

**CHINESE AND JAPANESE
WORKS OF ART**
*in the Collection of
Her Majesty The Queen*

Volume III

John Ayers

ROYAL COLLECTION TRUST

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Frontispiece: tree in an enamelled basin (cat. 2143)

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THE CATALOGUE





1739



1740

(a) Nephrite jade

Early presentation pieces

1769 *Ruyi* sceptre and stand

RCIN 70100.a-b

Carved wood, sandalwood and jade

China; reign of Qianlong (1736–95), dated in accordance with 1790 inscription

L (*ruyi*) 37.5 cm; W (*ruyi*) 8.0 cm

With bowed shaft of dark wood described as sandalwood, broader in the middle and carved on top with dragons among clouds; set in the centre, a white jade plaque carved with longitudinal grooves, with broad turned-over head carved with scrollwork and set with an ancient white jade plaque shaped as an archaic *taotie* (monster mask), scrolling over the end and held by a wooden peg. The lower end with a smaller plaque mounted crosswise, and bored for attaching two tassels of blue silk with amber beads. The stand of matching shape and made of silk-covered card. On an oval-ended panel on the underside, engraved and picked out in gold in four columns, an inscription of the Qianlong emperor:

[詠檀木如意]

舊玉新檀木居然成一科
略資位與置弗費琢和磨
左右無不有指揮任若何勝
他常侍者傳語或淆訛
乾隆庚戌新正月御題

[*Yong tanmu ruyi*]

Jiuyu xintanmu juran cheng yi ke

Lüe zi wei yu zhi fu fei zhuo he mo

Zuoyou wubu you zhihui ren ruo hesheng

Ta changshizhe chuanyu huo xiao'e

Qianlong gengxu xin zheng yue yuti

[In Praise of a Sandalwood *Ruyi*]

Ancient jade and modern sandalwood have unexpectedly become one,

Having their own natural properties, for positioning and placement, no time was spent on carving and polishing.

Even if all the help that could have been mustered had been given free rein, how could it have been bettered?

By the received words or confused errors of other court officials? Imperially composed in the first month of the *gengxu* year during the reign of the Qianlong emperor [equivalent to 1790 in the Western calendar]

This prose-poem is found in the *Belles-Lettres* treasury of the *Siku quanshu* ('Complete Library of the Four Treasures') in part five, chapter (*juan*) 77 of the section dedicated to imperial poems, where it is found under the title 'In Praise of a Sandalwood *Ruyi*'.

Two seals in gold reading:

古香

guxiang

Ancient fragrance [carved in relief]

太璞

Taipu

Supreme simplicity [carved in intaglio]



1769

These seals, often seen as a pair, are among the most common of the Qianlong emperor's collector's seals to be found on the 'ancient' jade objects in his collection.

COMMENTARY: the *ruyi* sceptre with head in the form of the sacred *lingzhi* fungus was a time-honoured symbol of authority; examples made in other materials, such as carved red lacquer (cat. 2010) and *cloisonné* enamel (cat. 2109), are described below. While several *ruyi* sceptres are among the gifts sent by the Qianlong emperor to George III on the occasion of Lord Macartney's Embassy of 1792–4 (RA GEO/ADD31/21D), others were bestowed on members of his entourage (RA GEO/ADD31/21C). Their significance is discussed more fully in London 2005–6, pp. 465–6, nos 273–282.

EXHIBITED: *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935–6, 'Lent by H.M. The King, Windsor Castle'.

LITERATURE: London 1935–6, pp. 103–4, no. 2341.

1770 *Ruyi* sceptre

RCIN 23692

Mottled green nephrite

China; 18th century

L 34.2 cm; W 10.0 cm

With undulating shaft and turned-over head. The shaft carved in relief with a *lingzhi* spray, and the head with a bat; the bottom pierced for attaching the yellow silk tassel, with a spray of lily, the bloom hollowed to hold a gemstone, and a fruit spray.

