see Herrmann 1987.
7. Dilley 1959, 64.
8. No. 14.40.724, illustrated in Walker 1994, fig. 3, 106; no. 1611, illustrated in Gans-Ruedin 1978, op. 97; the Coimbra rug is illustrated in Herrmann 1987, 50; and the Khalili rug is as yet unpublished.
9. This octafoil medallion carpet is discussed in Pope 1938–1939, 3: 2340–2341, pls. 1193–1194, and in King and Sylvester 1983, pl. 65, 91.
10. This rug is illustrated in Erdmann 1966, fig. 183.
11. No. 58.46, illustrated in Walker 1994, 107, fig. 4.

12. Meyer-Riefstahl 1916, 151, 161. This idea was taken up by Sarre and Trenkwald 1926–1929, II, pls. 39, 41, 42.
13. Erdmann 1970, 62, 65.
14. Herrmann 1987, 50.
15. Walker 1994, 106.
16. Pope 1938–1939, 3: 2346–2347, suggested that they were all made between 1540 and 1590.
17. Mankowski 1936, 152.
18. Silk textiles and wool pile carpets have been attributed to sixteenth-century Kashan, and Pope noted that velvets presumed to have been made there feature motifs identical to those found on the Vienna and Branicki hunting carpets. Pope 1938–1939, 3: 2337–2344.
19. Herrmann 1987, 51.
20. Walker 1994, 106–107; the Polonaise rug is illustrated in Pope 1938–1939, pl. 1245, and discussed in Spuhler 1968, 194–195, no. 86.
21. Welch 1971, 13–14.
22. Pope 1938–1939, 3: 2340.
23. Dimand 1971, 19.
24. It is illustrated in Dimand 1973, 40, fig. 60.

REFERENCES

- 1916 Meyer-Riefstahl: 151, 159.
 1925 Valentiner: 70.
 1935 Widener: 135–136.
 1935 Metropolitan Museum: 19, pl. 8.
 1938–1939 Pope: 2346; pl. 1197.
 1940 Iranian Institute: 8.
 1947 Chicago: no. 15, repro.
 1959 Dilley: 64, frontispiece.
 1960 Pope: 184, pl. F.
 1961 Erdmann: 162, fig. 3.
 1963 Erdmann: 25–30, fig. 8.
 1970 Erdmann: 62–64, fig. 67.
 1972 Textile Museum: repro.
 1987 Herrmann: 49.

Polonaise Carpet

Probably Isfahan, Persia, first half of the seventeenth century
Silk pile and metal brocade on cotton warp and cotton and silk
weft, 405.0 x 178.0 (160 x 70 at bottom; 69 at top)
Widener Collection

TECHNICAL NOTES

Warp: cotton, Z4S, ivory. Alternate warps depressed on two levels. Weft: x3, first and third shoots relatively straight cotton, 2Z, beige or ecru (semi-bleached), dyed dull light red, with crimson bands. Second shoot sinuous silk, U, light orange to ecru. Metal: silver, S-wound on U ivory silk core; gilded silver on buff. Brocaded over 3 under 1 on the upper warps. Pile: silk, U, asymmetrical knotting open at the left. Hor. 15, Vert. 11½. Approximately 175 knots to the square inch. Top finish: 1/8 inch of yellow U silk kilim. Bottom finish: 1/4 inch of light yellow U silk kilim. Sides: two cables, (Z4S) 3Z, both within the silk weft but beyond the cotton. An interwoven selvage of peach silk on the two cables, with crimson bands. Colors: ivory (much degraded), various shades of brown, peach, crimson, salmon pink, orange, light yellow, various shades of green and blue, and dull violet. The metal has substantially eroded, and there is extensive surface wear, especially at the lower end.

PROVENANCE

Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania, by 1910; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

Loan Exhibition of Early Oriental Rugs, Metropolitan Museum of Art, New York, 1910–1911, no. 39. *Exhibition of Persian Art*, The Iranian Institute, New York, 1940, no. 10. *Shah 'Abbas and the Arts of Isfahan*, Asia House Gallery, New York; Fogg Art Museum, Cambridge, Massachusetts, 1973–1974, no. 28.

LONG ADMIRER IN THE WEST, the so-called “Polonaise” or “Polish” carpets, with their distinctive combination of knotted silk pile and areas of brocaded gold and silver, are among the most sumptuous products of the loom. The misleading terms used to describe the group arose when Prince Ladislas Czartoryski exhibited examples at the Salle Polonaise during the 1878 Exposition Universelle de Paris, where they were identified as “Tapis Polonais,” and presumed to have been made in Poland.¹ According to Pope, John Kimberly Mumford was responsible for popularizing the term by continuing to use it in his 1902 monograph.² Wilhelm von Bode, however, had discerned their Persian origin a decade earlier.³ Kurt Erdmann preferred to call the group “Shah Abbas carpets,”⁴ but the term had been applied to other Safavid

carpets and was too confusing to assume widespread usage. Although the Polonaise and Polish designations have endured as a matter of convenience, they are not altogether misnomers since many examples of the type came to the West via Poland.⁵ Polonaises were first made during the reign of Shah Abbas I (1587–1629), and their production continued for at least a century.

Early examples were woven at Kashan, where some were acquired in 1602 by an Armenian merchant acting on behalf of the Polish King Sigismund Vasa III.⁶ Polonaise carpets were produced at the Shah’s new capital city Isfahan (founded 1598), where the French merchant Jean-Baptiste Tavernier⁷ reported that “gold and silver carpets” were woven at royal manufactories, or *karkhanas*, near the city’s public square, the *meydan*, close to the administrative nucleus of Shah Abbas’ palace. The approximately 230 Polonaise carpets and rugs that survive today are the remains of an extensive production. The Shah created a systematic state patronage system for the arts in which such luxury items were economic assets whose development was dictated by commercial exigencies; Anthony Welch made the analogy that under the Shah’s rule the arts became “in large measure state industries, fostered quite as deliberately as Colbert encouraged the textile and ceramic manufactures of Louis XIV’s France.”⁸ The Polish Jesuit missionary Thadaco Krusinski, who lived in Persia from 1704 to 1729, described how in addition to being woven for use at the royal court, these commodities enriched “the royal treasury beyond measure, as whole cargoes of more valuable silk tissues and rugs brocaded with gold and silk thread are sent to Europe, and above all to India, to be sold by the royal salesmen.”⁹

Emblems of extreme wealth that were inherently delicate and ill-suited for heavy use, Polonaise rugs were often utilized as diplomatic gifts. Many, such as the five pieces that the Shah gave to the Venetian Signoria in 1603 and 1621, came to Europe as ambassadorial presentation pieces from Persian rulers to either the Church or royal courts; the former event was depicted in Gabriele Caliari’s *The Doge Marino Grimani Receiving the Persian Ambassadors* (1603, Palazzo Ducale, Venice). In 1639 Persian emissaries gave a number of the rugs to the Duke of Holstein-Gottorp. The famous Coronation carpet (Danish Royal Collection, Rosenborg Palace, Copenhagen), so named



because it was used at the anointing of the Danish King Frederick IV, had been presented by the Dutch East India Company to Queen Sophie Amalie in 1666.¹⁰ Because many examples were custom-made for Western clients and featured European coats-of-arms woven into their designs, and few survived in the East, a number of authorities concluded that they had been produced strictly for export.¹¹ Early European travelers, however, observed that the Safavid nobility used them as furnishings for their palaces: Tavernier noted that the Shah was accompanied by two attendants whose duty was to remove his shoes whenever he entered a room covered with such carpets, and to replace them when he left, and a British traveler described how the floors at the palace at Isfahan were “spread with carpets of silk and gold, without other furniture.”¹² Polonaise carpets further served as votive offerings to religious shrines: The Shah donated two rugs of the type bearing dedicatory inscriptions to the Shrine of Imam Ali at Al-Najaf.¹³

Three basic varieties of Polonaise carpets and rugs exist: The rarest have only silk pile; in others the surface is mostly silk, with the metal used sparingly for accents; and in some the metal areas are most prominent, with silk pile used for accents. Both of the Widener specimens are of the third type. Generally speaking, these pieces had silk wefts and cotton warps, with long silk fringes attached at each end by a band of silk brocading. The silver effect was achieved through the use of metal-wrapped silk wefts. The gold color was produced by gilding the silver and then wrapping the metal strip around a yellow silk core. These wefts were then stretched horizontally over a number of warps at a time to create broad, slightly recessed expanses of gold and silver whose reflective properties created a radiant, shimmering effect. Polonaise designs exhibited a new aesthetic, replacing the linear clarity associated with the traditional sixteenth-century Safavid medallion system. The compositions were usually only bilaterally symmetrical, lacking a uniform ground color. Consistent with the weavers’ objective of maintaining a scintillating metal and silk surface, many examples possess fields of intricate networks of elegant, curvilinear scrolling vines

and arabesque bands that course through a plethora of floral elements such as palmettes, rosettes, and lancet leaves. In his extensive study of the group, Friedrich Spuhler has described how, through the use of cartoons, the carpets were made in pairs (about twenty-five survive), in standardized sizes, and with uniform designs based on about twelve different systems.¹⁴

The dense, complex design and high quality of the Widener Polonaise carpet render it an exceptional example of its type. Although the group’s chronology is largely a matter of speculation, scholars generally date fine specimens such as this to the early seventeenth century. Among the extant examples of the Polonaise group, only about thirty are of the same approximate size, one that probably constitutes one of the standard dimensions in which they were woven. Overlapping and intersecting thin vine scrolls, whose tributaries constantly change color as they meander throughout the field, delineate four large oval panels brocaded in metal. Although the composition appears symmetrical, closer inspection reveals that the centrally placed concave diamond-shaped lozenge containing four lotus palmettes lies closer to the carpet’s lower section. In the middle of each of the four oval panels the scrollwork sets off a large silver brocaded mouchette. In addition to the standard ornamental repertory of arabesques, lotus palmettes, cloudbands, and assorted floral motifs, an unusual series of small, variously colored jagged flames appear at points on the transverse axis. The main border’s spaciously arranged orange and green silk reciprocal pattern provides a powerful frame for the ornate field. The two colors are separated by a sweeping silver vine that spreads at every turn into a split arabesque bloom. In each corner the vines merge to form an elaborate fleur-de-lis finial. The very narrow inner guard stripe, with its small double pronged motif, and outer guard stripe containing a double sweeping vine, are found in numerous Polonaise carpets.

Spuhler observed that a field scheme similar to that of the Widener carpet, replete with the unusual flame motifs, appears in a slightly smaller carpet formerly in the collection of Count Henry Skirmunt.¹⁵ The many differences in the details and proportions of these two related pieces

indicate that they likely constitute two among many renditions of the same cartoon that were woven over a period of years. Spuhler further noted that the fields of other Polonaise carpets share the same general arrangement of arabesque vine scrolls as the Widener example.¹⁶

Although the Widener carpet is in better condition than most surviving Polonaises, its former sumptuous appearance has been diminished by a degrading of the metal threads, and its colors (particularly the present salmon-pink, lime-green, and pale yellow) have faded into pastel hues. It once resembled two of the best-preserved examples of its class, one of the Doria carpets (Carpet Museum, Tehran)¹⁷ and the Coronation carpet. When new, its field must have resembled a sea of glittering gold and silver metal, punctuated by areas of brilliantly colored silk pile. The large Widener Polonaise attracted the attention of the architect I. M. Pei, who suggested that it be exhibited in the main floor cloakroom of the National Gallery's new wing.

RWT

NOTES

1. According to Bode and Kühnel 1984, 149, early specialists associated them with silk textiles that had been made at the Mazarski factory in Slucz, Poland, during the mid-eighteenth century.
2. Pope 1938–1939, 3, 2388n. 2; Mumford 1902.
3. Bode 1892, 37–39. Riegl 1891, had also cast doubt on their supposed eighteenth-century dating and Polish origin.
4. Erdmann 1960, 42.
5. Slota 1985, 93–99.
6. Mankowski 1936, 152.
7. J. B. Tavernier, *Les six voyages de Jean Baptiste Tavernier* (Paris, 1679), I: 444, 654, cited in Mankowski 1939, III: 2432. For a summary of commission dates and travelers' reports regarding Polonaises, see Spuhler 1968, 132–160, and Spuhler 1970, 32.
8. Welch 1973, 19.
9. Thadaco Krusinski, *Tragica vertentis belli Persici Historia per repetitas clades ab anno 1711 ad annum 1728 continuata...* (Leopoli, 1740), as quoted in Mankowski 1937, 457.
10. For the remarkable history of this carpet, see Bencard 1986, 18–21, and Mellbye-Hansen, Spuhler, and Thorvildsen 1987.
11. See, for example, Bode and Kühnel 1984, 151–152.
12. Tavernier in Mankowski 1939 (see note 7); Sir Thomas Herbert, *Travels in Persia, 1627–1629*, edited and abridged by Sir William Foster (London, 1928, 128), cited in Dimand 1930, xviii–xix.
13. Aga-Oglu 1941, 32–33.
14. Spuhler 1978, 244–246. About twenty-six pairs share identical designs and colors, and as reciprocal, or mirror-image, counterparts, they were designed to be used together.
15. Spuhler 1968; the carpet, which has an entirely different border, is illustrated in Pope 1938–1939, 8: color pl. 1249.
16. Spuhler 1968, his pattern system 1, border pattern 26b; those that bear the closest similarity include two examples in the Residenz Museum, Munich (especially no. WC-7); one in the Altman collection of the Metropolitan Museum of Art, New York, illustrated in Dimand 1973, fig. 88; one in the Art Institute of Chicago, illustrated in Kelley and Gentles 1947, no. 49 (also Pope 1938–1939, 8: pl. 1246); and a carpet at Hardwick Hall, near Chesterfield, Derbyshire, England, illustrated in Beattie 1961a, fig. 1. The reciprocal border stripes of the Chicago and

Hardwick Hall carpets are similar both in color and design to the Widener carpet, although the elaborate finials appear in only two of their four corners. Similar borders also appear in the large Bernheimer Polonaise carpet, illustrated in *The Bernheimer Family Collection of Carpets* (Christie's, London, 14 February 1996, lot 50), and a small pair, one of which was formerly owned by J. Paul Getty, illustrated in *Carpets from the J. Paul Getty Collection* (Sotheby's, New York, 8 December 1990, lot 2); its companion in the Cleveland Museum of Art is illustrated in that sales catalogue, fig. 3.

17. This carpet is discussed and illustrated in King 1976, 303–306.

REFERENCES

- 1910 Valentiner: 48, repro.
1911 Ruge: 214, fig. 6.
1935 Widener: 129.
1938–1939 Pope: 3: 2394–2395; 4: pl. 1247.
1940 Ackerman: 59.
1959 Dilley.
1960 Pope: pl. 145.
1968 Spuhler: 200–201, no. 104.
1973 Welch: 19, 69 repro.

Polonaise Rug

Probably Isfahan, Persia, first half of the seventeenth century
Silk pile with gold and silver brocade on cotton warp and
cotton and silk weft, 2.160 x 1.410 (85 x 55½)
Widener Collection

TECHNICAL NOTES

Warp: cotton, Z4S, ivory. Alternate warps depressed. Weft: x3, first and third shoots cotton, 2Z, unbleached, relatively straight. Second shoot sinuous silk, U, light orange. Metal: silver, S-wound on U ivory silk core; gilded silver on tan; some of the core shows a Z-twist. Brocaded over 3 under 1 on the upper warps. Pile: silk, U, asymmetrical knotting open at the left. Hor. 18,17. Vert. 13,15½. Approximately 250 knots to the square inch. Ends: warps doubled back in groups of 4, with alternate groups cut, creating the foundation for a half-inch tape of Soumak brocading in light orange and light green silk with occasional wound metal strips in a modified herringbone effect. From the foundation of the tape a 5½-inch fringe of light green and orange silk remains (U2Z)2S. Sides: two cables of (Z4S)4Z ivory cotton, the inner within the cotton weft. The silk weft returned on the outer. An interwoven selvage of light orange silk on the two cables appears to be mostly replacement. Colors: ivory, black-brown, orange-brown, yellow-orange, light pink, flame red-orange, dull light orange, light golden yellow, various shades of green and blue, dull violet, purple-gray, pale and dark gray. Most of the metal, especially the silver, has degraded, diminishing the pile. Other areas, such as the border's ground, retain most of the original pile height. The back is weathered, but some colors are better preserved than on the face. The rug is generally rather stiff.

PROVENANCE

Baron Rothschild Collection, Paris (possibly Alphonse de Rothschild [1827–1905]); Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania, by 1910; inheritance from Estate of Peter A. B. Widener, by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

Loan Exhibition of Early Oriental Rugs, Metropolitan Museum of Art, New York, 1910–1911, no. 40.

WHILE THE LARGE WIDENER Polonaise carpet (1942.9.473) is remarkable because of its dimensions, intricate workmanship, and quality of design, this rug is a more representative example of its class. The immediate predecessors of these small Polonaise rugs were the finely woven silk Kashans, such as 1942.9.478, which were woven in the second half of the sixteenth century. At least one of the Kashans possesses areas of metal brocading, a feature that was to become standard

for the Polonaises.¹ The design of the small Widener Polonaise rug shows how the traditional medallion and cornerpiece system was adapted to the new Polonaise aesthetic that evolved under Shah Abbas I in the early seventeenth century. The clearly delineated areas of color, symmetry, and precision characteristic of the early style was replaced by one that stressed the contrast created by juxtaposing elaborate curvilinear sections of woven silk pile with a ground of glittering gold and silver brocading. Medallions no longer stand out against and dominate their designs, but are obscured by a complex network of meandering scrollwork. Here the quatrefoil medallion (which consists of four lotus palmettes bounded by arabesques), its two large lotus palmette pendants, and the cornerpieces are united by a swirling vine that runs throughout the field. These, in turn, connect with a richly colored, abundant floral ornamentation that consists of lancet leaves, lotus palmettes, forked arabesques, rosettes, buds, and cloudbands. The design is not quite symmetrical, as the field's center lies slightly below the rug's proper center. The main border's palmette, flower, and lancet leaf bracket configuration appears, with a variety of mutations, in many other small Polonaises; such borders are also found in numerous Indo-Persian carpets. Like the large Widener Polonaise carpet, the inner guard stripe has the reciprocal "Y" pattern, and the outer guard stripe consists of a vine that connects a series of buds and rosettes. Both of these motifs are common among Polonaise rugs. Spuhler has noted that the closest counterpart to this rug, which was probably woven from the same cartoon, is in the Museo del Palazzo di Venezia, Rome.² Analogous field patterns appear in other small Polonaises, most notably one in the Tehran Carpet Museum,³ a rare silk rug without metal in the St. Louis Art Museum,⁴ a rug in the Residenz Museum, Munich,⁵ and, in a more general way, one in the Musée Historique des Tissus, Lyons.⁶

Like most of the surviving Polonaise carpets and rugs, this specimen's gold and silver brocading has suffered from abrasion and tarnishing, and the formerly brilliant silk dyes have faded to pastel hues. The rug's original appearance can be approximated only by comparing it



Polonaise Rug, 1942.9.474

with the few specimens that have survived in an almost intact state of preservation. This rug was probably woven at the royal manufactory, or *karkhana*, that Shah Abbas I established at Isfahan. Most of the authorities have dated it to the first half of the seventeenth century, although Ellis argued that its “uncertainties in design” indicate that it was made about thirty years later than the more incisively drawn and detailed large Widener Polonaise.⁷

RWT

NOTES

1. Metropolitan Museum of Art, no. 14.40.715, illustrated in Walker 1994, fig. 2, 105.
2. No. 7944, from the collection of Henriette Tower Wurts, illustrated in Spuhler 1968, 192, no. 81.
3. No. 49 (formerly in the Yerkes and Rockefeller collections), illustrated in Dimand 1975, 208, fig. 8. A close counterpart formerly owned by J. Paul Getty is illustrated in *Carpets from the J. Paul Getty Collection* (Sotheby's, New York, 8 December 1990, lot 3).
4. No. 120:29, illustrated in Dimand 1935, pl. 2.
5. No. WC-6, illustrated in Erdmann 1942, 397.
6. No. 25.096, illustrated in Bennett 1987b, fig. XIII, 44.
7. Ellis ms.

REFERENCES

- 1910 Valentiner: 49, repro.
1935 Widener: 129.
1968 Spuhler: 200.

Medallion and Animal Carpet

“Herat” type, Persia, possibly Isfahan, c. 1600

Wool pile on silk warp and wool and cotton weft,

4.370 x 2.250 (172 x 88 ½)

Widener Collection

TECHNICAL NOTES

Warp: silk, U2S, orange with some light yellow. Alternate warps depressed. Weft: x 3. First and third shoots wool, z and at times 2z, beige with streaks of light red, coral, and ivory. Near the top, a brindle mixture of natural wool colors and light salmon. Elsewhere, cotton, 2z, ivory. Second shoot cotton, 2z, ivory. Pile: wool, 2z with some 4z. Asymmetrical knotting open at the left. Hor. 13,15,16. Vert. 13,12,11 ½. 150 to 200 knots to the square inch. The ends are cut and the sides rebuilt. Colors: ivory, brown, abraded beige and dark flesh, crimson red, dark pink, bright brown-orange, yellow, and various shades of abraded green and blue. In 1941 the carpet underwent extensive restoration at Karekin Beshir, New York, when over nine pounds of dirt were extracted.¹ At some time in the past the rug was cut transversely into three pieces, which have been rewoven together. The entire right side of the outer guard border is a replacement, and the left side of the outer guard has been rewoven. Signs of wear and old slits where warps have broken and have been mended are visible down the carpet’s center. The upper border is quite worn.

PROVENANCE

Théodore Mante, Marseilles; (Duveen Brothers, New York and London); inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania, after purchase by funds of the Estate.