COMMENTARY: possibly one of a number of *ruyi* originally presented to members of Lord Macartney's Embassy of 1792–4. A very similar *ruyi*, presented to Sir George Staunton, 1st Baronet (1737–1801), second-in-command of the mission, was subsequently bequeathed by him to the Royal Asiatic Society and donated in 1925 to the Victoria and Albert Museum (V&A: A.17-1925; Wilson 2004, p. 90, pl. 91) (Fig. 126).

PROVENANCE: Queen Mary, before 1920.

INVENTORY REFERENCES: QMB.I.382; QMPP.III.55.

Figure 126. A nephrite *ruyi*, 1793, presented by the Qianlong emperor to Sir George Staunton, 1st Baronet, donated to the Victoria and Albert Museum in 1925 (Victoria and Albert Museum, London)



1770



1783

1783 Vase, cover and wood stand

RCIN 35398.a-c

Celadon-green nephrite jade engraved and gilt

China; reign of Qianlong (1736-95)

H (vase and cover) 34.0 cm, (with stand) 37.5 cm; W 17.5 cm; D 7.8 cm

Rectangular in section, with sides tapering to the foot, recessed within which is a smaller base, and tapering in a curve from the angular shoulder to the mouth rim, which is finished flat; having on either side of the shoulder a pair of thin, flat, loop handles; the cover square, and tapering in two stages to a projecting, hollow, rectangular knob ringed by two ribs. The sides decorated with a design engraved and gilt, depicting an aged pine tree, symbolising long life, and on another face, rocks, a flowering chrysanthemum and a bat, symbolic of happiness; with branches of the tree arranged to conceal fissures in the stone; on the cover, four more bats. On the neck, an engraved and gilt inscription in *lishu* (clerical script). The low wood stand supporting the foot with an inset panel, an apron carved with scrollwork and four corner feet.

[鄒一桂松菊圖]
 蒼官壽客結好友
 白石青莎依秀原
 廣群芳中誰冠冕
 兩先生實賁邱園
 臨風聽擬濤湔俗
 裊露餐餘英雪煩
 疑是歸來三徑日
 陶家高致喜猶存

[ZouYigui Songju tu]
Cangguan shouke jie haoyou
Baishi qingsha yi xiuyuan
Guangqunfang zhong shui guanmian
Liang xiansheng shi bi Qiuyuan
Linfeng ting ni tao jian su
Yilu canyu ying xuefan
Yi shi guilai sanjing ri
Tao jia gaozhi xi you cun

[Pine and chrysanthemum by ZouYigui]

Pine and chrysanthemum, united as close friends,
 White rock and verdant sedge, innate beauty in common accord.
 Amongst the numerous worthies who holds the crown?
 Truly the two gentlemen have a resplendent rustic home.
 Against the wind, waves can be heard, washing away the
 commonplace,
 Atop the flowers, a surplus of dew, most attractive, dispels
 melancholy.
 Could this be the day to return to the hermit's garden home?
 The flawless taste of Tao Yuanming happily still endures

This poem, once inscribed by the Emperor on a painting by the Qing dynasty artist ZouYigui (1686-1772), entitled 松菊圖 *Songju tu* ('Pine and chrysanthemum') (the subject of the image on the vase), appears under this name in the *Belle-lettres* treasury of the *Siku quanshu* ('Complete Library of the Four Treasuries') in part two, chapter 41 of the section dedicated to imperial poems.

1829 Miniature double tray and wood stand

RCIN 19557.a–b

Pale greenish-white nephrite

China; 18th century

H (overall) 3.4 cm; W 6.7 cm; D 6.2 cm

Carved as two intersecting, hollowed-out discs, linked above and below with projecting ribbons forming handles, the undersides flat. The wood stand carved with two rings and entwined sprays of lotus, raised over a shaped apron carved in openwork with geometric scrollwork.

PROVENANCE: Queen Mary, 1939.

INVENTORY REFERENCE: QMPP.X.25.



1829

1830 Ornamental openwork two-part buckle

RCIN 19585

Pale greenish-white nephrite

China; 18th century

H 6.0 cm; W 7.5 cm

In the form of a thin, oval plaque carved in openwork with a bloom in the centre; at its heart a hole into which the smaller, second part engages; on either side, a long-tailed bird with a bloom above. The flat back plain.