EXHIBITED

Exposition d’objets d’art du Moyen Age et de la Renaissance, Hôtel de Sagan, Paris, 1913, no. 344. *Exhibition of Persian Art*, The Iranian Institute, New York, 1940, no. 16. *An Exhibition of Antique Oriental Rugs*, Art Institute of Chicago, 1947, no. 22. *From Persia’s Ancient Looms*, The Textile Museum, Washington, 1972, unnumbered. *The Arts of Islam*, Hayward Gallery, London, 1976, no. 61. *Akbar’s India: Art from the Mughal City of Victory*, The Asia Society, New York; Fogg Art Museum, Cambridge, Massachusetts; Museum of Fine Arts, Houston, 1985–1986 (shown only at first two venues, through March 1986), unnumbered.

THIS PIECE, ALONG WITH THE SELEY CARPET and a carpet that was auctioned at Sotheby’s, London, in 1982,² is one of the most important of the surviving large medallion carpets with animals belonging to a controversial group that some historians have classified as the “Herat” type, named after the fifteenth-century Timurid cultural center located in the former East Persian province of Khorassan that is now in Afghanistan. More so than

most established terms in carpet literature, the Herat designation serves merely as a taxonomic convenience rather than a precise local attribution. There is no concrete evidence that any of the carpets and rugs in the group were actually woven in or even near the city, nor do such pieces appear in Timurid miniatures from Herat (although individual motifs do occur). Furthermore, the social and political environment during the tumultuous period following the Uzbek conquest of 1507 may not have been conducive for quality carpet production.³ As Murray Eiland has noted, specialists devised the term “in an effort to find some intermediate type between Persian and Indian types.”⁴ Nevertheless, these carpets are related to one another by their common color schemes, border designs, certain design elements, repertory of animal forms, and, in some cases, weave structure. The most famous examples of the group are the two non-medallion “Emperor” animal carpets (Österreichisches Museum für angewandte Kunst, Vienna, and Metropolitan Museum of Art, New York),⁵ which, according to unverifiable lore, had been presented to the Austrian Emperor Leopold I by the Russian Czar Peter the Great in 1698.

The Widener carpet’s symmetrically designed field, in which predatory animals stalk, pursue, and attack their prey, is a variation on the hunting carpet theme. Allowing for minor variations, the forms in each quarter section are repeated in the other three. The coloring of this example is typical of the Herat group, with its golden yellow lobed medallion and pendants set on a rich madder field surrounded by a green and yellow border. The medallion’s green octafoil center is filled with a radial display of buds and stems arranged around a red rosette. It is encircled by four cloudbands that are intertwined with a split-arabesque scheme placed over an underlying scrollwork of thin vines. The pendants contain a pair of red forked arabesques framing a lotus palmette; the lower pendant is slightly broader. A rather crudely drawn cartouche, flanked by a pair of hares, lies between the pendants and the medallion. The field, which has no cornerpieces, consists of a lively profusion of mythical and real animals scurrying amidst a network



of scrolling vines. The overall draftsmanship lacks the complexity and precision seen in other Herat-type carpets. The vinework system connects leaves and blossoms of various shapes and sizes, as well as twelve larger fan-shaped palmettes, six of which are placed on each longitudinal side of the medallion.⁶

The animals are mostly oriented on a vertical axis toward the medallion, but veer outward as they approach it. At each side a tiger pursues a spotted ibex who runs toward the carpet's end. The composition is given a horizontal thrust by a quartet of *ch'i-lins* set around the medallion who sprint toward the border; the ominous scenes on each side of the pendants, where onagers suckling their colts are stalked by huge leopards; and at each side of the palmettes, where lionesses sink their teeth and claws into the backs of speckled bulls; wolves who observe the latter encounter climb the vinework to escape a similar fate. Two lambs try to avoid the melee by walking inconspicuously toward the carpet's end, while stags fleeing a pair of lions emerging from the border rush toward its center. In each corner a light blue goat attempts to escape certain death by leaping out of the field. With the exception of the onager and her suckling colt, these animals appear in other Herat carpets. The designers likely transferred their forms, and those of the palmettes, by using carpet patterns or cartoons, much in the way that court miniaturists reproduced similar figures in royal manuscripts with the aid of pounced tracings.⁷

The "strapwork" green ground border is a typical feature of the Herat group,⁸ consisting of a thick, angular yellow band with minor bifurcations that meanders around palmettes outlined in red. Both forms are noticeably compressed at the top of the carpet. Single palmettes, set on a diagonal axis, occupy each of the carpet's four corners. Both the bands and ground are decorated with a network of vines on which small lotus palmettes, florets, and leaflets grow. The thin ivory inner guard stripe contains a green vine that connects miniature palmettes, as does the slightly wider orange outer guard stripe. Considerably more refined versions of the Widener carpet's border appear in a superbly woven corner fragment (Österreichisches Museum für angewandte

Kunst, Vienna), and in a fragment at the Victoria and Albert Museum, London.⁹

Christine Klose has divided the Herat animal carpets, rugs, and fragments into four distinct types based on their designs: early animal carpets with in-and-out-design (such as the "Emperor" Carpets); large medallion carpets with animals (including the Widener carpet); smaller medallion carpets with animals; and smaller carpets with a directional design.¹⁰ The designs of the other two complete Herat medallion carpets bear only a general resemblance to the Widener carpet. Animals in the Seley Carpet are restricted to its interlocking cartouche border, and its palmette and floral field features cornerpieces. The carpet auctioned at Sotheby's in 1982 has an elongated lobed medallion that contains four pairs of symmetrically arranged trees in which four birds roost, an interlocking cartouche border, and the field has cornerpieces. Much more closely related to the Widener example is a carpet (formerly Rothschild collection, now private collection)¹¹ whose less skillfully drawn medallion also features an arrangement of cloudbands and arabesque arches backed by vinework. Its field contains trees and shrubs in addition to animals, and it has an arabesque band and palmette "strapwork" border. There is a nearly identical counterpart to this carpet, fragments of which survive in the collections of the Textile Museum, Washington, and the Museum of Fine Arts, Boston.¹²

The Widener Carpet is further related to Klose's subgroup of medallion, animal, and tree carpets that were woven in a shorter, broader format, whose field designs generally lack pendants, and whose draftsmanship is inferior to the larger and presumably older members of the class. Most notable among these are: an example formerly in the McMullan collection (Arthur M. Sackler Museum, Cambridge, Massachusetts),¹³ whose medallion is decorated with four trees; two rugs in the Musée Historique des Tissus, Lyons;¹⁴ one in the Rijksmuseum, Amsterdam;¹⁵ an unusual pair in the Metropolitan Museum of Art whose medallions are decorated with garden party scenes in which seated nobles are attended by musicians and servants;¹⁶ and a rug in the Metropolitan Museum of Art whose medallion features a less complex

arrangement of arabesque arches that form cloudbands, its cornerpieces containing a pair of pomegranate trees and having a similar “strapwork” border.¹⁷

It is necessary to briefly discuss the different scholarly theories concerning the putative origins of the Herat group. Although Adam Olearius, a traveler who visited Persia in 1637 with the embassy of the duke of Holstein-Gottorp, documented the excellence of Herat products by averring that “the best carpets in Persia are manufactured there,”¹⁸ they have only recently been identified by historians who have found it difficult to ascribe them to a specific Safavid carpet manufacturing city with any degree of confidence. Most early twentieth-century authorities believed that almost all early Safavid medallion carpets of the classical period had originated in Tabriz.¹⁹ At that time the Herats, genuine Northwest Persian pieces, the problematic “Salting group,”²⁰ and carpets from other production centers were indiscriminately classified together. In 1938 Pope began to differentiate among them, attributing a type he labeled the “Sanguszko” group to Kirman, and some animal rugs without medallions to Herat.²¹ He opined that the Widener carpet had been woven at an unidentified manufactory whose products combined both Tabriz and Herat influences. He felt that its basic color scheme, animal forms, and border pattern were derived from Herat, while the wool, weaving, medallion design, and “brassy-yellow” color were characteristic of Tabriz.²² In 1941 Erdmann sorted out the “Saltings” and made additional classifications among the Herat animal rugs.²³ He believed that the Widener carpet had been woven at Herat under Northwest Persian influences, rather than vice versa. In 1965 Ellis wrote an important article in which he attributed a number of carpets and fragments to Herat, and analyzed their common design characteristics. He cited the Widener carpet as one among a group of “patently East Persian creations,” and denounced the Tabriz attribution as “preposterous.”²⁴ Speaking in more general terms, Maurice Dimand wrote that Herat carpets could be distinguished from those made at Tabriz by virtue of their more lively and elaborate designs, stronger colors, the tendency to put less emphasis on the animals

by integrating them into the floral elements, and their overall “baroque” quality.²⁵ Murray Eiland’s theory that the Widener carpet, the Seley carpet, the Clam Gallas compartment carpet (Österreichisches Museum für angewandte Kunst, Vienna),²⁶ and some of the Saltings were genuine Herat products dating from the pre-Safavid period found no adherents.²⁷ Ian Bennett, who referred to the former Rothschild and Widener carpets in the context of his discussion on the two Herat-type medallion and animal carpets in Lyons, attributed them all to Isfahan.²⁸ Michael Franses had opined that the Widener and Rothschild carpets were made in Isfahan during the first quarter of the seventeenth century, “undoubtedly from the same designer and loom.”²⁹

Although the Herat group lacks structural uniformity, Ellis noted that the “decisive factor” shared by the Widener carpet and most of its nearest relatives is their combination of wefts made with a shoot of sinuous cotton spun between two straighter shoots of red-dyed wool, and light yellow or ivory silk warps.³⁰ These distinctive characteristics, together with coloring, animal forms, and border patterns suggest that the carpets were woven in the same area. An exhaustive analysis of the group’s weave structure, which has yet to be performed, will be necessary to determine its source.

Because the Widener carpet’s point of origin has been a matter of contention, it comes as no surprise that scholars have held widely divergent opinions concerning its date of origin. At the 1913 Paris exhibition the carpet was very improbably dated to the late fifteenth century; Dilley and Ettinghausen ascribed it to the early sixteenth century; Pope and Ackerman, followed by Kelley and Gentles, dated it to late in the century; and Gans-Ruedin, who attributed the carpet to North West Persia, dated it to the mid-sixteenth century.³¹ Ellis posited a seventeenth-century dating, “for the sweeping bands of the border have a clumsier treatment and several of the animal forms are poorly proportioned or cramped in ways which one would not expect in an earlier and purer example of this carpet genre.”³² Indeed, the level of artistry is lower in this example than that of the presumably mid-sixteenth century “Emperor” carpets. The cartouches

are ill-drawn and mismatched; there is a lack of intricacy and spacial quality; and imprecise draftsmanship is evident in the field's scrolling vine network, the composition's generally stiff appearance, and the reduction in size of the arabesques and palmettes in the upper border. Many of these characteristics are typical of the medallion, animal, and tree sub-group that Klose dated to the early seventeenth century, at which time the Widener carpet was likely woven. The possibility that it is representative of a lower quality of Herat weavings cannot be excluded. The problem is far from resolved. However, despite its relative shortcomings and the ravages of age, this carpet's brilliant colors and dynamic animal forms remain sufficiently striking to impress the contemporary viewer, much as similar examples of its class once exerted a profound influence on the Indian Mughal artists who designed the *Scenic Animal Rug* (1942.9.475).

RWT

NOTES

1. Arthur Upham Pope to Edith A. Standen, 28 May 1941 (in NGA curatorial files); the file contains other letters in which the conservation procedure was discussed.
2. The Seley carpet (no. 1978.550) is illustrated in *Hali* 3, no. 1 (1980), 15, fig. 9; the other carpet is illustrated in *Islamic Works of Art, Carpets and Textiles* (Sotheby's, London, 12–13 October 1982, 58–59, lot no. 47).
3. Herat was captured by the Safavids in 1510, but retaken by the Uzbeks in 1528–1529, at which time many Herati artisans were forcibly transported to Bukhara.
4. Eiland 1979, 160. Gans-Ruedin 1978, 98, believed that Herat had unduly monopolized scholars' attention, and suggested that these carpets had been made at the important East Persian pilgrimage center Mashhad.
5. No. T 8334, illustrated in Sarre and Trenkwald 1926–1928, 1: pls. 6–8; no. 43.121.1, illustrated in Dimand 1973, 140–141, fig. 76. Because the Metropolitan Museum's carpet bears an inscription along its inner guard border that ends in a laudation of the Shah, it is presumed that the pair had originally been made for Tahmasp.
6. Dimand 1973, 53, noted that many of the floral motifs found in Herat carpets were derived from Chinese models, and they appear frequently in fifteenth-century Timurid manuscript paintings and bookbindings from Herat. Later, in "Safavid Textiles and Rugs," in Ettinghausen 1979, 293, Dimand identified "large fan-shaped palmettes and composite leaves with serrated outlines, rendered in brilliant colors" as "the most conspicuous motives of the Herat group of rugs;" he also noted the Seljuq use of similar animated scrollwork, which became a common feature of twelfth- and thirteenth-century inlaid bronzes from the Khorassan province. For a full discussion of the transmission and evolution of Chinese derived floral motifs, see Rawson 1984.
7. For examples of the pinhole and pounced tracings used by Persian miniaturists, see Robinson 1965, pls. 46, 48; or Robinson et al. 1976, pls. 51, 52.
8. For a discussion of the border type and a list of other examples, see Ellis 1965, 44–46.
9. No. O.311, illustrated in King and Sylvester 1983, no. 74; no. T 601.1894, illustrated in Kendrick 1915, pl. 4 (detail).

10. Klose 1993–1994, 42–45; this article is the most recent and comprehensive discussion of Herat animal carpets.
11. It is illustrated in Franses 1984, figs. 4 and 5, and Bennett 1987a, 41, fig. 2.
12. No. R 33.4.4, illustrated in Ellis 1965, fig. 6; see also color pl. 8, no. 9, in Sarre and Trenkwald 1926–1928; no. 06.6, illustrated in Erdmann 1941, fig. 5.
13. Illustrated in McMullan 1965, pl. 15.
14. Nos. 25.700 and 23.921, illustrated in Bennett 1987a, 41–42, pls. 2 and 3.
15. No. 11714, illustrated in Sarre and Trenkwald 1926–1928, pl. 3.
16. Nos. 08.100 and 17.120.127, illustrated in Dimand 1973, 138, fig. 71.
17. No. 10.61.1, illustrated in Pope 1939, 6: no. 1151, and Dimand 1973, fig. 66; both authorities attributed this rug to Tabriz.
18. Adam Olearius, *Reisebeschreibung* (Hamburg, 1696), 228, quoted in Martin 1906–1908, 69.
19. Martin 1906–1908, 69–74, suggested that a group of carpets had been produced in the vicinity of Herat, but all of his illustrated examples would today probably be considered Indian copies of Persian designs; he persisted in attributing medallion rugs to Tabriz. Bode and Kühnel 1984, 36, isolated certain rugs but never associated them with Herat.
20. The carpets in this controversial group are distinguished by the presence of gold and silver brocading and the prominent inscriptions in their borders. The group is named after George Salting, the former owner of a well-known example now at the Victoria and Albert Museum, London (no. T 402 1910). Some authorities have discussed them as nineteenth-century Turkish imitations of classical Persian carpets, while others believe that they date from the Safavid period. Recent opinion favors the latter possibility; for a brief summary of the Salting problem, see Eiland 1997, 87–88. The “Salting”-type *Marquand Medallion Carpet* (no. 43–28–1, Philadelphia Museum of Art) possesses a medallion scheme similar to that of the Widener carpet; see Ellis 1988, no. 37.
21. Pope 1938–1939, 3: 2347–2358; the “Sanguszko” group was named after an exceptionally beautiful medallion and animal carpet (Shumei Family Collection, Shigaraki, Japan) formerly owned by the Polish aristocratic Sanguszko family; Pope 1938–1939, 3: 2361–2364.
22. Pope 1938–1939, 3: 2328.
23. Erdmann 1941, 160–168, 173–174.
24. Ellis 1965, 54.
25. Dimand 1973, 54.
26. No. T 9026, illustrated in Sarre and Trenkwald 1926–1928, 11: pl. 28.
27. Eiland 1979, 161–163.
28. Bennett 1987a, 43. Bennett 1986, 14, attributed both Emperor carpets to Kashan or Isfahan because the rows of animals resembled those of the small silk Kashan animal rugs.
29. Michael Franses, *Textile Gallery Brochure I* (London, 1984), figs. 4 and 5.
30. Ellis ms.
31. Gans-Ruedin 1978, 57; he was under the mistaken impression that the carpet’s warps were made of wool.
32. Ellis ms.

REFERENCES

- 1913 Ricci: no. 344, pls. 79, 80.
 1935 Widener: 134.
 1938–1939 Pope: 3: 2328; 6: pl. 1148.
 1940 Iranian Institute: 13–14.
 1941 Erdmann: 163.
 1947 Chicago: no. 22, repro.
 1959 Dilley: pl. 9.
 1960 Pope: color repro.
 1965 Ellis: 54, 55n.11.
 1972 Ettinghausen: fig. 3.
 1976 Hayward Gallery: 100, pl. 61.
 1979 Eiland: 160–161.
 1987a Bennett: 43.
 1993–1994 Klose: 43, fig. 4.

Scenic Animal Rug

Northwest India, c. 1625

Wool pile on cotton warp and cotton weft,

4.160 x 1.910 (160 x 75)

Widener Collection

TECHNICAL NOTES

Warp: cotton, z6S with some z8S, ivory. Alternate warps moderately depressed. Weft: cotton, 2Z and 3Z, dyed light rusty red, x 3. Several short diagonal lines of weft return. Pile: wool, variably 2Z, 3Z and some 4Z. Asymmetrical knotting open at the left. Hor. 14,15. Vert. 19,17. Approximately 260 knots to the square inch. The ends and sides are cut and replaced with new finishes. Colors: ivory, various shades of brown, ecru, wine red, dark pink, abraded orange, pale yellow, pale green, various shades of abraded blue, and dark violet. Red and ivory are blended within the knot in limited areas. The pale green and other shades have faded variably. The outer guard band is missing on all four sides. Most of the reds, pinks, and browns in the field have eroded to a lower level, with a good bit of wear showing in the field. Other than repaired slits, especially at the lower end, and insect damage in the border, the rug is in extremely good condition.

PROVENANCE

duke of Rutland, Belvoir Castle. (Duveen Brothers, New York and London), sold 18 November 1909 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

EXHIBITED

Loan Exhibition of Early Oriental Rugs, Metropolitan Museum of Art, New York, 1910–1911, no. 50. *An Exhibition of Antique Oriental Rugs*, The Art Institute of Chicago, 1947, no. 14. *The Art of Greater India, 3000 B.C.–1800 A.D.*, Los Angeles County Museum of Art, 1950, no. 172. *The Arts of Islam*, Hayward Gallery, London, 1976, no. 99. *The Indian Heritage: Court Life and Arts under Mughal Rule*, Victoria and Albert Museum, London, 1982, no. 196. *Akbar's India: Art from the Mughal City of Victory*, The Asia Society, New York; The Fogg Art Museum, Cambridge, Massachusetts; The Museum of Fine Arts, Houston, 1985–1986 (shown only at first two venues, through March 1986), no. 73. *Romance of the Taj Mahal*, Los Angeles County Museum of Art; Toledo Museum of Art; Virginia Museum of Fine Arts, Richmond; The Asia Society, New York, 1989–1991 (shown only at first three venues, through November 1990), no. 196.

THIS RUG IS ONE OF THE FINEST complete surviving examples of seventeenth-century Indian Mughal weaving. The Mughal (this name and its variants are corruptions of the word Mongol) dynasty was founded

by the Central Asian Muslim prince Babur (reigned 1526–1530), a descendent of both Timur (Tamerlane) and Genghis Khan, after his invasion of Northern India. His son and successor Humayun (reigned 1534–1540/1555–1556) was temporarily ousted by a rival and found refuge at Shah Tahmasp's court in Persia prior to regaining his kingdom. Humayun's son Akbar (reigned 1556–1605) was a fervent admirer of Safavid culture who became a lavish patron of the arts. After consolidating the empire, he imported Persian artists and artisans to supervise the *karkhanas* he established in the empire's two capitals at Agra and Fatehpur-Sikri, and at Lahore.¹ Although the basic design elements and structural characteristics of Mughal rugs and carpets were derived from Safavid prototypes, they developed a distinctive character during the reigns of Akbar's son Jahangir (1605–1627), and grandson Shah Jahan (1628–1658), as native designers and weavers gradually replaced their Persian supervisors. All three emperors were exceptionally enlightened patrons of the arts, and particular styles are associated with them.² By the mid-seventeenth century the Mughal textile industry had become an organized and flourishing enterprise that, in addition to filling imperial commissions, catered to a wide-ranging export market.

The fields of most Mughal weavings consist of simple drop or reverse repeat patterns such as the large Sackville-Morgan carpet (Metropolitan Museum of Art, New York),³ in which a design unit consisting of animals, birds, palm trees, and flowering plants is repeated three and three-quarter times. The most original Mughal contribution to textile design, exemplified by the Ames rug (Museum of Fine Arts, Boston),⁴ and the "Peacock" rug (Österreichisches Museum für angewandte Kunst, Vienna),⁵ was the development of the purely pictorial format. The asymmetrical and directional compositions of the Boston and Vienna rugs indicate that their designs were profoundly influenced by the miniature paintings that were avidly collected by the Mughal shahs.⁶ The Widener rug is noteworthy because it partakes of both systems: The background network of scrolling vines that connects racemes, leaves, palmettes, and rosettes reverts to traditional repeat pattern types, while its non-repeating distribution of animal forms links it to the pictorial



type. The Mughal aristocratic classes had a special reverence for objets d'art from the Herat area because of their Timurid heritage.⁷ It is, therefore, not surprising that Indian weavers derived both the exuberant animals and vine-work configuration from East Persian carpets and rugs associated with the city, such as the Widener *Medallion and Animal Carpet* (1942.9.477).

Although it has not been tested, the intense color of the Widener rug's bluish red field and border is presumed to have been produced from a typically Indian cochineal-like insect dye called lac. The unusually crowded field features a diverse repertory of animals who energetically fight and pursue one another in all directions. Mythological creatures of Chinese derivation, the dragon, lion *ch'i-lins*, and the stag *ch'i-lins* with dragon heads, are shown with their Indian counterparts such as the gharial, winged wolves, and the human-headed *ch'i-lin*. These fantastic creatures inhabit the same jungle as the elephants, cheetahs, blackbucks, leopards, single-horned rhinoceros, and crocodile, all of which are animals indigenous to East Asia and India. Like their Persian predecessors, the animal forms in Mughal rugs were probably transferred from piece to piece with small-scale carpet patterns and cartoons. Many of them are set in the attenuated "flying gallop" stance (a convention that dates back to Scythian art) in order to create the impression that they are moving at maximum speed. This feature is common to many Mughal animal carpets, but the creatures in the Widener rug move with a velocity and spontaneity that is unequalled in other examples. The carefully composed distribution of major design elements whose forms possess considerable visual appeal prevents the field from degenerating into an overly detailed panoply of minute forms. The mahout imperceptibly riding his small, dark-skinned Indian elephant across the field in the rug's center, oblivious to the melee that surrounds him, serves as a centerpiece. The pair of fighting camels above him, and the tiger and leopard locked in combat below, assume the role of pendants. The composition is further stabilized by the rhinoceros, the eared crocodile,⁸ and the gluttonous dragon, whose forms create fixed focal points around which the action

swirls. Only the field's bottom quarter lacks such a dominant figure, although the small elephant peeking out of the foliage commands the viewers' attention.

This energetic field is framed by a compartment border whose basic design, composed of alternating cartouches and quatrefoils, is associated with Herat-type carpets.⁹ Set against a background of dark pink arabesque work, the ivory cartouches contain human faces positioned between profile animal heads and palmettes.¹⁰ Each blue quatrefoil contains a single pink partridge that is alternately represented standing or in flight. Both the faces and the birds are oriented outward. Beattie has pointed out that similar grotesques appear in a palmette-field Mughal carpet (Kestner Museum, Hanover), which also features partridges set in octafoils,¹¹ and in the center of palmettes in the main border of a large fragment of another floral carpet (Musée Historique des Tissus, Lyons).¹² A similar border appears in an unpublished rug (Tokugawa Museum, Nagoya, Japan) that circumstantial documentary evidence suggests was presented to the Emperor of Japan by the Dutch in 1650. Beattie theorized that since faces similar to these were a common ornament in European paintings and furnishings, they "may reflect the popularity of such motifs in the art and architecture of the late Renaissance and Baroque."¹³ Although Western art exerted a strong influence on Mughal miniature painting, masks flanked by profile animal heads appear in late sixteenth-century Safavid "Sanguszko" carpets attributed to Kirman, such as the inner guard stripe of the incomplete pictorial carpet in the Musée des Arts Décoratifs, Paris.¹⁴

In the absence of documentary evidence necessary to fit the surviving Mughal rugs and carpets into a convincing chronological framework, it is difficult to determine the Widener rug's place in their stylistic development. The rug was rather speculatively said to have been made at Lahore when it was exhibited at the Metropolitan Museum of Art in 1910.¹⁵ The idea gained further credence when it was observed that the design of a fragment portraying two elephants facing each other in combat (The Textile Museum, Washington)¹⁶ was similar to tile decorations at the fort in Lahore. Only two

Mughal carpets can be dated with reasonable accuracy, and both have directional repeat designs that feature the coats-of-arms of the British officials of the East India Company who commissioned them: The armorial and floral horizontal format Girdlers' Carpet (The Worshipful Company of Girdlers, London) was ordered as a table covering by Robert Bell and documented to have been woven at Lahore in 1631¹⁷; and the Fremlin carpet (Victoria and Albert Museum, London)¹⁸ was made for William Fremlin, possibly at either Agra or Lahore, between 1634 and 1644. Although the latter's field contains many of the same speeding animal forms that appear in the Widener rug, they are set in a strictly horizontal axis arranged around five Fremlin coats-of-arms, its simple drop repeat design is considerably more regimented and spacious, and it is less finely knotted than the Widener rug. As lower-quality commercial export products, neither the Girdlers' nor the Fremlin carpet constitute ideal points of comparison. The Widener rug is also related to two directional animal carpets with repeating designs: One of the carpets, formerly in the collection of the earls of Ilchester, features mythological and natural creatures who stand out against a dark blue ground ornamented with a noticeably more sophisticated vine system¹⁹; the other depicts animals in an unusual horizontal format ivory ground carpet (Museum für Islamische Kunst, Berlin),²⁰ obscured within highly complex and elegantly delineated floral elements; and the crimson field rug formerly in the J. Paul Getty collection has animals and birds set within a rigid lattice of floral vines and palmettes.²¹

Most authorities have dated this rug to a time late in Jahangir's reign, c. 1625, because the lifelike animal forms were considered typical of the naturalism that prevailed in the art of that period. The Shah's fascination with exotic Indian fauna and flora is amply documented in his autobiography.²² Beattie has observed that the style asso-

ciated with Jahangir extended well beyond his death (as evidenced by the Fremlin carpet), thus implying that the Widener rug could have been woven as late as the middle of the seventeenth century.²³ Rosemary Crill has pointed out that the battling camel motif in the upper portion of the field was based on the much-admired miniature *Two Camels Fighting* by the late fifteenth-century Timurid miniaturist Bihzad. The painting found its way to India late in the sixteenth century, where it was copied for Jahangir by the noted Mughal painter Nanha in 1608–1609 (both are preserved in the Gulistan Museum, Tehran, Iran, portion of the Jahangir Album).²⁴ It has recently been suggested that the rug may have been woven late in the sixteenth century because the dynamic animals “seem closer to the mood of painting during Akbar's reign.”²⁵ The discovery of Abd as-Samad's earlier copy of Bihzad's miniature (c. 1590, private collection), in which the camels are reversed as they appear in the Widener rug, suggests only that the motif was derived from that source, and not that the rug was woven during Akbar's reign.²⁶ Many of the animals in the rug resemble those in *Akbar Stages a Hunt Near Lahore from the Akbarnama* (c. 1590, Victoria and Albert Museum, London), and the birds in the border's quatrefoils are similar to *Mansur's Pheasant from the Wantage Album* (c. 1620, Victoria and Albert Museum, London).²⁷ There is no documentation pertaining to when the rug was acquired by the duke of Rutland. Many Indian carpets were exported to England by the East India Company between 1617 and 1640,²⁸ but a number of examples were privately sent from the country before and after those years. Despite attempts to argue for earlier or later periods, the traditional date of c. 1625 seems reasonable. Setting aside all of these scholarly concerns, the vivacious Widener scenic animal rug stands on its own as an unusual and exceptionally fine example of Mughal art.

RWT

NOTES

1. Akbar's enthusiasm for carpets was documented by his court historian Abul-Fazl 1977, 1, 57. The common assertion that he introduced the knotted pile carpet to India is an oversimplification; see Cohen 1987, 119–126.
2. For a brief survey of Mughal carpet production, see Walker 1982, 252–257.
3. No. 17.190.858, illustrated in Dimand and Mailey 1973, fig. 128.
4. No. 93.1480, illustrated in Bode and Kühnel 1984, fig. 119; this rug is often referred to in the literature as the "Current Events" rug.
5. No. Or. 292, illustrated in color by Gans-Ruedin 1984, 76.
6. The similarity of Mughal pictorial rugs to other art forms has led some scholars to view them in a negative light. For example, Welch 1963, 31, suggested that they "may have been inspired by European tapestry," and found the type "questionable" because it "violates the integrity" of traditional textile design.
7. This phenomenon is discussed in Lentz and Lowry 1989, 319–324.
8. A similar creature appears in a miniature painting in the British Museum; see Welch 1978, pl. 11.
9. See Ellis 1965, 50–51, figs. 15 and 16.
10. These human faces are a variation of the more common grotesque animal heads that appear in the main border of the Ames rug, in the guard stripes of the "Peacock" rug, and in the Burrell Collection, Glasgow, one of the fragments from a Mughal red-ground grotesque carpet; for an important discussion of the group and an illustration of the latter, see Cohen 1996, 104–135. Similar grotesques appear in Timurid manuscript illuminations.
11. Beattie 1982, 228; no. 5422, is illustrated in Erdmann 1966, 87, no. 57.
12. No. 24.674, illustrated in Bennett 1987c, pl. XXVI, 39.
13. Beattie 1982, 228.
14. No. 10615; see Pope 1938–1939, 8: pl. 1214. Variations on the convention occur in the guard stripes of several other rugs from the group in which the mask is of a different type, but the pair of animal heads are much the same.
15. Valentiner 1910, 62. This opinion was disputed by Clifford 1911, 102, who was unaware of Abul-Fazl's reference to Lahore as a Mughal carpet production center.
16. No. R 63.00.13, illustrated in Gans-Ruedin 1984, 67.
17. See Irwin 1962. This is the only Mughal carpet from the period that is known to have been made in Lahore; some floral carpets formerly stored at the Amber Palace outside Jaipur bear early inventory labels that identify them as "Lahori gilim"; now dispersed or in the Jaipur Palace Collection, they are listed in Hendley 1905, 11.
18. See John Irwin, "Fremlin Carpet," in Chattopadhyaya et al. 1965, 18–19.
19. It has since been acquired by a private collection; see King and Sylvester 1983, 98, no. 76.
20. No. I.6/74, illustrated in King and Sylvester 1983, 99, no. 77. Brisch 1975, 5, has suggested that this carpet may have been designed to lie transversely before Shah Jahan's throne.
21. This rug is discussed and illustrated in *Carpets from the J. Paul Getty Collection* (Sotheby's, New York, 8 December 1990, lot 1).
22. Tuzuk-i-Jahangiri 1909–1914.
23. Beattie 1982, 228.
24. Rosemary Crill in Skelton et al. 1982, 75; both miniatures are illustrated in Binyon, Wilkinson, and Gray 1971, pls. 87A and 87B, 130–131. The same combat scene appeared in a Persian semi-scenic carpet (no. 88.330, Islamisches Museum, Berlin, illustrated in Pope 1938–1939, 8: pl. 1213) that was badly damaged during World War II, and in a very worn fragment of a Mughal carpet in the Purrmann collection, near Munich.
25. Brand and Lowry 1985, 155.
26. For an illustration of the miniature, see Brand and Lowry 1985, 93, no. 58.
27. Illustrated in Okada 1992, pl. 137, 127, and fig. 256, 218.
28. MacAllan 1990, 112.

REFERENCES

- 1910 Valentiner: 62, pl. 50.
1911 Ruge: 217–218.
1911 Clifford: 102, repro.
1935 Widener: 129–130.
1947 Kelley and Gentles: no. 14.
1950 *Greater India*: 112, repro.
1959 Dilley: 140, pl. 36.
1965 Chattopadhyaya et al.: 13, fig. 2.
1967 Schürmann: 134, fig. 7.
1970 Erdmann: 75.
1973 Dimand: 119–120.
1976 Crill: 117, pl. 99.
1977 Bennett: 128.
1979 Eiland: 143.
1982 Skelton et al.: 75, no. 196, repro.
1982 Beattie: 228, repro. 229 (color details), 237–238, fig. 5.
1984 Bode and Kühnel: 163, fig. 120.
1984 Gans-Ruedin: 62–65, repro., color details.
1985 Brand and Lowry: 113, 154–155, no. 73, repro.
1989 Dye: 179, pl. 196.

Arabesque Band Carpet

“Indo-Persian” type, India or Persia, c. 1650

Wool pile on cotton warp and weft, 10.770 x 4.090 (424 x 161 [161 at bottom of carpet, 157 at top, 158½ in center])

Widener Collection

TECHNICAL NOTES

Warp: cotton, Z4S, ivory. Alternate warps depressed. Weft: cotton, 2Z, ecru (semi-bleached) x 3. Pile: wool, 2Z. Asymmetrical knotting open at the left. Hor. 11 Vert. 11½. 125 knots to the square inch. The ends are cut. Sides: Two cables of (Z4S)4Z, both weft attached; the wool overcasting is a replacement. Colors: ivory: several shades of brown, tan, wine red, pink, yellow-orange, flesh, several shades of green, various shades of blue. The strong color variations in the lac ground arose from the successive use of wool from different dye lots, whose tendency to fade at a variable rate resulted in the appearance of narrow bands of a darker hue. This carpet was cleaned and repaired by Neshan G. Hintilian & Co., Washington, in 1955. Severely worn, it has extensive rewoven and patched areas, and hardly any of the original pile is left. There is a slit at the upper end. The back is weathered.

PROVENANCE

duke of Braganza, Lisbon, Portugal.¹ (Vital and Leopold Benguiat, New York); sold 18 February 1900 to Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener, by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania.

THIS CARPET BELONGS TO A CATEGORY that constitutes the largest group of surviving antique Oriental rugs. Extremely popular in seventeenth-century Europe and often featured in paintings of the period, a carpet is draped over the table in Philippe de Champaigne's *Omer Talon* of 1649 from the National Gallery collection (1952.5.35).² During the early part of this century these carpets were sold by dealers such as the Benguiats to wealthy Americans who used them as floor coverings³; in 1926 Pope estimated that there were over two thousand examples in the United States.⁴ For no apparent reason other than to enhance their salability, many, including this one, were identified as “Isfahans” during the late nineteenth and early twentieth centuries. Gratuitously associated with Shah Abbas' capital city, they were dated to a century or more earlier than when they were more likely to have been woven. F. R. Martin, followed by Kühnel, Pope, Erdmann, and Dimand, attributed them to Herat because their predominately floral field designs emulated the designs of carpets associated with that city.⁵ As early as 1905, however, Hendley had concluded that

the Herat-type carpets belonging to the maharajah of Jaipur had been made in India, even though the inventories specifically noted that some examples were of foreign manufacture.⁶ Authorities now classify the group as “Indo-Isfahan” or “Indo-Persian,” terms that reflect the theory that they could have been produced in India after designs based on Safavid prototypes.⁷

There can be no doubt that Indo-Persian carpets were commercial products based on the Herat type that were mass-manufactured and available in a full range of sizes (the largest exceed fifty feet in length). Their fields usually consist of an intricate network of intersecting vine scrolls, Herat-type palmettes, and cloudbands arranged in a seemingly infinite variety of configurations. They often have rich, blue-red grounds that appear to be derived from lac, the cochineal-like dye produced in India, along with blue-green and, to a lesser extent, blue main borders.⁸ Most have ivory four-ply cotton warps (with the exception of higher-grade specimens with silk warps) and unbleached two-ply cotton wefts, which cross three times after each row of knots. Walker has recently argued that these characteristics “are technically more closely related to Persian products,” and attributed the Indo-Persian class to that country.⁹ Concentrations of these carpets are preserved in the churches and noble houses of Portugal and Spain, while others like the Widener carpet were acquired in those countries by the Benguiats and sold abroad. A considerable number are found in England.¹⁰ The frequent appearance of Indo-Persian carpets in paintings by Rubens, Van Dyck, and Dutch genre artists indicates that they were immensely popular in seventeenth-century Flanders and Holland.¹¹ Portugal, England, and Holland all maintained extensive trade relations with both India and Persia through their East India Companies, so the provenance of these pieces yields little information on their origin. As early as 1571 carpets listed in Spanish royal inventories are described as having characteristics identical to Indo-Persians. They were called “de la India de Portugal,” an expression that implies that they had been exported from India by Portuguese traders.¹² The putative Indian or Persian origin of the Indo-Persian class has yet to be resolved.



Among the wide variety of Indo-Persian field designs, the Widener carpet is noteworthy because of its rare combination of arabesque bands with a medallion and cornerpiece scheme. The small, irregularly shaped octofoil central medallion, its two Herat-type pendants, and four cornerpieces, are set on a densely ornamented field composed of an underlying web of thin ivory vines decorated with a multitude of minuscule palmettes, lancet leaves, and buds. The medallion lies above the carpet's center, so the lower portion of the carpet is noticeably longer than the upper. The light blue cornerpieces are quarter sections of an eight-pointed star with ogee points. Bold, dark blue arabesque bands with serrated edges demarcate broad areas of the composition as they emerge from the paired lotus palmettes situated on the transverse axis between the medallion and pendants, proceed to describe arches around the palmettes, and then follow the edge of the field until they disappear into the border at each of the carpet's ends. Their progress can be more easily followed in the carpet's lower section, which is less worn and has better preserved colors. Double brackets of arabesque bands form a set of parentheses at each side of the medallion. The ornate frameworks of ivory leafage, which are woven prominently along the central axis, one near the midpoint of each end, are unusual design elements.

The predominately dark blue border assumes a lighter, greener shade in the lower half of the carpet. Its design consists of a reciprocal treatment of a double system of arabesque bands, one tan and one red, that form a series of interlinking arches over transversely placed Herat-type palmettes that alternately turn inward and outward. Despite the crude drafting, the corners have been successfully negotiated. A dark brown vine bearing ivory rosettes divides the inner guard stripe into green and brown reciprocal segments that are ornamented with small leaflets. The red outer guard stripe contains an angular sweeping vine decorated with rosettes and buds.

The Widener carpet is closely related to a thirty-two-foot-long carpet formerly in the W. A. Clark collection (Corcoran Gallery of Art, Washington),¹³ which was also formerly owned by Duke Don Gaetano de Braganza and

sold by Vitell and Leopold Benguiat. This piece possesses a less complex layout of jagged, forking bands whose undulating movement describes arches of forked arabesque blossoms; it has quartered medallion cornerpieces like those of the Widener carpet, but lacks a centerpiece. The ivory vine scrollwork that runs throughout its ground is more carefully organized. A long, large carpet in the collection of the duke of Buccleuch and Queensberry (Boughton House, near Kettering, Northamptonshire, England) has a cartouche-form centerpiece and no cornerpieces. Its ornate band system has many crossovers, and its split arabesque blossoms are quite florid, with numerous small clasping tendrils. A long fragment in the Montreal Museum of Fine Arts¹⁴ is from a carpet that originally had two medallions on its centerline and halved medallions at the sides and cornerpieces, between which arabesque bands led into large flower heads with curled-back tips.

More graceful renditions of the Widener carpet's border, which was often used in Tabriz medallion carpets of the late sixteenth and seventeenth centuries, appear in the more common type of Indo-Persian carpets whose fields contain variously arranged vine-scrolls, palmettes, and cloud bands. A small example is in the Victoria and Albert Museum, London.¹⁵ An extremely large one, with an unusual blue ground ornamented with bird forms scattered among palmettes, flowers, and cloudbands, has passed from the McMullan collection into the Metropolitan Museum of Art, New York.¹⁶ Two other carpets that feature this border (one with a rare field design in panels) are in the Museu Calouste Gulbenkian, Lisbon, Portugal.¹⁷ Although this basic inner guard stripe pattern is common to many Indo-Persian carpets, it is rarely found in this reciprocal, bicolored variety of which at least five additional examples are known.¹⁸ The outer guard stripe appears less frequently—only three other examples come to mind.¹⁹

The Widener carpet was probably made at a relatively late date. The systematic manufacture of Indo-Persian carpets began late in the sixteenth century, but it is unclear whether any of the earliest examples survive. Most specimens date from the seventeenth century and

later. The clumsy drafting in this carpet suggests that it was woven no earlier than the mid-seventeenth century. May H. Beattie speculated that the Indo-Persian Braganza Carpet (Thyssen-Bornemisza Collection, Lugano, Switzerland), and its companion may have been ordered for the Lisbon palace of the duke of Braganza sometime after he was elected to the throne of Portugal in 1640, so this carpet may date from that time.²⁰ The Widener carpet's exact point of origin is unknown. Ellis, a leading proponent of the theory that the Indo-Persian class had been made in India, tentatively attributed it, and some examples at the Philadelphia Museum of Art that he considered "the more peculiarly Persian-looking of this class," to Agra, one of the cities where Akbar established *karkhanas* late in the sixteenth century.²¹ Beattie, another subscriber to the Indian-origin theory, commented that "the establishment of carpet weaving by the Emperor Akbar was so well known that it seems to have quite obscured the evidence of production in other parts of the Indian sub-continent," and cited documentary evidence to prove that carpets had been woven at Cambay in the west and Ellore in eastern India.²² These are moot points, however, because at present there is no factual basis for believing that the Widener *Arabesque Band Carpet* was produced in India, and it may well have been woven in Persia.

RWT

NOTES

1. According to information supplied by the dealer Vitall Benguiat (letter of 29 March 1900 to Peter A. B. Widener in NGA curatorial files), this carpet "was originally in the reception room of the palace of the Duke of Braganza in Lisbon"; he classified it as a "'Persian Ispahan' of the 16th century made by the Royal Art Manufacturer. The designs and colors were drawn by special artists, for a European gift."
2. Eisler 1977, 287, misidentifies the carpet as being Turkish.
3. Vitall Benguiat, nicknamed "the Pasha," was the most successful antique Oriental carpet dealer in early twentieth-century America. In addition to Widener, his clients consisted of such wealthy collectors as Henry Clay Frick, Henry G. Marquand, J. P. Morgan, and the architect Stanford White; see Towner and Varble 1970.
4. Pope 1926, 55.
5. Martin 1906–1908, 69–74; Bode and Kühnel 1984, 114–124; Pope 1938–1939, 3: 2358–2368; Erdmann 1960, 41–42, and Dimand 1973, 67–72. Dimand nonetheless persisted in using the term "Isfahan," as he had previously done in Dimand 1972, 260–265.
6. Hendley 1905, 7–8.
7. Eiland 1979, 145–163, outlined the group's complex problems of nomenclature and attribution and preferred the more specific term "Indo-Herat."
8. Dye analysis for identification purposes has been inconclusive. See Eiland 1979, 154, for his comments on conclusions reached by Whiting 1978, 43.
9. *Encyclopaedia Iranica* 1990, 873. Spuhler 1987, 74, 105, attributed the majority of the Indo-Persian group (he referred to them as "spiral-tendril" or "vine scroll" carpets) to Persia, but noted that copies were manufactured in India in the seventeenth and first half of the eighteenth century. See also the contemporary sources he cites to support their Persian origin in "Carpets and Textiles" in *Cambridge, Iran, 1968–1991*, 711.
10. Indo-Persian Herat-type floral carpets were so popular in England that they were imitated there; see the early seventeenth-century Strathmore carpet, auctioned at Sotheby's, London, 17 April 1980, illustrated and discussed in *Hali* 2 (1980), 346–347.
11. For an albeit incomplete list of these paintings, see Ellis 1988, 221n. 10.