1830

1831 Marriage plaque

RCIN 11666

Pale greenish-white nephrite

China; early 19th century

H 9.0 cm; W 6.9 cm

In the form of a Chinese lock-plate, of flat *ruyi*-head form with a cross-bar. The face carved with a rib border and the *shuangxi* (wedded bliss) symbol in relief between a pair of dragons, with the character *shou* (long life) below; on the reverse, a spray of chrysanthemum.

PROVENANCE: Queen Mary, December 1911. Bought in Delhi.

INVENTORY REFERENCE: QMB.I.336.



1831

1834 Buddhist figure

RCIN 13742

Pale celadon-green nephrite

China; 17th to 18th century

H 10.2 cm

A bald-headed figure, standing with head slightly turned, the mouth open as if speaking, wearing a full-length, long-sleeved robe open to the waist, revealing an ample belly, the ends of the sleeves billowing outwards, the right arm raised as if grasping the top of a staff, the shod feet projecting below.



1834

1835 Herd boy on a buffalo

RCIN 9243

Pale greenish-white nephrite

China; 18th century

H 3.6 cm; W 6.4 cm

A finely carved, small figure of a water buffalo, with a boy lying across its back holding a rope attached to its right nostril.



1835

1836 Boy holding a lotus

RCIN 23772.a

Pale greenish-white nephrite

China; 18th to 19th century

H 5.1 cm

Standing, with a smiling expression, one of two figures of boys (probably *Hehe exian*, the twin Immortals of harmony and unity), his hair dressed in two topknots. Holding the stem of a large lotus bloom over his shoulder, and wearing a sleeveless robe, baggy trousers and shoes.

PROVENANCE: Queen Mary, 1918–19. Presented by Princess Victoria.

INVENTORY REFERENCE: QMB.I.373.



1836



1849, 1850

1849–1850 Pair of cups

RCIN 23789.1–2

Mottled dark green nephrite

China; late 18th to early 19th century

H 5.8 cm, 5.7 cm; D 9.7 cm, 9.8 cm

With thinly carved sides, rounded below, spreading lip and splayed ring foot. The outside carved with a lotus scroll band between borders of *ruyi*-heads at the rim and petal panels below.

PROVENANCE: Queen Mary, Christmas 1935. Presented by The Hon. Mrs Ronald Greville, DBE.

LABEL: inside, the twentieth-century label of John Sparks Ltd.

INVENTORY REFERENCE: QMB.III.279.

1851 Vase

RCIN 23891

Veined dark green nephrite

China; 19th century

H 10.8 cm; Dia. (at top) 5.1 cm

Copying a metal form, with tall, thinly carved, beaker-shaped upper part set over a rounded bowl form, the base finished flat.



1851



1894

1894 Ruyi sceptre and stand

RCIN 70708.a-b

Gold foil on wood, jadeite and other semi-precious stones

China; reign of Qianlong (1736–95)

L (sceptre) 52.5 cm; W (sceptre) 11.9 cm; D (overall) 12.7 cm

The arched shaft, probably of carved wood, encased in gold foil decorated with *repoussé* floral scrollwork. Set in an oval central panel, a plaque of bright green jadeite carved with Buddha's hand citron, the large turned-over head of 'cloud-collar' shape holding a similar round plaque carved with peaches, and at the enlarged bottom end, set crossways, an oval plaque carved with pomegranate. On top of the shaft between are eight small settings for further inlays of auspicious emblems, of which only two, in the form of a lotus bloom in carved coral and a fish in white jade, remain. The underside of the gilded shaft engraved with floral scrolls and its edges with key-fret, with sprays of hibiscus on the head. Correspondingly shaped, the low, flat stand composed of layers of card covered in patterned yellow and red silk.

COMMENTARY: London 1935–6 identified the stone inlays as the 'Eight Buddhist Emblems of Happy Augury'.

PROVENANCE: Queen Victoria, 1861. Presented by Lieutenant General Henry Hope Crealock (1831–91), along with cat. 2100. In 1860, the Allied (British and French) troops were involved in the sacking of the Yuanmingyuan outside Beijing. As a result, a variety of works of art appear to have been taken. The British Ambassador ordered all such objects to be surrendered and a prize sale to be held where all and sundry could bid for these objects. Crealock was among those who acquired pieces.

LABEL: attached to the sceptre, a round metal tag stamped '662'.

INVENTORY REFERENCE: listed as no. 662 in the Windsor Castle North Corridor Inventory of Arms and Armour.

EXHIBITED: *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935–6.

LITERATURE: London 1935–6, p. 104, no. 2345.



1900 Seated Buddha

RCIN 11586

Pale green and white jadeite

China; 18th to early 19th century

H 6.6 cm; W 3.9 cm

Seated on a flat-topped, five-sided base, with legs crossed and right hand extended in the earth-touching mudra, *bhumisparsha*, the left hand on his lap, wearing a long robe and scarf, the head with prominent *ushnisha*, the features serene.

PROVENANCE: Queen Mary, c.1925–8.

INVENTORY REFERENCE: QMPP.v.120.



1900

1901 Seated Guanyin (with later fixed wood stand)

RCIN 11672

Pale yellowish-green and light brown-tinted jadeite

China; late 18th to 19th century

H 14.2 cm; W 7.7 cm; D 6.4 cm

The deity, Guanyin, seated cross-legged on a low base, with a band of lotus petals in relief, wearing a long-sleeved, full-length robe with a chevron-patterned hem, and a necklace of pearls. Her head covered by a shoulder-length mantle, and in her joined hands in front the vase of water, one of the Eight Buddhist Symbols. The figure backed by a flame-bordered, pointed mandorla in variegated light brown stone. The fixed wood stand, probably of later date, an oval, lotus-petalled cup, with a beaded band below and a ten-petalled spreading foot.

PROVENANCE: Queen Mary, 26 May 1924. Presented by Princess Mary and Viscount Lascelles on the occasion of Queen Mary's birthday.

INVENTORY REFERENCE: QMPP.IV.160.



1901

1931–1932 Necklace of jadeite and amber beads and box

RCINs 70715, 70716

Jadeite and amber with textile and lacquered wood

China; Qing dynasty, probably 19th century

L (necklace) 168.0 cm (approx.); (box) Dia. 19.0 cm

A long chain of equal-sized amber beads, interrupted by four large beads of light green jadeite, with shorter pendants attached. One pendant composed of beads of light greenish glass(?) or stone and mottled blue lapis lazuli, ended by a seed pearl and a pendant of rock crystal mounted in gilt bronze. A second with beads of green stone and amber, and a mounted pendant of pale blue crystal. A third, of black and white striped fabric (now detached), with an oval plaque of green jadeite, ending in a jadeite pebble finial in a gilt-bronze mount. The wooden box, a hollow ring with a hinged cover and metal holding pin and ring; black-lacquered, the top painted in red, gold and black, with a pair of confronted four-clawed dragons and a flaming jewel.

COMMENTARY: this is the *Chaozhu*, part of the regalia for the Manchu court official. Having its origins in Buddhism, it was introduced to the Manchu court in 1643. A necklace of this type is illustrated in London 1964, reprinted (with essays, a list of exhibits and illustrations for all objects included) in *Transactions of the Oriental Ceramic Society* 1963–4, p. 55, no. 82, pl. 36.

PROVENANCE: Queen Mary, 1933. Presented by Lady Dering. See Provenance for cat. 1802.

LABEL: attached to the box, a small metal disc, stamped '2500'.

INVENTORY REFERENCE: Windsor Castle North Corridor Inventory of Arms and Armour, No. 2500.



1931, 1932



1941

1941 Snuff bottle and stopper

RCIN 23603.a–b

Turquoise, silver and various gemstones

Bottle: China; late 18th to 19th century. Metalwork: Tibet(?); late 18th to 19th century

H (overall) 8.0 cm; W 5.8 cm

A heart-shaped bottle of turquoise, encased round the shoulder, down the sides and round the base and ring foot in silver, perhaps of Tibetan workmanship. The silver neck moulded in relief with petals. On the sides, lion masks with pendent rings, and the remaining area decorated with beaded cabochon settings for gems of jade, coral and malachite. The silver stopper with similar cabochons, with a silver spoon attached.