12. These inventories are published in Torres 1933, 59–96; see also Eiland 1979, 154–155.
13. Inv. no. 26.281, listed but not illustrated in Clark Collection 1948, 20, P 29.
14. Inv. no. 50.51.R.3.
15. No. T.140–1921, illustrated in Kendrick and Tattersall 1924, pl. 6.
16. No. 59.559, illustrated in McMullan 1965, pl. 14.
17. No. T-64, illustrated in Ettinghausen et al. 1972, pl. 28; and no. T-63, illustrated in Pope 1938–1939, 8: pl. 1181B; the latter has the panel design.
18. Philadelphia Museum of Art, no. 1977–167–1142; Corcoran Gallery, Washington, no. 26.272; Museu Nacional de Arte Antiga, Lisbon, no. 26; Museu Machado de Castro, Coimbra, no. 8; Musée des Arts Décoratifs, Paris, no. 10554.
19. Corcoran Gallery, no. 29.296; Musée des Arts Décoratifs, Paris, no. 105 (a fragment); the third example, in the collection of Baron Thyssen, is illustrated in Beattie 1972, pl. 6.
20. Beattie 1972, 47. This medallion carpet without arabesques is illustrated in her color plate v; its companion, which was later owned by Mrs. Edsel B. Ford, Detroit, is illustrated in Benguiat 1925, pl. 71.
21. See Ellis ms. and Ellis 1988, 221. He had previously theorized that some examples had been woven at the Portuguese colony Goa, an especially convenient location for the European merchants who exported great quantities of them to the West; see Charles Grant Ellis, “Indian Carpets in U.S.A. Museums,” in Chattopadhyaya et al. 1965, 14.
22. Beattie 1972, 40.

REFERENCES

1935 Widener: 130–131.

GLOSSARY OF RUG AND CARPET TERMS

abrash

Variations in the shades of a color usually caused by the use of wool from small batches of different dye lots. The effect varies in subtlety, and was sometimes deliberately induced.

arabesques

A common form of ornamentation in Islamic art based on distinctive leafy vines that often arch and spiral into a complex network of floral forms.

asymmetrical knot

A knot in which the collar covers only one of the two warps that it includes, the knot ends protruding from both sides of the other warp. Also known as the Persian, or Senneh knot.

border

The frame that surrounds the field.

brocading

Ornamentation formed by adding extra weft material, usually in the weft direction, and floating over two or more warps at a time.

cable

A unit of several re-plied warps, usually in reverse to the first ply, that form the basis of a side finish found in many classical carpets.

cartouche

An oval or oblong configuration used as a field or border ornament.

ch'i-lin

A Chinese mythological creature with the head of a horned dragon, the body of a stag, and the tail of a lion; they often have flames emerging from their haunches and shoulders. They were reputed to live a thousand years, and appeared at the birth of philosophers. Two forms appear in Islamic art, one that emphasizes the stag element, the other the lion.

cloudband

Also known as *tchi*, a form of the holy fungus (*lingzhi*) that was a Chinese emblem of immortality. The Persian examples often have an undulating, ribbon-like appearance.

drop repeat

An endless repeat pattern in which all design elements or groups of design elements repeat on a vertical axis.

guard border or guard stripe

A narrow stripe that separates the field from the borders or the major or minor borders.

kilim

A pileless smooth-surfaced weaving in which the design is formed by the wefts that completely conceal the warps.

knot

A short length of yarn used to produce the pile that forms the upper surface, or nap, of a pile rug; see *symmetrical* and *asymmetrical*.

medallion format

A common design system in which the field is dominated by one or more prominent centerpieces. Quartered forms of the medallions are often used as cornerpieces.

minor border

A narrow secondary border that flanks the main border.

octafoil

An eight-pointed star, whose outline results from a square with a similar square rotated forty-five degrees and superimposed.

overcasting

An edge finish in which yarn is passed around one or more warps, cords, or cables on each lateral edge of a carpet or rug.

palmette

A prominent design element based on a side-view of the Chinese lotus. They appear distributed throughout an all-over field design, or in the central medallion format, where they serve as appendages to the medallion by being situated on each of its longitudinal sides.

pass

The passage of a weft across a textile. In rugs and carpets more than one weft pass usually follows each row of knots. Also known as *shoot* or *shot*.

pile

The ends of the knots that collectively form the upper surface, or nap, of a carpet.

ply

The twisting together of two or more yarns to form a thicker one for strength or stability; the resulting cords can be re-plied, usually in the opposite direction.

reciprocal

A design configuration in two colors, usually opposed or interlocking, in which the colors show identical contours where they are adjoined.

repeat pattern

An all-over field pattern consisting of uniformly repeated design elements.

rewoven

Recreated areas of lost or damaged warp and weft foundation.

rosette

A common ornament corresponding to the top view of a flower or blossom.

S-spun

A yarn spun counter-clockwise, so that its fibers slant in the same direction as the cross segment of the letter S. Two or more yarns may be thus plied to form a warp, or two or more warps may be plied to form a cable.

selvage

The lateral finishes of a rug or textile that is used to prevent the fabric from fraying through wear.

spin

A twist given to fibers to create a continuous yarn.

symmetrical knot

A knot in which the collar covers the face of both warps, the knot ends protruding beneath it. Also known as the Turkish, or Ghiordes knot.

twist

The spiral direction given to a knot when it is spun.

U

A yarn that has no clear spin direction, which is often the case with silk.

warp

A simple or compound yarn that forms the foundation of a carpet or rug by running through its longitudinal axis. It is the first element introduced when stringing a carpet or rug on the loom, and, along with the wefts, forms the foundation. There are four basic types of warp levels: *one level*, in which the majority of warps are set on one level; *depressed*, in which alternate warps lie at different levels to vary tension in the wefts; *two levels*, in which there are two distinct warp levels; and *double warped*, in which only one warp, with the pile yarns around it, is visible, while the other is concealed beneath it due to extreme tension in the first and third passes of weft.

weft

The yarns that are passed laterally across and interweaving with the warps that form a carpet's or rug's foundation by holding the knots in place, thus consolidating its structure.

weft-attached

A method of securing the selvage by interweaving the weft yarns partly or fully across it.

x

The number of passes or shots between rows of knots; i.e., x3 indicates three passes.

Z-spun

A yarn spun clockwise, so that its fibers slant in the same direction as the cross segment of the letter Z. Two or more yarns may be thus plied to form a warp, or two or more warps may be plied to form a cable.

2(Z2S)

Two yarns, side by side, each consisting of two Z-spun strands plied in an S direction.

Z4S

A yarn or cord composed of four Z-spun strands, plied in an S direction.

(Z2S)4Z

A cable composed of four warps, each composed of two Z-spun strands, plied in an S direction; the four warps have then been plied in a Z direction.

CHRONOLOGICAL TABLE OF CHINESE DYNASTIES

Shang	c. 1600–c. 1050 B.C.
Zhou	c. 1050–256 B.C.
Western Zhou	c. 1045–771 B.C.
Eastern Zhou	770–256 B.C.
SPRING AND AUTUMN PERIOD	770–476 B.C.
WARRING STATES PERIOD	475–221 B.C.
Qin	221–207 B.C.
Han	206 B.C.–A.D. 220
Western Han	206 B.C.–A.D. 8
Xin	9–23
Liu Xuan	23–25
Eastern Han	25–220
Three Kingdoms	220–265
Wei	220–265
Shu	221–263
Wu	222–289
Jin	265–420
Western Jin	265–316
Eastern Jin	317–420
Northern and Southern Dynasties	420–589
Northern Dynasties	386–581
Northern Wei	386–534
Eastern Wei	534–550
Western Wei	535–557
Northern Qi	550–577
Northern Zhou	557–589
Southern Dynasties	420–589
Song	420–479
Qi	479–502
Liang	502–557
Chen	557–589

Sui	581–618
Tang	618–907
Five Dynasties	907–960
Song	960–1279
Northern Song	960–1127
Southern Song	1127–1279
Liao	916–1125
Jin	1115–1234
Yuan	1271–1368
Ming	1368–1644
Hongwu	1368–1398
Jianwen	1399–1402
Yongle	1403–1424
Hongxi	1425
Xuande	1426–1435
Zhengtong	1436–1449
Jingtai	1450–1456
Tianshun	1457–1464
Chenghua	1465–1487
Hongzhi	1488–1505
Zhengde	1506–1521
Jiajing	1522–1566
Longqing	1567–1572
Wanli	1573–1620
Taichang	1620
Tianqi	1621–1627
Chongzhen	1628–1644
Qing	1644–1911
Shunzhi	1644–1661
Kangxi	1662–1722
Yongzheng	1723–1735
Qianlong	1736–1795
Jiaqing	1796–1820
Daoguang	1821–1850
Xianfeng	1851–1861
Tongzhi	1862–1874
Guangxu	1875–1908
Xuantong	1909–1911
(Hongxian)	1916
Republic	1912–
People's Republic	1949–

BIBLIOGRAPHY

A

- Abul-Fazl 1977** Abul-Fazl. *Ain-i Akbari*. Trans. H. Blochman et al. 2d rev. ed. New Delhi, 1977.
- Ackerman 1940** Ackerman, Phyllis. *Guide*. New York, 1940.
- Aga-Oglu 1941** Aga-Oglu, Mehmet. *Safavid Rugs and Textiles: The Collection of the Shrine of Imam 'Ali at Al-Najaf*. New York, 1941.
- Arts Council Gallery 1964** *The Arts of the Ch'ing Dynasty*. [Exh. cat. The Arts Council Gallery, London.] London, 1964.
- Auboyer 1975** Auboyer, Jeannine. *Oriental Ceramics: The Musée Guimet*. Rutland, Vermont, 1975.
- Avery 1984** Avery, Louise. "Chinese Porcelain in English Mounts." *Bulletin of the Metropolitan Museum of Art* 2, no. 9 (May): 266–272.
- Ayers 1968–1974** Ayers, John. *The Baur Collection, Geneva: Chinese Ceramics*. 4 vols. Geneva, 1968–1974.
- Ayers 1985** Ayers, John. *Chinese Ceramics: The Koger Collection*. London, 1985.

B

- Bartholomew 1977** Bartholomew, Terese Tse. *I-hsing Ware*. [Exh. cat. China Institute Gallery, China Institute in America, New York.] New York, 1977.
- Bartholomew 1985** Bartholomew, Terese Tse. *The Hundred Flowers: Botanical Motifs in Chinese Art*. [Exh. cat. Asian Art Museum of San Francisco.] San Francisco, 1985.
- Bayer 1982** Bayer, Patricia. "Unabashed Opulence, One Hundred and Fifty Years of French Ormolu." *Antiques World* 4 (June): 40–51.
- Beattie 1961a** Beattie, May H. "Oriental Carpets at Hardwick Hall." *Country Life Annual* (1961).
- Beattie 1961b** Beattie, May H. "The Burrell Collection of Oriental Rugs." *Oriental Art* 7 (Spring 1961): 162–169.
- Beattie 1972** Beattie, May H. *The Thyssen-Bornemisza Collection of Oriental Rugs*. Castagnola, 1972.
- Beattie 1982** Beattie, May H. "The Widener Animal Carpet," in "The Art of the Mughal Carpet." *Hali* 4, no. 3 (1982): 228.
- Bencard 1986** Bencard, Mogens. "Denmark's Coronation Carpet." *Hali* 32 (November/December 1986): 18–21.
- Benguiaat 1925** American Art Association. *The V. and L. Benguiaat Private Collection of Rare Old Rugs*. New York, 1925.
- Bennett 1977** Bennett, Ian, ed. *Rugs and Carpets of the World*. New York, 1977.
- Bennett 1986** Bennett, Ian. "The Emperor's Old Carpets." *Hali* 31 (July/August 1986): 10–19.
- Bennett 1987a** Bennett, Ian. "Splendours in the City of Silk. Part 2: Ten Safavid Masterpieces." *Hali* 33 (January/February 1987): 38–49, "special supplementary footnotes," n.p.
- Bennett 1987b** Bennett, Ian. "Splendours in the City of Silk. Part 3: The Safavid Masterpieces." *Hali* 34 (April/May/June 1987): 42–50, 103–104.
- Bennett 1987c** Bennett, Ian. "Splendours in the City of Silk. Part 4: The Remaining Classical Carpets." *Hali* 35 (July/August/September 1987): 33–34, 124–127.
- Beurdeley and Beurdeley 1974** Beurdeley, Cécile, and Michel Beurdeley. *A Connoisseur's Guide to Chinese Ceramics*. Trans. Katherine Watson. New York, 1974.
- Beurdeley and Raindre 1987** Beurdeley, Michel, and Guy Raindre. *Qing Porcelain: Famille Verte, Famille Rose*. Trans. Charlotte Chesney. London, 1987.
- Binyon, Wilkinson, and Gray 1971** Binyon, Laurence, J.V.S. Wilkinson, and Basil Gray. *Persian Miniature Painting*. New York, 1971.
- Bode 1892** Bode, Wilhelm von. "Ein altpersischer Teppich im Besitz der Königlichen Museen zu Berlin." *Jahrbuch der Königlichen Preussischen Kunstsammlung* 3 (1892): 26–49.
- Bode and Kühnel 1984** Bode, Wilhelm von, and Ernst Kühnel. *Antique Rugs from the Near East*. 4th rev. ed. Trans. Charles Grant Ellis. Ithaca, New York, 1984. Originally *Vorderasiatische Knüpfteppiche aus älterer Zeit*. Leipzig, 1914.

- du Boulay 1984** du Boulay, Anthony. *Christie's Pictorial History of Chinese Ceramics*. Oxford, 1984.
- Brand and Lowry 1985** Brand, Michael, and Glenn D. Lowry. *Akbar's India. Art from the Mughal City of Victory*. [Exh. cat. The Asia Society, New York.] New York, 1985.
- Brisch 1975** Brisch, Klaus. "Indischer Spiral-Ranken-Teppich." *Berichte aus den Staatlichen Museen Preussischer Kulturbesitz* 3 Folge (1975): 5.
- Brown 1982** Brown, Claudia. *Chinese Ceramics: The Wong Collection*. [Exh. cat. Phoenix Art Museum.] Phoenix, 1982.
- Bushell 1970** Bushell, Stephen W. *Description of Chinese Pottery and Porcelain, Being a Translation of the Tao Shuo*. Originally published 1910; rev. ed. Oxford, 1970.
- Bushell 1980** Bushell, Stephen W. *Oriental Ceramic Art: Collection of W. T. Walters*. New York, 1896 (plates); New York, 1899 (text). Reprinted in 1 vol. New York, 1980.
- Bushell and Laffan 1907** Bushell, Stephen, and William M. Laffan. *Catalogue of the Morgan Collection of the Chinese Porcelains in the Metropolitan Museum of Art*. New York, 1907.
- Butler, Medley, and Little 1990** Butler, Sir Michael, Margaret Medley, and Stephen Little. *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*. Alexandria, Virginia, 1990.
- C**
- Cai 1985** Cai, Xiang. *Cha Lu. Congshu jicheng chubian*, no. 1480. Beijing, 1985.
- Cambridge, Iran, 1968–1991** *The Cambridge History of Iran: The Timurid and Safavid Periods*. vol. 6. eds. Peter Jackson and Laurence Lockhart. Cambridge, Great Britain, 1968–1991: 698–727 ("Carpets and Textiles" by Friedrich Spuhler).
- Cammann 1972** Cammann, Schuyler, V. R. "Symbolic Meanings in Oriental Rug Patterns: Part III." *Textile Museum Journal* 3 (December 1972): 42–54.
- Ceramic Society 1948** *Monochrome Porcelain of the Ming and Manchu Dynasties*. [Exh. cat. Oriental Ceramic Society, London.] London, 1948.
- Ceramic Society 1951** Oriental Ceramic Society. "Catalogue of the Exhibition of Monochrome Porcelain of the Ming and Manchu Dynasties." *Transactions of the Oriental Ceramic Society: 1948–1949* 24 (1951): 48–61.
- Chait 1957** Chait, Ralph M. "The Eight Prescribed Peachbloom Shapes Bearing Kang-hsi Marks." *Oriental Art* 3 (Winter 1957): 130–137.
- Chattopadhyaya et al. 1965** Chattopadhyaya, Kamaladevi, et al. *Indian Carpets*. Bombay, 1965.
- Chen 1920** Chen, Ivan, trans. *The Book of Filial Duty*. London, 1920.
- Chen 1951** Chen, Liu. *Tao Ya or Pottery Refinements*. Trans. Gregory R. Sayer. London, 1951.
- Chicago 1947** *An Exhibition of Antique Oriental Rugs*. [Exh. cat. The Art Institute of Chicago.] Chicago, 1947.
- Chicago 1985** Carswell, John, Edward A. Maser, and Jean McClure Mudge. *Blue and White: Chinese Porcelain and Its Impact on the Western World*. [Exh. cat. David and Alfred Smart Gallery, University of Chicago.] Chicago, 1985.
- Chinese University 1993** *Taige Jiaqi [Elegant Vessels for the Lofty Pavilion]*. [Exh. cat. The Art Gallery, The Chinese University of Hong Kong.] Hong Kong, 1993.
- Chinese University 1995** Nanjing Museum and The Art Gallery, The Chinese University of Hong Kong. *Qingci cuizhen [Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns]*. [Exh. cat. The Art Gallery, The Chinese University of Hong Kong.] Hong Kong, 1995.
- Chinnery 1985** *George Chinnery: His Pupils and Influences*. [Exh. cat. Hong Kong Museum of Art.] Hong Kong, 1985.
- Chow 1961–1962** Chow, Fong. "Chinese Porcelain in the Altman Collection." *The Metropolitan Museum of Art Bulletin* 20 (Summer 1961–June 1962).
- Christensen 1947** Christensen, Erwin O. *Chinese Porcelains of the Widener Collection*. Washington, 1947. Also rev. ed. 1956.
- Clark Collection 1948** "Carpets for the Great Shah: The Near Eastern Carpets in the W. A. Clark Collection." *The Corcoran Gallery of Art Bulletin* 2, no. 1 (October 1948).
- Clarke and Warren 1902** Clarke, Thomas B., and George B. Warren. *Catalogue of Antique Chinese Porcelains: Owned by George Warren of Troy, New York, with a note of introduction by Thomas B. Clarke of New York*. Boston, 1902.
- Clifford 1911** Clifford, C. R. *Rugs of the Orient*. New York, 1911.
- Clunas 1981–1982** Clunas, Craig. "The West Chamber: A Literary Theme in Ceramic Decoration." *Transactions of the Oriental Ceramic Society* 46 (1981–1982): 69–86.
- Clunas 1984** Clunas, Craig. *Chinese Export Watercolours*. London, 1984.
- Cohen 1987** Cohen, Steven J. "Pre-Akbari Indian and Kashmiri Carpets: Their Perceived History." *Oriental Carpet and Textile Studies* 3 (1987): 119–126.
- Cohen 1996** Cohen, Steven J. "A Fearful Symmetry: The Mughal 'Red-Ground Grotesque' Carpets," in *The Third Annual Hali, Silk and Stone: The Art of Asia*. (London, 1996): 104–135.
- Compilation Group 1976** The Compilation Group. *History of Modern China: The Yi Ho Tuan Movement of 1900*. Beijing, 1976.

- Cort, Stuart, and Tam 1993** Cort, Louise Allison, Jan Stuart, and Laurence Chi-sing Tam. *Joined Colors: Decoration and Meaning in Chinese Porcelain*. [Exh. cat. Arthur M. Sackler Gallery, Smithsonian Institution.] Washington, 1993.
- Crill 1976** Crill, Rosemary. *The Arts of Islam*. [Exh. cat. Hayward Gallery, London.] London, 1976.
- Crossman 1972** Crossman, Carl L. *The China Trade*. Princeton, 1972.

D

- Dai kanwa jiten Dai kanwa jiten [The Great Chinese-Japanese Dictionary]*. Tetsuji Morohashi, ed. Tokyo, 1955–1960.
- Dart 1945** Dart, Robert Paul. "A Twelve-fold 'Coromandel' Lacquer Screen." *Bulletin of the Museum of Fine Arts, Boston* 43, no. 251 (February 1945): 4–9.
- Davies Collection 1913** "Chinese Porcelain in the Davies Collection." *Burlington Magazine* 23 (April–September 1913).
- Dilley 1959** Dilley, Arthur Urbane. *Oriental Rugs and Carpets. A Comprehensive Study*. Originally published New York and London, 1931; rev. ed. Philadelphia, 1959.
- Dillon 1978** Dillon, Michael. "Jingdezhen as a Ming Industrial Center." *Ming Studies* 6 (1978): 37–44.
- Dimand 1930** Dimand, Maurice S. *Loan Exhibition of Persian Rugs of the so-called Polish Type*. [Exh. cat. Metropolitan Museum of Art.] New York, 1930: xviii–xix.
- Dimand 1935** Dimand, Maurice S. *The Ballard Collection of Oriental Rugs in The City Art Museum of St. Louis*. St. Louis, 1935.
- Dimand 1971** Dimand, Maurice S. "Persian Hunting Carpets of the Sixteenth Century." *Boston Museum Bulletin* 69, nos. 355–356 (1971): 15–20.
- Dimand 1972** Dimand, Maurice S. "The Seventeenth-Century Isfahan School of Rug Weaving." *Islamic Art in the Metropolitan Museum of Art*. Richard Ettinghausen, ed. New York, 1972.
- Dimand 1975** Dimand, Maurice S. "Persian Silk Carpets." *Connoisseur* 189, no. 761 (July 1975): 202–209.
- Dimand and Mailey 1973** Dimand, Maurice S., and Jean Mailey. *Oriental Rugs in the Metropolitan Museum of Art*. New York, 1973.
- Dingling 1959** Archaeological Team, Committee for the Excavation of Changling. "Excavation of Dingling, The Imperial Tomb of the Wanli Emperor" [in Chinese]. *Kaogu* 7 (1959).
- Dingling 1958** "An Exhibition of Finds Excavated at Dingling" [in Chinese]. *Wenwu cankao ziliao* 10 (1958).