COMMENTARY: a bottle with comparable silver fittings and cabochons, also possibly of Tibetan workmanship, is in the Victoria and Albert Museum (White 1992, p. 284, no. 2, pl. 132.2).

PROVENANCE: Queen Mary, by 1932.

INVENTORY REFERENCES: QMB.II.463; QMPP.V.167.



1942

1942 Snuff bottle and stopper

RCIN 11558.a–b

Malachite with azurite, gold, ivory

China; mark and reign of Qianlong (1736–95)

H (overall) 8.3 cm; W 4.3 cm

A hexagonal vase of mottled stone, thick walled, with rounded shoulder, brief neck and thick, spreading, hexagonal lip. The stopper, a dome of cork covered with a sheet of gold, moulded with granulation and a tiny ball finial, attached to an ivory spoon. The four-character reign-mark incised in the flat base. The seal reads:

乾隆御製

Qianlong yuzhi

Made by Imperial Command in the reign of the Qianlong emperor

PROVENANCE: Queen Mary, 26 May 1947. Presented by Peter Sparks on Queen Mary's 80th birthday.

INVENTORY REFERENCE: QMPP.XI.41.



1955–1956 Pair of large imperial boxes and covers

RCINs 3310.a–b, 26025.a–b

Red, green and yellow lacquer

China; mark and reign of Qianlong (1736–95)

H (overall) 12.5 cm, 13.0 cm; Dia. 36.2 cm; 36.5 cm

Shallow, with rounded sides and flanged rim, the matching cover with almost flat top. With many layers of ochre-yellow, green and red lacquer applied over a wood base. Carved on the top, a circular panel within a 'meander scroll' border, with a large character *chun* ('spring') on a ground of spreading phoenix-tail feathers in red and green, and superimposed, a roundel with a figure of Shoulao (god of long life) holding a fly-whisk, with below, a basket filled with auspicious emblems. Above, on either side, a pair of five-clawed imperial dragons among clouds. Round the sides of both cover and box, four cartouches with figures in landscapes, on a ground of green lozenge-diaper, with separate auspicious emblems between, and *lingzhi* scroll borders at the rim. The interior lacquered black, and on the black base, incised and filled with gold, the six-character reign-mark. Below, the inscription:

春壽寶盒

Chunshou baohe

'Spring and longevity' precious boxes

COMMENTARY: a similar box is illustrated in Hong Kong 1993 (pp. 146–7, no. 76), where Lam comments that in 1743 those with the *chun* character were rated as superior by the emperor, so that an order for 12 more was issued in 1758.

PROVENANCE: George III. Presented by the Qianlong emperor following Lord Macartney's Embassy of 1792–4: 'red carved lacquer "spring and longevity" precious boxes, one pair' (see Appendix II, gift no. 58, with a translation of RA GEO/ADD31/21D).

INVENTORY REFERENCE: formerly at the Royal Pavilion, Brighton, and sent to Buckingham Palace in June 1848, described as 'Two boxes round shape large rich carved red ground buff dragons large Chinese characters, (fourteen ins [35.6 cm] broad)' (1829A, p. 44).



1955





2016



2017

2016–2017 Pair of large moon vases and wood stands

RCIN 10813.1–2.a–b

Red lacquer and metal

China; late 18th to early 19th century

H 53.7 cm, 53.6 cm; W 43.5 cm, 43.6 cm

Of flattened, globular form, with short, trumpet neck and spreading, oval foot; the neck and foot reinforced by bands of metal, and on each face, a round panel set within a slightly projecting metal rim. On cat. 2016, one face showing an agricultural scene with a ploughman and ox, an old man with a staff watching and a village among trees behind, within an archaic fret border; on the reverse, a scene of silk production, with a figure sorting cocoons, watched by a woman and two children, and indoors, trays of silkworms on racks, within a landscape setting. Round the sides and on the neck, floral scrolls with four of the Eight Buddhist Emblems, the parasol, canopy,

wheel and treasure vase; and round the foot, a band of geometric scrollwork; the base and interior lacquered black. On cat. 2017, following the same rural theme, one face depicts peasants carrying tubs into a barn, and the reverse, a woman working a loom in a tiled pavilion, and another carrying a boy with an older man and a child. On the neck, further auspicious emblems: the pair of fish, endless knot, lotus flower and vase. The two-tiered stands with four feet with green-tinted ivory insets.