- Donnelly 1969** Donnelly, P. J. *Blanc de Chine: The Porcelain of Te-hua in Fukien*. London, 1969.
- Dresden 1978** *The Splendor of Dresden: Five Centuries of Art Collecting* [Exh. cat. Metropolitan Museum of Art.] New York, 1978.
- Duveen 1907** Duveen Brothers. *Loan Exhibition of Rare Chinese Porcelains in Aid of Various Charities*. [Exh. cat. Duveen Brothers.] New York, 1907.
- Dye 1989** Dye, Joseph M., III. "Fabrics, Carpets, and Costumes." In *Romance of the Taj Mahal*. Ed. Pratapaditya Pal et al. [Exh. cat. Los Angeles County Museum of Art.] Los Angeles, 1989: 170–193.

E

- Eight Dynasties 1980** *Eight Dynasties of Chinese Painting*. [Exh. cat. Cleveland Museum of Art; Nelson-Atkins Museum of Art, Kansas City.] Cleveland, 1980.
- Eiland 1979** Eiland, Murray. *Chinese and Exotic Rugs*. Boston, 1979.
- Eiland 1997** Eiland, Murray. "The Salting Carpets." *Hali* 91 (March 1997): 87–88.
- Eisler 1977** Eisler, Colin. *Paintings from the Samuel H. Kress Collection: European Schools Excluding Italian*. Oxford, 1977.
- Ellis 1965** Ellis, Charles Grant. "Some Compartment Designs for Carpets and Herat." *The Textile Museum Journal* 1 (1965): 42–56.
- Ellis 1988** Ellis, Charles Grant. *Oriental Carpets in the Philadelphia Museum of Art*. Philadelphia, 1988.
- Ellis ms** Ellis, Charles Grant. Original manuscript for carpet and rug entries (in NGA curatorial files).
- Encyclopaedia Iranica 1990** *Encyclopaedia Iranica: Bāyju [Carpets]*. ed. Ehsan Yarshater. vol. IV, fasc. 8. London and New York, 1990: 866–875.
- Erdmann 1966** Erdmann, Hanna. *Orientteppiche 16–19. Jahrhundert*. Hanover, 1966.
- Erdmann 1941** Erdmann, Kurt. "'The Art of Carpet Making,' in *A Survey of Persian Art*. Rezension." *Ars Islamica* 8 (1941): 121–191.
- Erdmann 1942** Erdmann, Kurt. "Orientteppiche in deutschen Museen." *Zeitschrift der deutschen Morgenländischen Gesellschaft* 96 (1942): 397.
- Erdmann 1960** Erdmann, Kurt. *Oriental Carpets: An Account of their History*. New York and London, 1960.
- Erdmann 1961** Erdmann, Kurt. "Die Kleinen Seidenteppeiche Kaschans." *Pantheon* 19 (1961): 162.
- Erdmann 1963** Erdmann, Kurt. "Die Kleinen Seidenteppeiche Kaschans." *Heimtex* 15 (1963): 25–30.

- Erdmann 1970** Erdmann, Kurt. *Seven Hundred Years of Oriental Carpets*. Hanna Erdmann, ed. Trans. May H. Beattie and Hildegard Herzog. Berkeley, 1970. Originally *Siebenhundert Jahre Orientteppich. Zu seiner Geschichte und Erforschung*. Hanna Erdmann, ed. Herford, 1966.
- Ettinghausen 1972** Ettinghausen, Richard. *From Persia's Ancient Looms*. [Exh. cat. The Textile Museum, Washington.] Washington, 1972.
- Ettinghausen 1979** Ettinghausen, Richard, and Ehsan Yarshater, eds. *Highlights of Persian Art*. Boulder, Colorado, 1979.
- Ettinghausen et al. 1972** Ettinghausen, Richard, et al. *Persian Art. Calouste Gulbenkian Collection*. Lisbon, 1972.

F

- Feng 1987a** Feng, Xianming. "Qinghua ciqi de qiyan wenti" ["Investigations about the Origins of Blue-and-White Porcelains"] in *Essays on Chinese Old Ceramics*. Yihua Li, ed. Hong Kong, 1987.
- Feng 1987b** Feng, Xianming, ed. *Zhongguo taoci shi [A History of Chinese Ceramics]*. Beijing, 1987.
- Fong 1983** Fong, Mary H. "The Iconography of the Popular Gods of Happiness, Emolument, and Longevity." *Artibus Asiae* 44, 2/3 (1983): 159–199.
- Fontein and Hickman 1970** Fontein, Jan, and Money L. Hickman. *Zen Painting Calligraphy*. [Exh. cat. Museum of Fine Arts, Boston.] Boston, 1970.
- Fontein and Wu 1973** Fontein, Jan, and Tung Wu. *Unearthing China's Past*. [Exh. cat. Museum of Fine Arts, Boston.] Boston, 1973.
- Franses 1984** Franses, Michael. *Textile Gallery Brochure I*. London, 1984.
- Franses and Bennett 1988** Franses, Michael, and Ian Bennett. "The Topkapi Prayer Rugs." *Hali* 39 (May/June 1988): 20–27, 122–123.
- Freer 1967** *The Freer Collection of Bronzes*. Vol. 1. Washington, 1967.

G

- Gans-Ruedin 1978** Gans-Ruedin, Erwin. *The Splendor of Persian Carpets*. New York, 1978.
- Gans-Ruedin 1984** Gans-Ruedin, Erwin. *Indian Carpets*. Trans. Valerie Howard. New York, 1984.
- Garner 1967–1969** Garner, Sir Harry. "The Origins of Famille Rose." *Transactions of the Oriental Ceramic Society: (1967–1969)* 37 (1967–1969): 1–16.
- Garner 1970** Garner, Sir Harry. *Oriental Blue and White*. 3d ed. London, 1970.

- Garner 1979** Garner, Sir Harry. *Chinese Lacquer*. London, 1979.
- Geng 1993** Geng, Baochang. *Ming Qing Ciqi Jianding*. Beijing, 1993.
- Getz 1895** Getz, John. *The Metropolitan Museum of Art, Handbook of a Collection of Chinese Porcelains*. New York, 1895.
- Gompertz 1980** Gompertz, Godfrey St. George Montague. *Chinese Celadon Wares*. 2d ed. London, 1980.
- Goodrich and Fang 1976** Goodrich, L. C., and Chaoying Fang, eds. *Dictionary of Ming Biography*. 2 vols. New York, 1976.
- Gorer 1910** *A Collection of Rare Old Chinese Porcelains Collected by Sir William Bennett, K.C.V.O.; Purchased and Exhibited by Gorer*. London, 1910.
- Gorer 1911** *Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Thornby Hall, Northampton; Purchased and Exhibited by Gorer [Dreicer & Co.]*. London, 1911.
- Gorer 1913** *Collection of Old Chinese Porcelains formed by George R. Davies, Esq. Formerly of Hartford, Cheshire, and now of Parton, N.B.; Purchased by Gorer and Exhibited at the Galleries Dreicer & Co*. London, 1913.
- Gorer and Blacker 1911** Gorer, Edgar, and J. F. Blacker. *Chinese Porcelain and Hard Stones*. 2 vols. London, 1911.
- Great Collections, British Museum, 1981** *Oriental Ceramics, The World's Great Collections*. 11 vols. Tokyo and New York, 1980–1982. vol. 5, *The British Museum*, 1981.
- Great Collections, Freer, 1981** *Oriental Ceramics, The World's Great Collections*. 11 vols. Tokyo and New York, 1980–1982. vol. 9, *The Freer Gallery of Art*, 1981.
- Greater India 1950** *The Art of Greater India, 3000 B.C.–1800 A.D.* [Exh. cat. Los Angeles County Museum of Art.] Los Angeles, 1950.

H

- Hackin et al.** Hackin, J., et al. *Asiatic Mythology*. New York, 1963.
- Hartstone 1978** Hartstone, Eleanor. *Rice Grain Porcelain*. Boston, 1978.
- Hayashiya 1974** Hayashiya, Seizo. *Rakudaidai: Tamamizuyaki, Ohiyaki*. Tokyo, 1974.
- Hayashiya 1975** Hayashiya, Seizo. *Kyoyaki*. Tokyo, 1975.
- Hayashiya and Trubner 1977** Hayashiya, Seizo, and Henry Trubner. *Chinese Ceramics from Japanese Collections*. [Exh. cat. Asia House Gallery.] New York, 1977.
- Hayward Gallery 1976** *The Arts of Islam*. [Exh. cat. Hayward Gallery, London.] London, 1976.
- Hempel 1974** Hempel, Rose. *Tausend Jahre Chinesische Keramik aus Privatbesitz*. [Exh. cat. Museum für Kunst und Gewerbe Hamburg.] Hamburg, 1974.

- Hendley 1905** Hendley, T. H. *Asian Carpets: XVI. and XVII. century designs from the Jaipur Palaces*. London, 1905.
- Herrmann 1987** Herrmann, Eberhart. "A Great Discovery." *Hali* 36 (1987): 48–51, 105–106.
- Hetherington 1922** Hetherington, A. L. *The Early Ceramic Wares of China*. New York, 1922.
- Hibbert 1985** Hibbert, Christopher. "The Tastemaker." *Connoisseur* (December 1985).
- Hightower 1970** Hightower, James Robert. *The Poetry of T'ao Ch'ien*. Oxford, 1970.
- Hobby 1953** Hobby, Theodore Y. *Chinese Porcelains in the Altman Collection*. New York, 1953.
- Hobson 1915** Hobson, R. L. *Chinese Pottery and Porcelain*. London, 1915.
- Hobson 1923** Hobson, R. L. *Wares of the Ming Dynasty*. Tokyo, 1923.
- Hobson 1925** Hobson, R. L. *The Later Ceramic Wares of China*. London, 1925.
- Hobson 1925–1928** Hobson, R. L. *The George Eumorfopoulos Collection: Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*. 6 vols. London, 1925–1928.
- Hobson 1926–1927** Hobson, R. L. "Chinese Porcelain Fragments from Aidhab and Some Bashpa [sic] Inscriptions." *Transactions of the Oriental Ceramic Society* 6 (1926–1927).
- Hobson and Hetherington 1923** Hobson, R. L., and A. L. Hetherington. *The Art of the Chinese Potter*. London, 1923.
- Honey 1927** Honey, William B. *Guide to Late Chinese Porcelain: Period of K'ang Hsi, Yung Cheng and Ch'ien Lung*. London, 1927.
- Honey 1944** Honey, William B. *The Ceramic Art of China and Other Countries of the Far East*. London, 1944.
- Honour 1961** Honour, Hugh. *Chinoiserie, The Vision of Cathay*. New York, 1961.
- Hsüan-te 1980** *Special Exhibition of Hsüan-te Porcelain of the Ming Dynasty*. [Exh. cat. National Palace Museum.] Taipei, 1980.
- Hutcheon 1974** Hutcheon, Robin. *Chinnery: The Man and the Legend*. Hong Kong, 1974.

I

- Iranian Institute 1940** *Exhibition of Persian Art*. [Exh. cat. Iranian Institute, New York.] New York, 1940.
- Irwin 1962** Irwin, John. *The Girdlers Carpet*. London, 1962.

J

- Jacquemart 1862** Jacquemart, Albert. *Histoire artistique, industrielle et commerciale de la porcelaine*. Paris, 1862.
- Jenyns 1951** Jenyns, Soame. *Later Chinese Porcelain: The Ch'ing Dynasty, 1644–1912*. New York, 1951; 2d ed. London, 1959; 3d ed. London, 1965; 4th ed. London, 1971.
- Jenyns 1955** Jenyns, Soame. "The Wares of the Transitional Period Between the Ming and the Ch'ing, 1620–1683." *Archives of the Chinese Art Society of America* 9 (1955).
- Jenyns 1988** Jenyns, Soame. *Ming Pottery and Porcelain*. London, 1988.
- Jenyns and Watson 1980** Jenyns, Soame, and William Watson. *Chinese Art, II: Gold, Silver, Later Bronzes, Cloisonné, Cantonese Enamel, Lacquer, Furniture, Wood*. New York, 1980.
- Jourdain and Jenyns 1950** Jourdain, Margaret, and Soame Jenyns. *Chinese Export Art in the Eighteenth Century*. London, 1950.
- Julien 1856** Julien, Stanislas. *Histoire et fabrication de la porcelaine chinoise*. Paris, 1856.

K

- Kannon 1974** *Exhibition of Kannon Paintings*. [Exh. cat. Museum Yamato Bunkakan.] Nara, Japan, 1974.
- Kelly and Gentles 1947** Kelly, C. F., and M. O. Gentles. *An Exhibition of Antique Oriental Rugs*. [Exh. cat. The Art Institute of Chicago.] Chicago, 1947.
- Kendrick 1915** Kendrick, Albert Frank. *Guide to the Collection of Carpets*. London, 1915.
- Kendrick and Tattersall 1924** Kendrick, Albert Frank, and Creassey Edward Cecil Tattersall. *Fine Carpets in the Victoria and Albert Museum*. London, 1924.
- Keppel 1988** Keppel, Sheila. *China in 1700: Kangxi Porcelains at the Taft Museum*. [Exh. cat. The Taft Museum, Cincinnati.] Cincinnati, 1988.
- Kerr 1986** Kerr, Rose. *Chinese Ceramics: Porcelain of the Qing Dynasty 1644–1911*. London, 1986.
- King 1976** King, Donald. "A Persian silk-and-gold carpet of the Safavid period." *Persian and Mughal Art*. [Exh. cat. P. & D. Colnaghi & Co., Ltd., London.] London, 1976: 303–306.
- King and Sylvester 1983** King, Donald, and David Sylvester. *The Eastern Carpet in the Western World from the 15th to the 17th Century*. [Exh. cat. Hayward Gallery, London.] London, 1983.

Kingery and Vandiver 1986a Kingery, W. David, and Pamela B. Vandiver. "The Eighteenth Century Change in Technology and Style from the Famille-Verte Palette to the Famille-Rose Palette," in *Technology and Style*, vol. 2 of *Ceramics and Civilization*. Columbus, Ohio, 1986.

Kingery and Vandiver 1986b Kingery, W. David, and Pamela B. Vandiver. "A K'ang Hsi Famille Verte Porcelain Plate," in *Ceramic Masterpieces: Art, Structure, and Technology*. New York, 1986.

Klapthor 1993 Klapthor, Frances. *Chinese Ceramics from the Collection of the Baltimore Museum of Art*. Baltimore, 1993.

Klose 1993–1994 Klose, Christine. "Large Tree-and-Animal Carpet of the 'Herat' Group." *The Textile Museum Journal* 32/33 (1993–1994): 35–49.

Koyama et al. Koyama, Fujio, et al., eds. *Sekai tōji zen-shu [Catalogue of World's Ceramics]*. 16 vols. Tokyo, 1955–1958.

Krahl 1994 Krahl, Regina. *Chinese Ceramics from the Meiyintang Collection*. 2 vols. London, 1994.

Kwan 1983 Kwan, Simon. *Imperial Porcelain of the Late Ch'ing*. [Exh. cat. The Art Gallery, The Chinese University of Hong Kong.] Hong Kong, 1983.

L

Lane 1961 Lane, Arthur. "The Gaignières-Fonthill Vase: A Chinese Porcelain Vase of about 1300." *Burlington Magazine* 103 (April): 124–132.

Langlois 1981 Langlois, John D., Jr., ed. *China under Mongol Rule*. Princeton, 1981.

Lawton 1982 Lawton, Thomas. *Chinese Art of the Warring States*. Washington, 1982.

Lawton et al. 1987 Lawton, Thomas, et al. *Asian Art in the Arthur M. Sackler Gallery: The Inaugural Gift*. Washington, 1987.

Lee 1970 Lee, George J. *Selected Far Eastern Art in the Yale University Art Gallery*. New Haven, 1970.

Lee 1982 Lee, Sherman E. *A History of Far Eastern Art*. 4th ed. New York, 1982.

Lee and Ho 1968 Lee, Sherman E., and Wai-kam Ho. *Chinese Art under the Mongols: The Yuan Dynasty (1279–1368)*. [Exh. cat. Cleveland Museum of Art.] Cleveland, 1968.

Lefebvre d'Argencé 1967 Lefebvre d'Argencé, René-Yvon. *Chinese Ceramics in the Avery Brundage Collection*. San Francisco, 1967.

Lefebvre d'Argencé 1983 Lefebvre d'Argencé, René-Yvon, ed. *Treasures from the Shanghai Museum*. San Francisco, 1983.

Lentz and Lowry 1989 Lentz, Thomas W., and Glenn D. Lowry. *Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century*. [Exh. cat. Arthur M. Sackler Gallery, Washington.] Washington, 1989.

Li 1985 Li, Jiazhi. "The Evolution of Chinese Pottery and Porcelain Technology," in *Ancient Technology to Modern Science*, vol. 1 of *Ceramics and Civilization*. Columbus, Ohio, 1985: 135–162.

Li 1989 Li, Yihua, ed. *Kangxi Yongzheng, Qianlong Qing Porcelain from the Palace Museum Collection*. Hong Kong; Beijing, 1989.

Li and Gao 1986 Li, Guozhen, and Lingxiang Gao. "Development of Chinese Celadon and its Influences," in *High Technology Ceramics: Past, Present, and Future*, vol. 3 of *Ceramics and Civilization*. Columbus, Ohio, 1986.

Li and Zhang 1986 Li, Guozhen, and Xiqiu Zhang. "The Development of Chinese White Porcelain," in *Technology and Style*, vol. 2 of *Ceramics and Civilization*. Columbus, Ohio, 1986.

Li and Wyatt 1987 Li, Chu-Tsing, and James C. Y. Wyatt, eds. *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period: An Exhibition from the Shanghai Museum*. [Exh. cat. The Asia Society Galleries, New York.] New York, 1987.

Lion-Goldschmidt 1978 Lion-Goldschmidt, Daisy. *Ming Porcelain*. Trans. Katherine Watson. New York, 1978.

Little 1983 Little, Stephen. *Chinese Ceramics of the Transitional Period, 1620–1683*. [Exh. cat. China Institute Gallery, China Institute in America, New York.] New York, 1983.

Little 1988 Little, Stephen. *Realm of the Immortals: Daoism in the Arts of China*. [Exh. cat. Cleveland Museum of Art.] Cleveland, 1988.

Loehr 1968 Loehr, Max. *Ritual Vessels of Bronze Age China*. [Exh. cat. The Asia Society Galleries, New York.] New York, 1968.

Lovell 1975 Lovell, Hincheung. "Some Northern Chinese Ceramic Wares of the Sixth and Seventh Centuries." *Oriental Art* 21, 4 (Winter 1975).

Lunsingh Scheurleer 1980 Lunsingh Scheurleer, D. F. von. *Chinesisches und japanisches Porzellan in europäischen Fassungen*. Braunschweig, 1980.

M

MacAllan 1990 MacAllan, Richard. "The English East India Company and Its Role in the Carpet Trade of 17th Century India and Persia." *Oriental Carpet and Textile Studies* 3 (1990): 105–115.

- Mankowski 1936** Mankowski, Tadeusz. "Note on the Cost of Kashan Carpets at the Beginning of the Seventeenth Century." *Bulletin of the American Institute for Persian Art and Archaeology* 4 (1936): 152.
- Mankowski 1937** Mankowski, Tadeusz. "On Persian Rugs of the so-called Polish Type." *Ars Islamica* 4 (1937): 456–459.
- Mankowski 1939** Mankowski, Tadeusz. "The Art of Carpet Making. B. Some Documents from Polish Sources Relating to Carpet Making in the Time of Shah 'Abbas I." *Survey of Persian Art* (1939): 3: 2432.
- Marchant 1984** S. Marchant and Son. *Qing Mark and Period Blue and White*. [Exh. cat. S. Marchant and Son, Ltd., London.] London, 1984.
- Martin 1906–1908** Martin, F. R. *A History of Oriental Carpets before 1800*. 3 parts. Vienna, 1906–1908.
- McMullan 1965** McMullan, Joseph V. *Islamic Carpets*. New York, 1965.
- Medley 1963** Medley, Margaret. *Illustrated Catalogue of Porcelains Decorated in Underglaze Blue and Copper Red in the Percival David Foundation of Chinese Art*. Section 3. London, 1963.
- Medley 1964** Medley, Margaret. *A Handbook of Chinese Art for Collectors and Students*. London, 1964.
- Medley 1966** Medley, Margaret. *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*. Section 5. London, 1966.
- Medley 1973** Medley, Margaret. *Illustrated Catalogue of Ming and Ch'ing Monochromes in the Percival David Foundation of Chinese Art*. Section 6. London, 1973.
- Medley 1976** Medley, Margaret. *The Chinese Potter*. New York, 1976.
- Medley 1980** Medley, Margaret. *Illustrated Catalogue of Ting and Allied Wares in the Percival David Foundation of Chinese Art*. Section 4. rev. ed. 1964. London, 1980.
- Medley 1981** Medley, Margaret. *T'ang Pottery and Porcelain*. London, 1981.
- Medley 1982** Medley, Margaret. *Oriental Ceramics: The World's Great Collections: The Percival David Foundation, London*. Section 6. Tokyo, 1982.
- Meister 1978?** Meister, P. W. *China Porzellan: Sammlung A. Warnecke*. Hamburg, 1978?
- Mellbye-Hansen, Spuhler, and Thorvildsen 1987** Mellbye-Hansen, Preben, Friedrich Spuhler, and Majken Thorvildsen. *Denmark's Coronation Carpets*. Copenhagen, 1987.
- Metropolitan Museum 1935** *Exhibition of Oriental Rugs and Textiles*. [Exh. cat. Metropolitan Museum of Art, New York.] New York, 1935.
- Meyer-Riefstahl 1916** Meyer-Riefstahl, R. "Oriental Carpets in American Collections: Part One. Three Silk Rugs in the Altman Collection." *Art in America* 4 (April 1916): 147–161.
- Min Chiu 1977** The Min Chiu Society and the Urban Council. *Monochrome Ceramics of Ming and Ch'ing Dynasties*. [Exh. cat. Hong Kong Museum of Art.] Hong Kong, 1977.
- Mino 1973** Mino, Yutaka. *Ceramics of the Liao Dynasty*. [Exh. cat. China Institute Gallery, China Institute in America, New York.] New York, 1973.
- Mino and Tsiang 1987** Mino, Yutaka, and Katherine R. Tsiang. *Ice and Green Clouds: Traditions of Chinese Celadon*. [Exh. cat. Indianapolis Museum of Art.] Indianapolis, 1987.
- Morgan 1904–1911** *Catalogue of the Morgan Collection of Chinese Porcelains; privately printed by order of Mr. J. Pierpont Morgan*. 2 vols. New York, 1904–1911.
- Mowry 1983** Mowry, Robert. "The Sophistication of Song Dynasty Ceramics." *Apollo* 118, no. 261 (November 1983).
- Mumford 1902** Mumford, John Kimberly. *Oriental Rugs*. 3d ed. New York, 1902.
- Murck and Fong 1980** Murck, Alfreda, and Wen Fong. *A Chinese Garden Court*. New York, 1980.

N

- National Palace 1963** *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty*. Hong Kong, 1963.
- National Palace Museum 1976** *National Palace Museum, Masterpieces of Ju-i Scepters in the National Palace Museum*. Taipei, 1976.
- National Palace 1980** *Special Exhibition of Hsüan-te Porcelain of the Ming Dynasty*. [Exh. cat. National Palace Museum.] Taipei, 1980.
- National Palace 1980–1981** *Ku kung ch'ing tz'u t'u* [Illustrated catalogue of Ch'ing Dynasty Porcelain]. vol. 1. Taiwan, 1980–1981.
- Neill 1982** Neill, Mary Gardner, ed. *The Communion of Scholars: Chinese Art at Yale*. New York, 1982.
- Neils 1982** Neils, Jenifer, ed. *The World of Ceramics*. Cleveland, 1982.
- Nishioka and Imai 1990** Nishioka, Yasuhiro, and Atsushi Imai, eds. *Tokyo Kokuritsu Hakubutsukan zuhan mokuroku: Chugoku tōji hen II* [Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II]. Tokyo, 1990.

O

- Okada 1992** Okada, Amina. *Indian Miniatures from the Mughal Court*. Trans. Deke Dusinberre. New York, 1992.
- Orange 1924** Orange, James. *The Chater Collection: Pictures Relating to China, Hongkong, Macao, 1655–1860*. London, 1924.

P

- Palace Museum 1962** *Gugong Bowuyuan Cangci Xuanji [Selected Porcelain from the Collection of the Palace Museum]*. Beijing, 1962.
- Palace Museum 1989** *Kangxi Yongzheng, Qianlong Qing Porcelain from the Palace Museum Collection*. Hong Kong; Beijing, 1989.
- Parish-Watson 1917** *Chinese Pottery of the Han, T'ang, and Sung Dynasties: Owned and Exhibited by Parish-Watson & Co.* New York, 1917.
- Pearl River 1981** *Pearl River in the Nineteenth Century*. [Exh. cat. Hong Kong Museum of Art.] Hong Kong, 1981.
- Plumer 1972** Plumer, James Marshall. *Temmoku*. Tokyo, 1972.
- Pope 1926** Pope, Arthur Upham. *Catalogue of a Loan Exhibition of Early Oriental Carpets from Persia, Asia Minor, the Caucasus, Egypt and Spain*. [Exh. cat. The Art Club of Chicago.] Chicago, 1926.
- Pope 1938–1939** Pope, Arthur Upham, with Phyllis Ackerman, eds. *A Survey of Persian Art from Prehistoric Times to the Present*. 9 vols. Edition De Luxe. London and New York, 1938–1939.
- Pope 1960** Pope, Arthur Upham. *Masterpieces of Persian Art*. London, 1960.
- Pope 1956** Pope, John Alexander. *Chinese Porcelains from the Ardebil Shrine*. Washington, 1956.
- Pope 1974** Pope, John Alexander. *The Frick Collection, An Illustrated Catalogue*. Part 1 of vol. 7, *Porcelains: Oriental and French*. New York, 1974.
- Pope et al. 1967** Pope, John Alexander, et al. *The Freer Chinese Bronzes*. 2 vols. Washington, 1967.
- Pope et al. 1975** Pope, John Alexander, Esin Atil, and Josephine H. Knapp. *Oriental Ceramics: The World's Great Collections. The Freer Gallery*. Vol. 9. Tokyo, 1975.
- Princeton 1976** *Japanese Ink Paintings*. Yoshiaki Shimizu and Carolyn Wheelwright, eds. [Exh. cat. The Art Museum, Princeton University.] Princeton, 1976.

R

- Rawson 1984** Rawson, Jessica. *Chinese Ornament: The Lotus and the Dragon*. London, 1984.
- Reilly 1968** Reilly, Celia Carrington. *Chinese Art from the Cloud Wampler and Other Collections in the Everson Museum*. Syracuse, 1968.
- Ricci 1913** Ricci, Seymour de. *Exposition d'objets d'art du Moyen Age et de la Renaissance*. [Exh. cat. Hôtel de Sagan.] Paris, 1913.
- Riddell 1979** Riddell, Sheila. *Dated Chinese Antiquities: 600–1650*. London, 1979.
- Riegl 1891** Riegl, Alois. *Altorientalische Teppiche*. Leipzig, 1891.
- Robinson 1965** Robinson, Basil W. *Drawings of the Masters. Persian Drawings*. New York, 1965.
- Robinson et al. 1976** Robinson, Basil W., et al. *The Keir Collection. Islamic Painting and the Arts of the Book*. London, 1976.
- Royal Academy 1935–1936** *International Exhibition of Chinese Art*. [Exh. cat. Royal Academy of Art, London.] London, 1935–1936.
- Ruge 1911** Ruge, Klara. "Die Ausstellung alter Orientalischer Teppiche im Metropolitan Museum of Art in New York." *Kunst und Kunsthandwerk* 14 (1911): 214, fig. 6.

S

- Saarinen 1958** Saarinen, Aline B. *The Proud Possessors*. New York, 1958.
- Saito 1954** Saito, Kikutaro. "On Elongated Pots of the Liao Dynasty" [in Japanese]. *Tetsu* 11 (1954).
- Sarre and Trenkwald 1926–1928** Sarre, Friedrich, and Hermann Trenkwald. *Alt-Orientalische Teppiche*. 2 vols. Trans. A. F. Kendrick. Vienna and Leipzig, 1926–1928.
- Schürmann 1967** Schürmann, Ulrich. "Altindische Teppiche." *Heimtex* 4 (April 1967): 133–137.
- Scott 1986** Scott, Rosemary. "Fine Porcelain and Delicate Brushwork: A Group of Qing Dynasty Wares with Overglaze Enamel Decoration from the Percival David Foundation." *Oriental Art* (November 1986): 22–35.
- Scott 1992** Scott, Rosemary. *Elegant Form and Harmonious Decoration: Four Dynasties of Jingdezhen Porcelain*. [Exh. cat. Percival David Foundation of Chinese Art.] London, 1992.
- Scott et al. 1989** Scott, Rosemary, et al. *Imperial Taste: Chinese Ceramics from the Percival David Foundation*. [Exh. cat. Los Angeles County Museum of Art.] Los Angeles, 1989.

- Seattle 1973** *Asiatic Art in the Seattle Art Museum*. Seattle, 1973.
- Seattle 1988** *In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics*. [Exh. cat. Seattle Art Museum.] Seattle, 1988.
- Sekai tōji zenshu 1975–1985** *Sekai tōji zenshu [Ceramic Art of the World]*. 22 vols. Tokyo, 1975–1985.
- Shaanxi 1965** Shaanxi Institute of Archaeology and Shaanxi Academy of Social Sciences. *Shaanxi Tongchuan Yaozhou yao*. Beijing, 1965.
- Shanghai 1983** *Treasures from the Shanghai Museum: 6,000 Years of Chinese Art*. [Exh. cat. Shanghai Museum.] Shanghai, 1983.
- Shi 1968** Shi, Nai'an. *Shui Hu Chuan [Water Margin]*. Trans. J. H. Jackson. New York, 1968.
- Sirén 1956–1968** Sirén, Osvald. *Chinese Painting: Leading Masters and Principles*. 7 vols. London, 1956–1968.
- Six Dynasties 1975** *Art of the Six Dynasties*. [Exh. cat. China Institute Gallery, China Institute in America, New York.] New York, 1975.
- Skelton et al. 1982** Skelton, Robert, et al. *The Indian Heritage: Court Life & Arts under Mughal Rule*. [Exh. cat. Victoria and Albert Museum, London.] London, 1982.
- Slota 1985** Slota, Beata Biedronska. "The Polonaise Carpets and Their Connection with Polish Art and Culture." *Oriental Carpet & Textile Studies* 1 (1985): 93–99.
- Snellgrove 1968** Snellgrove, David. *A Cultural History of Tibet*. New York, 1968.
- Spuhler 1968** Spuhler, Friedrich-Karl. "Seidene Repräsentationsteppiche der mittleren bis späten Safawidenzeit. Die sog. Polenteppiche." Ph.D. diss., Free University of Berlin, 1968.
- Spuhler 1970** Spuhler, Friedrich-Karl. "Ein Neuerwerbener 'Polenteppich' des Museums für islamische Kunst." *Berliner Museen: Berichte aus den Staatlichen Museen des Preussischen Kulturbesitzes* 20 (1970): 27–33.
- Spuhler 1978** Spuhler, Friedrich-Karl. "Entwurfspraktiken Safawidischer Hofmanufakturen am Beispiel der sog. Polenteppiche." *Hali* 1 (1978): 244–246.
- Spuhler 1987** Spuhler, Friedrich-Karl. *Oriental Carpets in the Museum of Islamic Art, Berlin*. Trans. Robert Pinner. London, 1987: 74–105.
- Stalker and Parker 1960** Stalker, John, and George Parker. *A Treatise of Japanning and Varnishing*. Originally published London, 1688; reprint Chicago, 1960.
- Sugimura 1974** Sugimura, Yuzo. *Ryō nō tōji*. Tokyo, 1974.
- Tan 1985** Tan, Danjiong. *Zhongguo Taoci Shi [The History of Chinese Ceramics]*. 2 vols. Taipei, 1985.
- Textile Museum 1972** *From Persia's Ancient Looms*. [Exh. cat. The Textile Museum, Washington.] Washington, 1972.
- Tianminlou 1987** Hong Kong Museum of Art and the Urban Council. *Chinese Porcelain: The S. C. Ko Tianminlou Collection*. Hong Kong, 1987.
- Tichane 1978** Tichane, Robert. *Those Celadon Blues*. Painted Post, New York, 1978.
- Tichane 1983** Tichane, Robert. *Ch'ing-Te-Chen: Views of a Porcelain City*. Painted Post, New York, 1983.
- Tichane 1985** Tichane, Robert. *Reds, Reds, Copper Reds*. Painted Post, New York, 1985.
- Till and Swart 1983** Till, Barry, and Paula Swart. *Porcelain of the High Qing: The Brian S. McElney Collection*. [Exh. cat. Art Gallery of Greater Victoria, Canada.] Victoria, 1983.
- Tillotson 1987** Tillotson, G.H.R. *Fan Kwae Pictures*. London, 1987.
- Tokyo 1965** Tokyo Kokuritsu Hakubutsukan zuhan mokuroku: *Chugoku Kotoji hen [Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics]*. Tokyo, 1965.
- Tompkins 1970** Tompkins, Calvin. *Merchants and Masterpieces: The Story of the Metropolitan Museum of Art*. New York, 1970.
- Torchia 1997** Torchia, Robert Wilson. "Widener's Gift." *Hali* 92 (May 1997).
- Torres 1934** Torres, Jose Ferrandis. *Catalogo de la Exposicion de Alfombras Antiguas Espanolas*. [Exh. cat. Sociedad Espanola de Amigos del Arte.] Madrid, 1934.
- Towner and Varble 1970** Towner, Wesley, and Stephen Varble. *The Elegant Auctioneers*. New York, 1970.
- Trade Painting 1982** *Late Qing China Trade Painting*. [Exh. cat. Hong Kong Museum of Art.] Hong Kong, 1982.
- Trubner 1952** Trubner, Henry. *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*. [Exh. cat. Los Angeles County Museum of Art.] Los Angeles, 1952.
- Tsai 1986** Tsai, Ho-pi, ed. *Catalogue of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-ling Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*. [Exh. cat. National Palace Museum.] Taipei, 1986.
- Ts'ao 1981** Ts'ao, Teresa [T'ung, I-hua]. *Catalogue of a Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum*. [Exh. cat. National Palace Museum.] Taipei, 1981.

Tseng and Dart 1964–1972 Tseng, Hsien-chi, and Robert Paul Dart. *The Charles B. Hoyt Collection in the Museum of Fine Arts, Boston*. 2 vols. Boston, 1964–1972.

Tuzuk-i-Jahangiri 1909–1914 *The Tuzuk-i-Jahangiri*. Henry Beveridge, ed. Trans. Alexander Rogers. 2 vols. London, 1909–1914.

V

Vainker 1991 Vainker, S. J. *Chinese Pottery and Porcelain*. New York, 1991.

Valenstein 1970 Valenstein, Suzanne. *Ming Porcelains: A Retrospective*. [Exh. cat. China Institute Gallery, China Institute in America, New York.] New York, 1970.

Valenstein 1975 Valenstein, Suzanne. "Highlights of Chinese Ceramics." *Metropolitan Museum of Art Bulletin* 33, no. 3 (1975).

Valenstein 1989 Valenstein, Suzanne. *A Handbook of Chinese Ceramics in the Metropolitan Museum of Art*. Originally published New York, 1975. rev. ed. New York, 1989.

Valentiner 1910 Valentiner, Wilhelm R. *Catalogue of a Loan Exhibition of Early Oriental Rugs*. [Exh. cat. Metropolitan Museum of Art.] New York, 1910.

Valentiner 1925 Valentiner, Wilhelm R. "Persian Silk and Animal Rug of the XVI Century." *Bulletin of the Detroit Institute of Arts* 6, no. 7 (April 1925): 70–72.

Van Oort 1970 Van Oort, H. A. *The Porcelain of Hung-hsien*. Lochem, 1970.

Van Oort 1977 Van Oort, H. A. *Chinese Porcelain of the Nineteenth and Twentieth Centuries*. Lochem, 1977.

Van Oort and Kater 1982 Van Oort, H. A., and J. M. Kater. "Chinese Soft Paste or Steatitic Porcelain." *Arts of Asia* 12, no. 2 (March–April 1982).

W

Walker 1982 Walker, Daniel S. "Classical Indian Rugs." *Hali* 4 (1982): 252–257.

Walker 1994 Walker, Daniel S. "Kashan Silk Rugs. The Metropolitan Museum Quartet." *Hali* 76 (August/September 1994): 104–107, 120.

Walker 1984 Walker, John. *National Gallery of Art, Washington*. rev. ed. New York, 1984.

Wang 1988 Wang, Shizhen, comp. *Liexian quanzhuan* (chap. 1: 2b) in *Zhongguo banhua congkan*. 4 vols. Shanghai, 1988.

Watson 1965 Watson, Burton. *Su Tung-p'ò: Selections from a Sung Dynasty Poet*. New York, 1965.

Watson 1980 Watson, Sir Francis. *Chinese Porcelains in European Mounts*. [Exh. cat. China Institute Gallery, China Institute in America, New York.] New York, 1980.

Watson 1981 Watson, Sir Francis. "Chinese Porcelains in European Mounts." *Oriental Art* 12, no. 9 (September): 26–33.

Watson 1986 Watson, Sir Francis. *Mounted Oriental Porcelains*. [Exh. cat. International Exhibitions Foundation, Washington.] Washington, 1986.

Watson 1984 Watson, William. *Tang and Liao Ceramics*. New York, 1984.

Welch 1973 Welch, Anthony. *Shah 'Abbas & the Arts of Isfahan*. [Exh. cat. Asia House Gallery, New York.] New York, 1973: 19, 69 repro.

Welch 1963 Welch, Stuart C. *The Art of Mughal India. Painting and Precious Objects*. [Exh. cat. The Asia Society Galleries, New York.] New York, 1963.

Welch 1971 Welch, Stuart C. "Two Shahs, Some Miniatures, and the Boston Carpet." *Boston Museum Bulletin* 69, nos. 355–356 (1971): 6–69.

Welch 1978 Welch, Stuart C. *Imperial Mughal Painting*. New York, 1978.

Werner 1932 Werner, E.T.C. *A Dictionary of Chinese Mythology*. Shanghai, 1932.

Whiting 1978 Whiting, Marc. "Dye Analysis in Carpet Studies." *Hali* 1 (Spring 1978): 43.

Widener 1935 *Inventory of the Objets d'Art at Lynnewood Hall, Elkins Park, Penna. Estate of the Late P.A.B. Widener*. Philadelphia, 1935.

Willems and Poh 1981 The Southeast Asian Ceramic Society, West Malaysia Chapter, with William Willems and Lim Suan Poh. *Nonya Ware and Kitchen Ch'ing: Ceremonial and Domestic Pottery of the 19th and 20th Centuries Commonly Found in Malaysia*. [Exh. cat. Muzium Seni Asia, University of Malaysia, Kuala Lumpur.] Selangor, 1981.

Williams 1976 Williams, C.A.S. *Outlines of Chinese Symbolism and Art Motives*. 3d rev. ed. New York, 1976.

Wirgin 1974 Wirgin, Jan. "K'ang-hsi Porcelain: Selected Objects from Swedish Collections." *Bulletin of the Museum of Far Eastern Antiquities* 46 (1974): 65–100.

Wirgin 1979 Wirgin, Jan. *Song Ceramic Designs*. London, 1979.

Wonders 1984 *The Wonders of the Potter's Palette*. [Exh. cat. Hong Kong Museum of Art.] Hong Kong, 1984.

Wood 1985–1986 Wood, Nigel. "The Two International Conferences on Ancient Chinese Pottery and Porcelain." *Transactions of the Oriental Ceramic Society* 41 (1985–1986).

Wood 1988 Wood, Nigel. *Iron in the Fire: The Chinese Potters' Exploration of Iron Oxide Glazes: An Exhibition Held at the Ashmolean Museum, Oxford*. [Exh. cat. Ashmolean Museum.] Oxford, 1988.

Y

Yang 1988 Yang, Keyang, ed. *Taoci*. 3 vols. Shanghai, 1988.

Yang 1962 Yang, Jialuo. *Lidai renwu bieshu juchu ming tongjian*. Taipei, 1962.

Yang, Li, and Xu 1988 Yang, Xin, Yihua Li, and Naixiang Xu. *The Art of the Dragon*. Boston, 1988.

Yap and Hua 1992 Yap, C. T., and Younan Hua. "Raw Materials for Making Jingdezhen Porcelain from the Five Dynasties to the Qing Dynasty." *Applied Spectroscopy* 46, no. 10 (October 1992): 1488–1494.

Ye 1983 Ye, Peilan. "Ming Qing Ciqi Kuanzhi Qianshuo" ["An Elementary Introduction to Inscriptions on Porcelain of the Ming and Qing Dynasties"]. *Gugong Bowuyuan Yuankan [Palace Museum Journal]* (Beijing): 1983.

Yuan 1978 Yuan, Tsing. "The Porcelain Industry at Ching-te-chen, 1550–1700." *Ming Studies* 6 (Spring 1978): 45–53.

Z

Zang 1973 Zang, Lihe. *Zhongguo gujin diming dacidian*. Reprint. Taipei, 1973.

Zhang 1985 Zhang, Fukang. "The Origin and Development of Traditional Chinese Glazes and Decorative Ceramic Colors," in *Ancient Technology to Modern Science*, vol. 1 of *Ceramics and Civilization*. Columbus, Ohio, 1985.

Zhang and Zhang 1980 Zhang, Fukang, and Zhigang Zhang. *Journal of the Chinese Silicate Society* 4 (1980).

Zhao et al. 1981 Zhao, Erxun, et al. *Qing Shigao [Draft Standard History of Qing]*. Taipei, 1981.

Zhongwen da cidian 1973 *Zhongwen da cidian [Encyclopedic Dictionary of the Chinese Language]*. 10 vols. Taipei, 1973.