PROVENANCE: possibly Queen Alexandra, King George V or Queen Mary, 1911. Four pairs of red lacquer vases were presented as part of the set of coronation gifts (RA F&V/COR/1911: Chinese presents list), with wood bases with tinted ivory insets, like those of the boxes and vases, cats 1980–1981, 1986–1987, 1998–1999 and 2026–2027.

2029 Five-storey pagoda

RCIN 26030.a-1

Red and green lacquered wood, and brass

China; late 18th to early 19th century

H (overall) 144.0 cm

The octagonal building raised on a low, stepped, carved, lacquered base, with five storeys of diminishing size, each with a bowed roof supported by projecting red brackets at the turned-up corners, from each of which hangs a small brass bell. A broader platform surrounded by a plain balustrade has steps leading to the first main floor, where, on each face, a low balustrade in three openwork sections connects the eight pillars joined by arches that support the roof, the walls round the centre behind alternately pierced by windows and by doors leading to a central room. The top storey with arched windows instead of doors, and capped by a steeply inclined, curving, hexagonal roof, topped by a bulbous finial in red and green, carved with a lotus scroll design.

PROVENANCE: Queen Mary, by 1928.

INVENTORY REFERENCE: QMB.II.218.

EXHIBITED: *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935–6, lent by Queen Mary.

LITERATURE: London 1935–6, p. 102, no. 2314.



2029

2036 Blotter with gilt-bronze frame

RCIN 9450

Black, red and gold painted lacquer on wood and gilt bronze

Lacquer: China/Japan(?); late 17th to early 18th century

Mount: France; mid-18th century

H 3.3 cm; W 29.0 cm; D 26.2 cm

A rectangular section of a lacquer panel fixed to the wooden top of a blotter covered in yellow silk. The top framed with an undulating gilt-bronze stem moulded with leaf-and-flower motifs, with a bloom in the centre of each side. The panel painted with two bearded figures, one carrying a vase, one a low table, and a man seated with a fan, in a landscape with a rocky cliff and distant mountains.

PROVENANCE: George IV. Purchases of lacquer made for the King in Paris by Benois, dated 1820 and 1821, include '1 Ecritoire en Lacque du Japon - 400 [francs]' (RA GEO/MAIN/27535).

2037–2038 Notepad case and blotter

RCINs 3486, 28853

Black, red and gold painted lacquer on wood, red silk and gilt bronze

Lacquer: China/Japan(?); late 17th to early 18th century

Mounts: France; mid-18th century

W (notepad case) 16.0 cm, (blotter) 30.8 cm; D (notepad case) 23.5 cm, (blotter) 26.2 cm

The notepad cover with a similar, but upright river landscape, with a pagoda, rocks, a pavilion and a tree with islands beyond. Attached by a fabric hinge at the side (now torn) to a silk-lined pocket, into which a notepad is inserted. The blotter (cat. 2038) made of two rectangular pieces cut from lacquer panels painted with landscapes enclosed in gilt-bronze frames. The larger panel for the blotter depicting a horizontal lakeside scene, with a bridge leading to a pavilion by an overhanging rock and pine tree, in gold partly over areas built up in red. The scene on top framed by a scrolling stem of gilt bronze bearing leafy buds and shell and lattice motifs. The panel mounted on a red silk binding, with sheets of folded blotting paper held by a cord to a silk-covered board. Traces of old writing on the blotter.



2038



2069



2070



2086



2087

2086–2087 Seated Chinese court official and lady and wood stands

RCIN 176.1–2.a–c

Modelled clay painted in colours and gilt

Probably Guangzhou, South China; late 18th to early 19th century

H (overall) 66.0 cm, 60.7 cm

The man, seated on a black and green rocky throne, looking to the front, holding a patterned handkerchief in his left hand. The head attached inside the neck to a hanging metal weight suspended on a ceramic section, so as to nod up and down when agitated. The features naturalistically coloured and the expression placid, with reddened lips, a small black moustache and beard, the eyes and eyebrows black. On the head, a round, domed, black and red hat with a gilt finial. Dressed in a purplish-brown

topcoat, with green collar and gilt hems, tied down the front with a rank badge across the chest depicting a bird, over a long-sleeved green and yellow robe painted above the hem with rocks and waves, and beneath this, an orange under-robe. His heavy black shoes curving upwards to reveal white soles. The figure supported by a central metal rod and set on a rectangular wood base of imitation green marble. The lady sitting on a matching throne and base, holding a handkerchief in her right hand; her features in the same style and her hair gathered in a bun with a topknot; the head also designed to nod. Wearing a bright peacock-blue topcoat, with patterned gilt collar and a rank badge on the front, over a long-sleeved pale blue robe patterned in green, blue, red and gold.

COMMENTARY: this pair could perhaps be two of three seated



2103

(c) Cloisonné enamels on copper

2103 Tibetan-style ewer and cover

RCIN 28603.a–b

Cloisonné enamel on copper and gilding

China; probably reign of Kangxi, c.1700

H 52.6 cm; W 19.5 cm

Imitating a Tibetan Buddhist temple ewer (*duomu*), with recessed base, the top rim cut in curved steps and rising in front to a point; below, the spout like a bamboo shoot rising from the mouth of a dragon moulded in gilt bronze; opposite, the handle, a brass chain including two balls, and attached above and below to gilt-bronze lion's head masks. The tapering mouth rim rising from a flat top, with the cover a stepped dome, with infitting flange and metal ball finial. Round the sides, on a light turquoise ground, three broad bands of *cloisonné* decoration separated by borders of geometric key-fret, comprising archaic dragon elements entwined with leafy scrolls and blooms in blue, red, green, yellow and pink, the spout and cover decorated to match. Rims and other metal features gilt.

COMMENTARY: a pair of these rare ewers, described as 'distilling jars', was lent by Sir John Buchanan-Jardine to the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935–6, nos 2009, 2025.

INVENTORY REFERENCES: formerly in the Stores at the Royal Pavilion, Brighton, and inventoried as 'A large upright Copper enamelled Coffee Pot & cover, with rich borders & scroll Gilt chain handles, twenty inches [50.8 cm]' (1829B, p. 114); sent to Buckingham Palace in 1847 (1829A, p. 11).

2104–2105 Pair of large jars

RCIN 87.1–2

Cloisonné enamel on brass

China; second half 18th century

H 68.8 cm, 69.5 cm

With pear-shaped body on a high, spreading foot, the broad neck decorated with six chrysanthemum-bud bosses in brass below the cupped mouth. Five narrow borders of florets on a deep blue ground separating bands of lotus scroll with large blooms on a turquoise ground between the matching foot below and the mouth above, the borders and rims framed in brass.



2121, 2122

2123 Vessel and cover in the form of a quail

RCIN 100978.a–b
 Cloisonné enamel on copper
 China; late 18th to 19th century
 H (overall) 14.4 cm; W 11.9 cm

Standing with head turned to the right, the feet with claws extended. The body covered with burgundy-red enamel, with small, overlapping gilt *cloisons*, and connected patches of light blue on the chest and on the face round the projecting beak, which is open and gilt. The eyes in light blue, circled in dark blue, with black pupils. The wing feathers in a variety of colours. The rounded cover attached to a small projection on the back.



2123



2124

2124 Duck

RCIN 100979

Cloisonné enamel on copper

China; late 18th to 19th century

H 12.3 cm; W 10.5 cm

Standing, looking to the front, the webbed feet touching. The body covered with black enamel within small gilt *cloisons*, the wings in blue with multicoloured feathers; the eyes white with black pupils, the beak bent.

2125 Crane

RCIN 100977

Cloisonné enamels on copper

China; late 18th to 19th century

H 20.4 cm; W 12.6 cm

With domed back covered with turquoise-blue enamel and decorated in colours with hibiscus sprays; long, slender neck and head bent forward with a red crest, the long beak gilt, standing on slender gilt legs.