INDEX

A

- Abbas I, Shah, 292, 294, 299, 301
Abul-Fazl, 312n.1
Ackerman, Phyllis, 305
Agra, 308, 311, 317
Akbar (ruler), 308, 312n.1
Akbar Stages a Hunt near Lahore from the Akbarnama
(London, Victoria and Albert Museum), 311
Altman, Benjamin, as collector, 2, 289
Amphora Vases [1942.9.492–494], 20n.18, 77–80,
ill. on 78–79, 90
Amphora Vases [1942.9.516–520], 20n.18, 65,
ill. on 66–67, 77
Amsterdam
 Portuguese-Israelite Community
 Persian rug, 291
animal forms
 in Indian rugs, 310
 in Persian rugs, 302–307
antiquarianism, Chinese, 104, 142
Arabesque Band Carpet [1942.9.476], 24, 314–318,
ill. on 315
Archery Contest [1969.12.1], 284–285, *ill. on* 285
Ashton, Sir Leigh, 54

B

- Baltimore
 Baltimore Museum of Art
 Vase with Dragon Handles, 42 (fig. 1), 44
 Walters Art Gallery
 perfume ball, 171
 porcelain collection, 3
 ring-neck vase, 104
 ruby-back bowl, 18
 ruby-back dish, 234
 water pot, 72
Baluster Vase [1942.9.532], 42–44, *ill. on* 43
Baluster Vase [1942.9.605], 20n.10, 154, *ill. on* 154
Baluster Vase [1942.9.606], 155, *ill. on* 155
Baluster Vase [1942.9.607], 20n.10, 156, *ill. on* 156
Baluster Vase [1942.9.624], 184, *ill. on* 184
Baluster Vase [1942.9.625], 185, *ill. on* 185
Baluster Vase [1942.9.626], 184, 186, *ill. on* 186
Baluster Vase [1942.9.630], 185, 218–219, *ill. on* 219
Baluster Vase [1942.9.631], 220, *ill. on* 220
Baluster Vase [1942.9.632], 221, *ill. on* 221
Baluster Vases [1942.9.617–618], 182–183, *ill. on* 183
Baluster Vase with Cherry Tree (Cleveland Museum of Art),
17 (fig. 3)
Bath, England
 Museum of East Asian Art
 Cup, 16 (fig. 1), 17
Beattie, May H., 310–311
 quoted, 317
“*Beehive*” *Water Pot* [1942.9.502], 21n.18, 134–135,
ill. on 135
“*Beehive*” *Water Pot* [1972.43.15], 71, *ill. on* 71
“*Beehive*” *Water Pots* [1942.9.514–515], 21n.18, 69–70,
ill. on 70, 71, 134
Beijing, 277
 Forbidden City
 bronze lions, 206
 imperial court, 18, 36
 ceramics made for, 226
 Palace Museum
 brush washers, 98
 meiping vase, 81, 85
 petal-decorated vase, 103n.2
 ring-neck vase, 104
 Zhongnanhai complex
 Juren tang, 255
Benguiat, Leopold (dealer), 314, 316
Benguiat, Vitall “the Pasha” (dealer), 24, 314, 316, 317n.1,
317n.3
Bennett, Ian, 305
Bennett, Richard, as collector, 81
Berlin
 Museum für Islamische Kunst
 carpet, 311
 semi-scenic carpet, 312n.24
Beurdeley, Cécile, 114
Bianliang (Henan Province), 30
Bihzad
 Two Camels Fighting (Tehran, Iran, Gulistan
 Museum), 311

- “Biography of Cui Yingying” (Yuan Zhen), 212
- Bode, Wilhelm von, 294
- bodhisattvas. *See* Buddhism; Guanyin
- Boston
- Museum of Fine Arts
 - Ames rug, 308
 - Coromandel screen, 277
 - Persian rug fragments, 304
 - Rothschild hunting carpet, 289
- Bottle Vase* [1942.9.609], 192–193, *ill. on 193*
- Bottle Vase* [1972.43.8], 247, *ill. on 247*
- Bottle Vase* [1972.43.9], 20n.10, 192, 248, *ill. on 248*
- Bottle Vase* [1972.43.14], 68, *ill. on 68*
- Bottle Vase* [1972.43.24], 130, *ill. on 130*
- Bottle Vase* [1972.43.31], 55, *ill. on 55*
- Bottle Vase* [1972.43.33], 131, *ill. on 131*
- Bottle Vases* [1942.9.535, 1942.9.537, 1942.9.542], *ill. on 108–109, 108–110, 112*
- Bowl* [1942.9.619], 230–231, *ill. on 231*
- Bowl* [1972.43.3], 6, 10, 13, 30, *ill. on 31*
- Bowl* [1972.43.18], 106, *ill. on 106, 107*
- Bowl* [1972.43.46], 208, *ill. on 208*
- Bowl* [1972.43.51], 209, *ill. on 209*
- Bowl* [1972.43.61], 270, *ill. on 270*
- Bowl* (London, British Museum), 38, 39 (fig. 1)
- Bowl* (Savannah, Koger Foundation), 16 (fig. 2), 17
- Bowls* [1942.9.545–546], 125n.2, *ill. on 126, 126–127*
- Bowl with “Rice-Grain” Decoration* [1942.9.551], 14, 104n.3, 143, *ill. on 143*
- Brush Washer* [1942.9.484], 98–100, *ill. on 99*
- Brush Washers* [1942.9.488–489], 21n.18, *ill. on 98–99, 98–100*
- Brush Washers* [1942.9.504–505], *ill. on 72–73, 73–74*
- Buckland, Frances, 267
- Buddhism, 36, 143, 204, 206, 261
- See also names of deities*
- Bukhara, 306n.3
- Bushell, Stephen W., 21n.20, 171
- Oriental Ceramic Art*, 21n.21
 - quoted, 93, 234–235
- ## C
- Cai, Xiang, *Cha lu (Record of Tea)*, 34
- Caliari, Gabriele
- Doge Marino Grimani Receiving the Persian Ambassadors* (Venice, Palazzo Ducale), 294
- calligraphy, 19, 178
- See also* decoration, ceramic; script
- Cambridge, Massachusetts
- Arthur M. Sackler Museum
 - Persian rug, 304
 - Harvard University Art Museums
 - zun* vase, 40
- Canton, 18–19
- carpets, Widener collection (Washington, National Gallery of Art), 24–25
- Castiglione, Giuseppe, *Visual Instruction* (with Nian Xiyao), 284
- ceramic bodies, types of, 6–7
- ceramics
- glazed, 8
 - Japanese, 268–270
 - See also* decoration, ceramic; glazes, ceramic; porcelain
- ceramic techniques, 6–23
- ceramic technology, European, 7
- Chait, Ralph, 77, 97n.4, 101, 104n.2
- “Eight Prescribed Peachbloom Shapes...,” 60, 69
- Cha lu (Record of Tea)* (Xiang Cai), 34
- Champaigne, Philippe de
- Omer Talon* (Washington, National Gallery of Art), 314
- Chang E, 277
- Chenghua reign, 228, 250
- Chen Rong, dragon paintings, 104
- Chesterfield, Derbyshire, England
- Hardwick Hall
 - Polonaise rug, 298n.16
- Chicago
- Art Institute of Chicago
 - Polonaise rug, 298n.16
- Chinnery, George, 284
- chinoiserie, 259, 260n.8
- Chongzhen reign, 189
- Clarke, Thomas, as collector, 88, 88n.1
- Cleveland
- Cleveland Museum of Art
 - Baluster Vase with Cherry Tree*, 17 (fig. 3)
 - doucai* dish, 227
 - petal-decorated vase, 103n.6
- cobalt, as ceramic glaze, 12–13
- Coimbra, Portugal
- Museu Nacional de Machado de Castro
 - Coimbra rug, 291
- collectors, Western, 110
- American, 1–3, 15
 - in early period, 259
 - See also names of individuals*
- Copenhagen
- Rosenborg Palace
 - Coronation carpet, 294–297
- copies, of Persian rugs, 317n.9
- copper, as ceramic glaze, 11–12
- copying, of Chinese ceramics in Japan, 269–270
- Coromandel Screen* [1970.20.4], 277–283, *ill. on 278–281*
- Covered Bowl* [1942.9.483], 75, *ill. on 76*
- Covered Boxes* [1942.9.506–510, 1942.9.523–524, 1942.9.531], 21n.18, 58–60, *ill. on 59, 75*
- Crill, Rosemary, 311
- Cunningham, Louisa, 105n.6
- Cup* [1972.43.25], 147, *ill. on 147*
- Cup* [1972.43.55], 256, *ill. on 256*
- Cup* (Bath, England, Museum of East Asian Art), 16 (fig. 1), 17
- Czartoryski, Prince Ladislas, 294

D

- Dancing Woman* [1942.9.598], *ill. on* 198, 198–199
- Daoism, 38, 133, 167, 174, 195–197, 226, 226n.1, 227, 277–283
- See also *names of deities*
- David, Sir Percival, as collector, 3
- death duties, British, 2
- decoration, ceramic
- anhua* technique, 36
 - animals, 32–33, 42–44, 69–71, 128, 157–159
 - bat, 208
 - horse, 152
 - lion, 240–241
 - rodent, 199–200, 202–203
 - applied, 145, 206
 - archaizing, 140–141
 - birds, 154, 162–163, 176–177, 180–181, 184–187, 212–214, 232–233, 236–239, 247
 - crane, 194, 210–211, 240–241
 - egret, 153
 - heron, 146
 - pheasant, 189–191
 - rooster, 230–231
 - botanical, 101–103, 106, 139, 143, 154, 157–160, 162–167, 171–173, 176–178, 180–181, 184–194, 196–199, 210–211, 228–233, 236–241, 245–247, 250–255, 264–267
 - calligraphy, 148–149, 157–159, 165–167, 210–211, 214–217, 245–246, 256, 269
 - Canton style, 18
 - carved, 10, 30–31, 192–193
 - C-shaped, 81–83
 - cut-glazed, 268
 - Daoist scene, 227
 - dragons, 102–105, 134–136, 138, 142, 144–145, 155–156, 162–163, 192–193, 209–211, 224, 232–233
 - fish, 226, 240–243, 249
 - floral medallions, 225
 - garden scene, 242–243, 251, 269
 - gilding, 44, 44n.6
 - gold-painted, 128
 - high relief, 223
 - human figures, 40–41, 234–235
 - Eight Immortals, 174–175
 - scholarly women, 206–207
 - scholars, 252–254, 256–257
 - Shou Lao, 174–175
 - warriors, 220–221
 - Hundred Antiques theme, 168–170, 244–245
 - incised, 32–33, 69–70, 130, 138–142, 144, 146, 148–149, 208–209, 264–265
 - insects, 162–163, 182–183, 212–214, 232–233, 247, 251, 255
 - landscapes, 165–167, 218–221, 232–233, 236–239, 252–254, 257
 - methods, 9–10
 - narrative, 212–214
 - petal, 61–64
 - phoenix, 137, 140–141, 155, 182–183, 188–189
 - rice-grain, 143
 - scholarly symbols, 168–170, 192–193, 223, 234–235, 244–245
 - scrolls, 248, 250
 - seasons, 178
 - slip-trailed, 10, 38–39, 142
 - snowscape, 256
 - symbols, 226
 - taihu rock, 172–173
 - use of copybook, 182
 - water scene, 222
 - weapons, 271
- decoration, wood, 277–283
- decorative arts, collectors and, 1–3
- Dehua (Fujian Province), 14, 147–151
- Denbighshire, Wales
- Erthig Park
 - Coromandel screen, 277
- Dilley, Arthur Urbane, 305
- quoted, 291
- Dillon, Michael, quoted, 20n.12
- Dimand, Maurice, 292, 305
- quoted, 306n.6
- Dish* [1972.43.1], 32, *ill. on* 33
- Dish* [1972.43.43], 5, 10, 227, *ill. on* 227
- Dish* [1972.43.58], 255, *ill. on* 255
- Dish* [1972.43.62], 5, 269, *ill. on* 269
- Dish* (Washington, Freer Gallery of Art), 38, 39 (fig. 2)
- Doge Marino Grimani Receiving the Persian Ambassadors*, by Gabriele Caliari (Venice, Palazzo Ducale), 294
- Dongwanggong, 277
- Dublin
- National Museum of Ireland
 - vase (formerly mounted), 258–259
- Duck on Lotus Leaf* [1942.9.602], 205, *ill. on* 205
- Dugu Wensu, 282
- Duveen, Henry (dealer), 2
- Duveen Brothers (dealers), 24
- quoted, 88n.1
- dynasty
- Jin, 30–33
 - Liao, 28–29, 32
 - Ming, 36–44
 - Mughal (India), 308
 - Qing, 38, 45–51, 54–57, 65–68, 71–113, 116–130, 132, 134–137, 139–149, 151–220, 222–235, 240–250, 252–254, 261–263, 266–267, 277–287
 - Song, 271
 - Southern Song, 34–35
 - Tang, 272

E

- earthenware, 28–29
- characteristics of, 6
 - gourd-shaped vessels, 90
- East India Company, 277, 311

Edisbury, Joshua, 277
 Edo period, 268
 Eight Buddhist Emblems, 36, 261
 Eight Immortals, 174–175, 196–197, 277
 “Eight Prescribed Peachbloom Shapes...” (Chait), 60, 69
 Eiland, Murray, 305
 quoted, 302
 Ellis, Charles Grant, 301
 quoted, 305, 317
 emperor. *See* dynasty; *name of reign*; reignmarks
 Entrecolles, Père d’, 20n.12, 251
 Erdmann, Kurt, 289, 291, 294, 305
 Ettinghausen, Richard, 305
 export
 of Chinese porcelain to Europe, 17, 19n.5, 258–259, 266
 of Chinese trade paintings, 284, 286
 of Coromandel work, 277
 of Indo-Persian rugs, 318n.21
 of Mughal textiles, 308, 311
 of Polonaise rugs, 296
 Exposition Universelle de Paris (1878), 294

F

Fatehpur-Sikri, 308
 Favier, Bishop Alphonse, 88n.1
Female Attendant [1942.9.596], 201, *ill. on 201*
Figure of Daoist Deity [1972.43.40], 195, *ill. on 195*
 figures, ceramic. *See under* form, of ceramic objects
 firing processes, ceramic, 7–8
 Fong Chow, 108
 forgery
 of *Mingqi*, 272
 of seal, 151
 See also copying
 form, of ceramic objects, 11, 15–16
 and addition of mounts, 258–260
 amphora, 65–67, 77–80, 93
 apple, 72–75, 93
 archaizing, 139
 attenuated, 145–146
 baluster, 42–44, 48–54, 128, 154–156, 182–187, 218–221, 240–241
 “beehive,” 69–71, 97n.4, 134–135
 Buddhist influence, 64n.6
 carp, 261–263
 ceremonial bronze vessels, 45
 chrysanthemum, 61, 101
 covered, 75–76, 176–177, 236–239
 double gourd, 133
 fang hu, 164
 figurines, 15–16
 animal, 205–207, 272
 human, 194–195, 198–204
 foliated, 142
 gall bladder, 112n.1
 gong, 98–100
 gu, 139

hu, 107, 140–141
 Jian kilns and, 34
 large, 188–189
 lotus petal, 61–64
 lotus pod, 36
meiping, 56, 81–85, 114–115, 138, 153, 189
 miniature, 144, 168–170, 245–246
 modification of, 85
 ovoid, 28–29, 111, 122–123
 paired, 81–83, 86–91, 96, 99
 pale blue monochrome, 75–76, 86–88
 peachbloom, 20–21n.18, 86
 pear, 112–113, 116
 petal decorated, 101–103
 rectangular, 162–163
rouleau, 189–191
 simple, 46–47
 square, 178–179
 stem, 36–39
 three segment, 120–121
 three string, 102–105
zun, 40–41, 79n.4, 176–177, 180–181
See also function, of ceramic objects
Four Rouleau-shaped Vases [1942.9.620–623], 189–191,
 ill. on 190–191
 Freer, Charles Lang, as collector, 2
 Frick, Henry Clay, as collector, 2, 259, 317n.3
 function, of ceramic objects
 and addition of mounts, 258–260
 beaker, 236–239
 bottle, 55, 86–89, 108–110, 130–131, 192–193, 247–248, 257
 bowl, 208–209, 226, 230–231, 270
 begging, 143
 fish, 222–223, 242–245
 palace, 250, 250n.1
 tea, 34–35, 268
 box, 58–60, 174–175
 brush washer, 58, 72–74, 93
 cup, 157–159, 228–229, 256
 dish, 227, 232–235, 255, 269
 ewer, 210–211
 garniture de cheminée, 236–239
 incense burner, 205–207
 jar, mounted, 266–267
 lantern, 212–217
 perfume ball, 171–173
 pot
 water, 93–97
 wine, 160–161
 teapot, 148–149
 mounted, 258
 vase, 224–225, 251–254, 271
 meiping, 114
 mounted, 264–265
 See also form, of ceramic objects; scholars’ accessories,
 ceramic
 Fu Shen, 134
 Fuzhou, 277

G

- Gans-Ruedin, Erwin, 305
Garland, James A., as collector, 2
Garniture de cheminée [1942.9.581], 176–177, *ill. on* 176–177
Garniture de cheminée [1942.9.635–639], 18, 176n.1, *ill. on* 236–237, 236–239, *ill. on* 239
Geneva
 Baur Collection
 amphora vase, 65n.3
 apple-green vases, 114n.3
 brush washers, 98
 hu-shaped vessel, 140
 petal-decorated vase, 103n.2
 water pots, 93
 Fondation Baur-Duret
 porcelain collection, 3
Geng Baochang, 229
genre scenes, in Chinese trade painting, 284, 284n.3, 286
Gentles, M. O., 305
gifts
 ceramic objects as, 38, 174, 211
 Persian silk rugs as, 292
 Polonaise rugs as, 294
Glasgow
 Burrell Collection
 “Vak-Vak” fragments, 312n.10
glazes, ceramic
 apple-green, 12, 108–113, 116, 118–127
 blue and white, 12
 celadon, 13, 22n.26, 30–31, 101–107
 clair de lune, 13, 21–22n.21
 colorless, 14, 136–139, 142–145, 147–151
 fencai, 17–18
 green, 21n.20, 42–44
 lead, 28–29
 monochrome, 10–14
 oxblood, 11–12, 45–57
 pale blue, 13, 75–92, 98–100
 peachbloom, 12, 58–60, 60n.7, 61–68, 71–74
 powder blue, 13, 128
 rose red, 132
 sancai, 90
 turquoise, 12, 129–130
 types of, 8–9
 yangcai, 18
 yellow, 13–14, 134–135
Goa, 318n.21
gold, as ceramic glaze, 14
Goncourt brothers, as collectors, 21n.21
grotesque faces, in Indian rug design, 310
Guangxu reign, 209
Guangzhou (Canton), 234, 277
 trade painting in, 284
Guan Qiaochang (Lamqua), 284
Guanyin [1972.43.25], *ill. on* 150, 150–151
Guanyin, Bodhisattva of Compassion [1942.9.595], 204, *ill. on* 204
Guanyin (bodhisattva), 63, 64n.6, 77, 204

H

- Hamburg
 Museum für Kunst und Gewerbe
 Branicki carpet remains, 289, 292n.4
handles, of ceramic objects
 bamboo, 161
 dragon, 42, 44n.4
 fish, 160
 lion, 242–243
Hanover
 Kestner Museum
 Mughal carpet, 310
He Chaochun, 151
Hedvig Eleonora, Queen, as collector, 206
Hendley, T. H., 314
Herat, 306n.3, 314
Herrmann, Eberhart, 289
 quoted, 291–292
Histoire de la porcelaine (Jacquemart), 18
Ho, Waikam, quoted, 103n.6
Hobson, R. L., quoted, 44n.6, 77
“Homecoming” (Tao Qian), 165–167
Hongxian reign, 256

I

- iconography, Chinese
 in Indian rug design, 310
 in Persian rug design, 289, 306n.6
import, of Chinese porcelain
 into Europe, 259
 into Islamic countries, 258
 See also export
India, 308–313
 Coromandel coast, 277
inscriptions, 206, 209
iron, as ceramic glaze, 13–14
Isfahan, 294–307, 307n.28
Istanbul
 Topkapi Sarayi Müzesi
 mounted porcelains, 258

J

- Jacquemart, Albert, 21n.21
 as collector, 15
 Histoire de la porcelaine, 18
Jahan, Shah, 308
Jahangir, Shah, 308, 311
Japan, 34
Jar [1942.9.533], *ill. on* 122, 122–123
Jar [1942.9.534], *ill. on* 122, 123
Jar [1972.43.29], 109, 124, *ill. on* 124, 125
Jenyns, Soame, quoted, 53n.3
Jesuits, 20n.12
 and introduction of rose enamels, 18
Jiajing reign, 38

Jian (Fujian Province), 34
Jiang Ge, 253–254
Jingdezhen (Jiangxi Province), 9, 15, 17, 19, 20n.12, 36, 147,
214, 234, 251
Johnson, John G., as collector, 1
Julien, Stanislas, 21n.21

K

Kangxi reign, 108–110, 124, 128, 139, 153–177, 182–207, 210–
220, 222–223, 230, 245, 247–248, 277–283
Kansas City
Nelson-Atkins Museum
painting of “Water-moon Guanyin,” 80n.6
karkhanas, 294, 301, 308
Kashan, 289–294, 307n.28
Kato, Hajime, 44n.1
Kelly, C. F., 305
kendi, 258
Kerr, Rose, 12, 17
Kettering, Northamptonshire, England
Boughton House
carpet, 316
Khorassan, 302
kilns, 7–8
imperial, 50n.3
unofficial, 44
See also names of sites
Kirman, 305
Klose, Christine, 304, 306
Knapp, Josephine, 101
Krusinski, Thadaco, 294

L

lacquer screens, 277–283
Lahore, 308, 310–311, 312n.17
Lamqua (Guan Qiaochang), 284
Lang Tingji, 50n.3
Lantern Festival Procession, 286
Laozi, 277
Large Fish Bowl [1942.9.644], 15, 222, *ill. on 222*
Large Fish Bowl [1942.9.647], *ill. on 244, 244–245*
Large Jar [1942.9.629], *ill. on 188, 188–189*
Large Vase [1942.9.547], 129, *ill. on 129*
Laufer, Berthold, 19n.1
Leopold I, Emperor, 302
lids, of ceramic objects
attached, 160
coin-shaped, 172–173
leaf, 161
Liexian quan zhuan (*Complete Biographies of the Assembled
Immortals*), quoted, 196
Lisbon, Portugal
Museu Calouste Gulbenkian
Indo-persian carpet, 316
Li Taibo, 69
Li Tieguai [1942.9.597], 15, 196–197, *ill. on 197*

Li Tieguai (immortal), 15, 90, 196–197
Loan Exhibition of Early Oriental Rugs (New York,
Metropolitan Museum of Art), 24

London

British Museum
Bowl, 38, 39 (fig. 1)
ruby-back bowl, 18
Percival David Foundation
blue-glazed vase, 111
brush washers, 98
ruby-back dish, 234
stem bowl, 36
yellow water pot, 134
Victoria and Albert Museum
*Akbar Stages a Hunt near Lahore from the
Akbarnama*, 311
Fremlin carpet, 311
Indo-Persian carpet, 316
Mansur's Pheasant from the Wantage Album, 311
Persian rug fragment, 304
porcelain vase mounted as ewer, 258
rectangular vase, 162
Worshipful Company of Girdlers
Girdlers' Carpet, 311
Longquan, celadon ware, 106
Loo, C. T. (dealer), 5
Lu Dan, 282
Lugano, Switzerland
Thyssen-Bornemisza Collection
Braganza Carpet, 317
Lu Xing, 195
Lynnewood Hall, 1, 24–25
Lyons
Musée Historique des Tissus
floral carpet, 310
Persian rugs, 304
Polonaise rug, 299

M

Macao, 284
Ma Gu, 227
Malibu, California
J. Paul Getty Museum
mounted baluster vase, 264n.2
manganese, as ceramic glaze, 14
Mansur's Pheasant from the Wantage Album (London,
Victoria and Albert Museum), 311
Marquand, Henry G., as collector, 317n.3
Martin, F. R., 314
Mashhad, 306n.4
Medallion and Animal Carpet [1942.9.477], 302–307,
ill. on 303, 310
Medley, Margaret, 124
quoted, 19n.6, 53n.3, 135n.7
Member, Michele, 291
Meng Haoran, 277
metal, use in Persian rug production, 296
metalwork, and Chinese porcelain, 258–260

Meyer-Riefstahl, R., 289, 291–292
 miniature paintings, Persian, 302, 308
Miniature Table [1942.9.558], *ill. on* 168–169, 168–170, 245
 Montreal, Québec, Canada
 Montreal Museum of Fine Arts
 carpet fragment, 316
 Morgan, J. Pierpont, as collector, 2, 44, 317n.3
 mounts, European, for Chinese porcelains, 258–267
 Mumford, John Kimberly, 294
 Munich
 Bayerisches Nationalmuseum
 Wittelsbach rug, 291
 Residenz Museum
 Polonaise rug, 298n.16, 299

N

Nagoya, Japan
 Tokugawa Museum
 Mughal rug, 310
 names, personal, for ceramic vessels, 12, 48, 50
 Nanha, copy of Bihzad, *Two Camels Fighting* (Tehran, Iran, Gulistan Museum), 311
 Nara, Japan
 Shôsô-in
 mounted porcelain, 258
 Yamato Bunkakan
 zun vase, 40
 naturalism, in Mughal art, 311
 Nayin, Persian wall paintings, 292
 neoclassicism, 259
 New Haven, Connecticut
 Yale University Art Gallery
 brush washers, 98
 ovoid jar, 123
 ring-neck vase, 103
 water pots, 93
 New York
 Frick Collection
 blue-and-white vase, 45n.1
 covered blue-and-white jugs, 75
 Metropolitan Museum of Art
 amphora vase, 65n.3
 apple-green vases, 114n.3
 baluster vases, 240
 bottle vases, 110n.6
 brush washers, 98
 Coromandel screen, 277
 “Emperor” animal carpet, 302
 gourd-shaped vase, 90
 Indo-Persian carpet, 316
 jars, 125n.1
 Johnston-Moffat rug, 291
 Loan Exhibition of Early Oriental Rugs, 24
 meiping vases, 81, 85
 miniature from Nizami’s *Khamsa*, 292
 mounted porcelains, 259
 ovoid jar, 123
 oxblood vase, 48n.1

Persian rugs, 304–305
 petal-decorated vase, 103n.2
 Polonaise rug, 298n.16
 porcelain collection, 2
 ring-neck vase, 104
 Sackville-Morgan carpet, 308
 Shou Lao figurine, 194
 Taylor-Altman rug, 291
 water pots, 72, 93, 134
 Yongzheng vases, 88
 Rockefeller Collection
 celadon bowl, 32n.1
 cuspidor, 32n.1
 Nian Xiyao, *Visual Instruction* (with Castiglione), 284

O

officials, Qing, 282–283
 Olearius, Adam, quoted, 305
Omer Talon, by Philippe de Champaigne (Washington, National Gallery of Art), 314
Oriental Ceramic Art (Bushell), 21n.21

P

painting, on porcelain, 10
Pair of Baluster Vases [1942.9.627–628], 185, 187, *ill. on* 187
Pair of Bottle Vases [1942.9.485–486], 86–89, *ill. on* 87
Pair of Bowls [1972.43.38–39], 10, 226, *ill. on* 226
Pair of Covered Jars in Mounts [1942.9.439–440], *ill. on* 266, 266–267
Pair of Cups [1972.43.41–42], 228, *ill. on* 228, 250
Pair of Cups [1972.43.47–48], 229, *ill. on* 229
Pair of Gourd-shaped Vases [1942.9.479–480], 90–92, *ill. on* 91
Pair of Hexagonal Lanterns [1942.9.586–587], 212–214, *ill. on* 213
Pair of Lanterns [1942.9.588, 1942.9.590], 214–217, *ill. on* 215, *ill. on* 217
Pair of Large Covered Baluster Jars [1942.9.633–634], 18, 240–241, *ill. on* 241, 267
Pair of Large Fish Bowls [1942.9.645–646], 223, *ill. on* 223
Pair of Lions on High Pedestals [1942.9.603–604], 10, 206–207, *ill. on* 207
Pair of “Palace” Bowls [1972.43.44–45], 250, *ill. on* 250
Pair of “Ruby-back” Dishes [1942.9.555–556], 18, 232–233, *ill. on* 233
Pair of Small Bottles [1972.43.56–57], 257, *ill. on* 257
Pair of Small Foliated Dishes [1972.43.22–23], 142, *ill. on* 142
Pair of Vases, Meiping Shape [1942.9.495–496], 81–83, *ill. on* 82, 88n.4
Pair of Vases, Meiping Shape [1942.9.497–498], 81, 83n.1, *ill. on* 84, 85, 88n.4
Pair of Vases in Form of Carp, Mounted as Ewers [1942.9.443–444], 13, 261–263, *ill. on* 262
Pair of Vases Mounted as Ewers [1942.9.441–442], 13, 264–265, *ill. on* 265

Pair of Young Women [1942.9.593–594], 199–200, *ill. on 200*

Pair of Zun-shaped Beaker Vases [1942.9.614–615], 180–181, *ill. on 181*

Pan Quisheng, 277–283

Paris

- Musée des Arts Décoratifs
 - incomplete pictorial carpet, 310
- Musée du Louvre
 - mounted vase, 264n.2
 - Peytel animal rug, 289
- Musée Guimet
 - square vase, 178

Parish-Watson Gallery, New York, 5

Parker, George, *Treatise of Japanning and Varnishing* (with Stalker), 277

pattern books, use in Persian rug production, 291, 304

Payne-Aldrich bill, 2

Pei, I. M., 297

Perry, Marsden J., as collector, 44, 133n.1, 192n.1

Petal-decorated Vases [1942.9.499–500], 13, 101–103, *ill. on 102, 104n.3*

Petal-decorated Vases [1942.9.511–513, 1942.9.521–522], 20n.18, 61–64, *ill. on 62–63, 104n.3*

Peter the Great, Czar, 302

Philadelphia

- University Museum
 - ovoid jar, 123
 - petal-decorated vase, 103n.2

Plumer, James M., 34

poetry, as ceramic decoration, 214–217, 245–246, 256

Polonaise Carpet [1942.9.473], 24, 294–298, *ill. on 295, 299*

Polonaise Rug [1942.9.474], 24, 299–301, *ill. on 300*

Pope, Arthur Upham, 305

- quoted, 289, 292

Pope, John, quoted, 2, 16

porcelain

- American collections of, 2–3
- apple-green monochrome, 108–110
- blanc de chine*, 14–15, 147–151
- blue-and-white, 9, 12, 15, 36–37, 63, 178, 258, 260
- blue celadon, 261–263
- characteristics of, 6–7
- development of, 7
- doucai*, 10, 226–228
- famille jaune*, 10, 15–16, 160–163, 165–173, 176–177, 195, 208–209
- famille noire*, 2, 10, 15–17, 161, 165–167, 178–184, 186–193, 195–197, 230–231
- famille rose*, 10, 14, 17–18, 44, 208, 225, 229–235, 240–243, 245–246, 255
- famille verte*, 10, 15, 44, 152, 154–156, 160–161, 172–173, 198–204, 206–207, 210–214, 218–220, 222–223, 244–245, 266–267
- kinran-de*, 44
- Longquan celadon ware, 106
- monochrome, 2, 9–14, 65
- Nonya-ware, 75
- overglaze, 256–257, 269

- overglaze yellow, 250
- pale blue monochrome, 75–76
- peachbloom, 20–21n.18
- polychrome, 14–15
- ruby-back, 18–19, 232–235
- soft paste, 7, 19n.6
- steatitic, 136–138, 251n.1, 254
- Steele collection (Washington, National Gallery of Art), 5
- underglaze blue, 247–248, 250–254, 269
- underglaze red, 249
- Widener collection (Washington, National Gallery of Art), 1–4

See also ceramics; decoration, ceramic; form, of ceramic objects; function, of ceramic objects; glazes, ceramic

porcelains, mounted, 258–267

port scenes, in Chinese trade painting, 284, 284n.3

Procession by a Lake [1969.12.2], 286–287, *ill. on 287*

proto-porcelain, use of term, 19n.1

Q

Qianlong reign, 130, 230–231, 256

R

Raindre, Guy, 114

raku, 268

Raku Tea Bowl [1972.43.59], 268, *ill. on 268*

Rawson, Jessica, 261

“Record of Distant View Tower” (Su Shi), 283

Rectangular Vase Illustrating Poems [1942.9.608], 165–167, *ill. on 166*

Rectangular Vases [1942.9.611, 1942.9.612], 162–163, *ill. on 163*

reignmarks, 186, 208, 234–235, 245–246, 256, 269

- absence of, 50, 90, 109
- Chenghua, 185
- copied, 19–20n.10
- Jiajing, 38, 185
- Kangxi, 17, 17 fig. 3b, 59, 62, 65–72, 77–87, 90, 93–105, 178, 226
- Qianlong, 107, 142, 225, 257
- spurious, 55, 132, 134–135, 185, 192–193, 257
- use of, 19–20n.10
- variations in, 96
- Wanli, 40, 42
- Xuande, 36, 185, 192–193
- Yongzheng, 86–89, 106, 140–141, 227, 229, 250

Republic, Chinese, 245–246, 255–257

Reticulated Box [1942.9.568], 174–175, *ill. on 175*

Reticulated Perfume Ball [1942.9.566], 172–173, *ill. on 173*

Reticulated Perfume Ball [1942.9.567], 172–173, *ill. on 173*

Reticulated Perfume Ball with Stand [1942.9.564–565], 171, *ill. on 171*

Romance of the Western Chamber (Wang Shifu), 212–214

- Rome
 Museo del Palazzo di Venezia
 Polonaise rug, 299
 “*Ruby-back*” *Dishes* [1942.9.553–554, 1942.9.557], 10, 18, 123, 125, 232, 234–235, *ill. on 235*
- rugs
 commercial production, 314
 Indo-Persian, 314–318
 Persian
 border designs, 299
 “Herat” type, 302–307
 “hunting,” 289, 302
 “Isfahan,” 314
 medallion, 289–293, 299
 as pairs, 291, 296
 Polonaise, 291–292, 294–301
 use of metal in, 296
 use of silk in, 289–293, 296
 Turkish, 307n.20
 Widener collection (Washington, National Gallery of Art), 24–25
 ruyi motif, 267, 267n.3
- S**
- Salting, George, 307n.20
 Samad, Abd es-, copy of Bihzad, *Two Camels Fighting*, 311
 Samson kilns (France), 17
 San Francisco
 Asian Art Museum
 rice-grain dish, 143n.1
 ring-neck vase, 104
 Savannah, Georgia
 Koger Foundation
Bowl, 16 (fig. 2), 17
Scenic Animal Rug [1942.9.475], 306, 308–313, *ill. on 309*
 scholars’ accessories, ceramic, 12, 15–16, 58–64, 69–74, 77–80, 93–97, 97n.4, 98–100, 126–127, 134–135, 147, 168–170, 254
- script
 `Phagspa, 38
 seal, 89n.8
 standard, 89n.8
 See also calligraphy; decoration, ceramic
Seated Horse [1972.43.63], 272, *ill. on 272*
 “Second Ode to the Red Cliff” (Su Shi), 165–167
 Sedgwick, Mrs. Walter, as collector, 3
 Selim II, Sultan, 292
Set of Four Large Fish Bowls [1942.9.640–643], 12, 18, 44, 242–243, *ill. on 242–243*
- Shanghai, China
 Shanghai Museum, 63
 Shangraw, Clarence, 50n.3, 79n.4, 134
 Shi Nai’an, *Shui Hu zhuan*, 221
Shou Lao, God of Longevity [1942.9.592], 10, 15, 194, *ill. on 194*
 Shou Lao (Daoist god), 10, 15, 194, 277
 shrine images, 204
Shui Hu zhuan (Shi Nai’an), 221
 Shuiji (Fujian Province), 34
 Shunzhi reign, 152, 214
 Sigismund Vasa III, King, 292, 294
 silk, use in Persian rugs, 289–293, 296
Silk Medallion Rug [1942.9.478], 24, 289–293, *ill. on 290, 299*
 Simon, Paul, quoted, 292
Small Baluster Vase [1972.43.17], 44, 128, *ill. on 128*
Small Beaker Vase in Shape of Gu [1972.43.16], 11, 139, *ill. on 139*
Small Bottle [1972.43.36], 146, *ill. on 146*
Small Jar [1942.9.544], 125, *ill. on 125*
Small Vase [1972.43.27], 144, *ill. on 144*
Small Vase [1972.43.32], 11, 57, *ill. on 57*
 Spuhler, Friedrich, 296–297, 299
Square Vase [1942.9.616], 17, 178–179, *ill. on 179*
 St. Louis, Missouri
 St. Louis Art Museum
 Polonaise rug, 299
 Stalker, John, *Treatise of Japanning and Varnishing* (with Parker), 277
 stand, tripod, 223
 Steele, Harry G., as collector, 3, 5
 Steele, Richard, quoted, 5
Stem Bowl [1972.43.5], 5, 9, 20n.10, 36, *ill. on 37*
Stem Cup [1972.43.6], 38, *ill. on 39*
Stem Cup [1972.43.20], 5, 249, *ill. on 249*
- Stockholm
 Drottningholm Palace
 duck figurine, 205
 lion figurines, 206
 Museum of Far Eastern Antiquities
 miniature table, 168–170
 Royal Collection
 Swedish Royal hunting carpet, 289, 291
- stoneware, 32–33
 characteristics of, 6
 gourd-shaped vessels, 90
 Jian ware, 34–35
 Northern Celadon, 30–31
- Su Shi
 “Record of Distant View Tower,” 283
 “Second Ode to the Red Cliff,” 165–167
- Suzhou, 277
- symbolism
 of bat, 208, 227
 Buddhist, 64n.6, 77
 auspicious emblems, 36, 152
 lotus flower, 63
 lotus petal, 101
 of crane, 194, 227
 Daoist, 133
 of deer, 32, 32n.2
 of fish, 261
 for good fortune, 208, 227
 of gourd, 90
 of *lingzhi* fungus, 199
 for longevity, 174, 194, 211, 227, 277
 of peach, 194

of pearl, 136, 224
of phoenix, 137
of pomegranate, 97n.8
scholarly, 157, 168–170
for wealth, 261
of willow, 77
yin-yang, 226, 226n.1
symmetry, in Persian rug design, 296

T

Tabriz, 305
Tahmasp, Shah, 292
Taipei
National Palace Museum
brush washers, 98
gall-bladder-shaped vase, 112n.1
oxblood bowl, 127n.2
petal-decorated vase, 101
Qianlong vessels, 75
stem bowl, 36
yellow-glazed vase, 120
Yongzheng vases, 88
Yongzheng vessels, 75
Tao Qian, 277
“Homecoming,” 165–167
Tao Shuo (Description of Pottery) (Zhu Wan), 44n.6
Tavernier, Jean-Baptiste, 294, 296
Tea Bowl [1972.43.4], 34, *ill. on 35*
Teapot [1972.43.28], 148–149, *ill. on 149*
Tehran, Iran
Carpet Museum
Doria carpets, 297
Polonaise rug, 299
Gulistan Museum
Bihzad, *Two Camels Fighting*, 311
Nanha, copy of Bihzad, *Two Camels Fighting*, 311
Teng Yuanfa, 282
textile industry, Mughal, 308
Three Female Attendants [1942.9.599–601], 202–203, *ill. on 202–203*
Three Miniature Vases [1972.43.52–54], 245–246, *ill. on 246*
Three Stars, 227
Tichane, Robert, quoted, 20n.16, 52
Tokyo
Tokyo National Museum
apple-green vase, 116
stoneware dish, 32
tomb sculptures, 15, 272
trade paintings, 284–287
Treatise of Japanning and Varnishing (Stalker and Parker), 277
Ts’ao, Teresa, 79n.4
Twelve Wine Cups [1942.9.569–580], 157–159, *ill. on 158–159*
Two Camels Fighting, by Bihzad (Tehran, Iran, Gulistan Museum), 311

V

Van Oort, H. A., quoted, 257n.1
Vase [1942.9.487], 86, *ill. on 87, 88, 88n.4*
Vase [1942.9.525], 45, *ill. on 45*
Vase [1942.9.526], 46, *ill. on 47, 54*
Vase [1942.9.529], 52, *ill. on 53*
Vase [1942.9.530], 54, *ill. on 54*
Vase [1942.9.538], 112–113, *ill. on 113*
Vase [1942.9.539], 116–117, *ill. on 117*
Vase [1942.9.540], 120–121, *ill. on 121*
Vase [1942.9.541], 118–119, *ill. on 119*
Vase [1942.9.543], 108, 111, *ill. on 111*
Vase [1942.9.548], 137, *ill. on 137*
Vase [1942.9.550], 136, *ill. on 136*
Vase [1972.43.2], 28, *ill. on 29*
Vase [1972.43.10], 251, *ill. on 251*
Vase [1972.43.34], 18, 132, *ill. on 132*
Vase [1972.43.35], 145, *ill. on 145, 146*
Vase [1972.43.37], 152, *ill. on 152*
Vase [1972.43.49], 224, *ill. on 224*
Vase [1972.43.50], 20n.10, 225, *ill. on 225*
Vase [1972.43.60], 271, *ill. on 271*
Vase, Meiping Shape [1942.9.536], 81, 114–115, *ill. on 115*
Vase, Meiping Shape [1942.9.549], 138, *ill. on 138*
Vase, Meiping Shape [1942.9.610], 14, 153, *ill. on 153*
Vase, Meiping Shape [1972.43.30], 56, *ill. on 56*
Vase, Called “Fire Cloud” [1942.9.527], 12, 48, *ill. on 49, 52*
Vase, Called “Flame” [1942.9.528], 11–12, 48, 50, *ill. on 51, 52*
Vase in Shape of Double Gourd [1942.9.552], 133, *ill. on 133*
Vase in Shape of Fang Hu [1942.9.613], 164, *ill. on 164*
Vase in Shape of Hu [1972.43.19], 5, 140–141, *ill. on 141*
Vase in Shape of Hu [1972.43.21], 13, 107, *ill. on 107*
Vase in Shape of Zun [1972.43.7], 40, *ill. on 41*
Vases [1972.43.11–13], *ill. on 252–253, 252–254*
Vase with Dragon Handles (Baltimore Museum of Art), 42 (fig. 1), 44
Vase with Ringed Neck [1942.9.501], 13, 20n.18, *ill. on 102, 103–105*
Venice
Palazzo Ducale
Caliari, Doge Marino Grimani Receiving the Persian Ambassadors, 294
Treasury of San Marco
Polonaise rug, 292
Vienna
Österreichisches Museum für angewandte Kunst
Clam Gallas compartment carpet, 305
“Emperor” animal carpet, 302
hunting carpet, 289
“Peacock” rug, 308
Persian rug fragment, 304
Rothschild rug, 289, 291
Visual Instruction (Castiglione and Nian Xiyao), 284

W

- Walker, Daniel S., 292
 quoted, 291, 314
Walker, John, quoted, 1, 3
Walters, Henry, as collector, 3, 259
Walters, William T., as collector, 3
Wang Shifu, *Romance of the Western Chamber*, 212–214
Wang Ziqiao, 277
Wanli reign, 36, 40, 269
Washington
 Corcoran Gallery of Art
 carpet, 316
 Freer Gallery of Art
 Dish, 38, 39 (fig. 2)
 Guanyin stone relief, 64n.6
 porcelain collection, 2
 National Gallery of Art
 Omer Talon (Philippe de Champaigne), 314
 Steele porcelains, 5
 Widener porcelains, 1–4
 Widener rugs and carpets, 24–25
 Textile Museum
 Persian rug fragments, 304
 rug fragment, 310
Water Pot [1942.9.503], 21n.18, 72–73, *ill. on 73, 74*
Water Pots [1942.9.481–482], 93–97, *ill. on 94–95*
Water Pots [1942.9.490–491], 93–97, *ill. on 94–95*
Watson, Sir Francis, 267
Watson, William, 90
Welch, Anthony, quoted, 294
Welch, Stuart C., quoted, 312n.6
Wen Chang, 195
Western art
 influence on Chinese painting, 284–287
 influence on Mughal miniature painting, 310
White, Stanford, as collector, 317n.3
Whitridge, William H., as collector, 44
Widener, Joseph, as collector, 1–3, 24–25
Widener, Peter A. B., as collector, 1, 24–25
Wine Ewer [1942.9.563], *ill. on 210, 210–211*
Wine Pots [1942.9.559, 1942.9.560], 160, *ill. on 160*
Wine Pots [1942.9.561, 1942.9.562], 161, *ill. on 161*
Wood, Nigel, quoted, 8
workshops, royal
 for Indian rug production, 308
 for Persian rug production, 292, 294, 301

X

- Xie Lan, 282
Xiwangmu, 277
Xuande reign, 36, 249
Xuantonq reign, 229

Y

- Yale, Elihu, 277
Yamanaka (dealer), 5
Yang Lishan, 88n.1
Yan Wosi, 277
 quoted, 282–283
Yaoshou (Shaanxi Province), 30
Yi Jing (Book of Changes), 157, 226
Yongzheng reign, 98, 249, 251, 261–263
Youqua, 286
Yuan Shikai, 255
Yuan Zhen, “Biography of Cui Yingying,” 212

Z

- Zhang Ji, 282
Zhang Zuan, 283
Zhengde reign, 36, 38
Zhu Wan, *Tao Shuo (Description of Pottery)*, 44n.6