2125

2126 Wall plaque with the Daoist Immortal Magu

RCIN 41534

Cloisonné enamel on copper, wood

China; 19th century

H 175.0 cm; W 97.0 cm; D 5.0 cm

An upright, rectangular panel of dark rosewood, within a frame carved with sections of geometric scrollwork and an inner border of key-fret. Fixed to it, in *cloisonné* enamel work on copper, a figure of the Daoist Immortal Magu standing with a crane at her side in a landscape. Her gilded hands with long fingernails projecting from a full-sleeved jacket, the left hand grasping a pole attached to a basket on her back containing three peaches. Her gilded face turned to the left; the black hair straight, with a baggy black cap behind; the full lips red, with a smiling expression. The jacket turquoise, with embroidered white hems, with a swirling red scarf round her shoulders and floor-length, pale blue under-robe, with a pointed, tasselled, black pendant bearing a *shou* (long life) character. The crane, standing on one leg to her right, white, with a black stripe down its neck, a green beak and red crest. The setting with patches of green ground to the left and right, with growing *lingzhi* and blue rocks, and in the sky above, two flying bats and fleeting coloured clouds.



2137, 2136

2136–2137 Ewer and basin

RCINs 20091, 21353

Painted enamels on copper

China; mid-18th century

H (ewer) 27.4 cm, (basin) 11.5 cm; W (ewer) 23.0 cm, (basin) 40.7 cm

The ewer with a coiled, shell-like lower body, spreading upwards in an oval shape from a low, spreading base to an open mouth, with a scrolled handle opposite the pouring lip joining the rim to the lower body. The basin in the form of a fluted, fan-like shell with wavy rim, and depressed base supported on three limpet-shell feet. The upper part of the ewer painted on the white ground with floral scrollwork and a variety of exotic blooms, with bands with pale violet, yellow and purple grounds on the lower bulb, rose-pink blooms and black and gilt scrolls on a green ground below, and blue scrollwork on the foot, with a rose-pink petal border; inside the mouth, further floral sprays. In the centre of the basin, a shaped panel with lobed black border painted with scrollwork, the radiating, fan-like panels in two ranks, painted with floral sprays on variously coloured grounds. The rims gilt.

COMMENTARY: probably after European silver or pewter models favoured by the Portuguese. The ewer is clearly related to a ewer of similar design, made in silver by the Augsburg maker Gottlieb Christian Drentwett (master in 1749, d.1754) in the Metropolitan Museum of Art (acc. no. 25.15.20).



2180

COMMENTARY: see Commentary for cats 2176–2177 regarding purchases made by Benois in Paris in 1820.

PROVENANCE: almost certainly George IV.

LABELS: on the base of cat. 2178, the printed label, 'GvR' under a crown, with '213' added in pencil; and on each base, the label, 'EnR' under a crown, with handwritten 'K.7a' (cat. 2178) and 'K.7b' (cat. 2179) added; a typed label, 'JAPANESE', with 'circa 1740' handwritten in ink below, and 'HCS' encircled in pencil in the top left corner of the label.

LITERATURE: Clifford Smith 1931, p. 192, fig. 218.

2180 Jar and cover mounted in gilt bronze as a *pot-pourri*

RCIN 2259

Black and gold lacquer on wood, mounted in gilt bronze

Lacquer: Japan; late 17th to early 18th century

Mounts: France; late 18th century and later

H 26.5 cm; W (base) 20.0 cm

A small, broad-based jar with rounded shoulder, low neck and spreading five-lobed rim; the cover a small, round, lacquered disc with petalled gilt-bronze border, raised on a band pierced with circles, and with pineapple knob. Painted in shaded tones of gold round the sides, a lake, trees and mountains, thatched pavilions, rustic figures and flying birds; round the rim top, a wavy border with pine needles, and on the cover, a similar lakeside scene.



2190

2191 Document box and cover

RCIN 70644.a-c

Gold, silver and black lacquer on wood

Japan; 18th to early 19th century

H 17.5 cm; W 40.5 cm; D 33.0 cm

A deep, rectangular box with flanged rim, accommodating a shallow tray with lipped rim, and overfitting cover with rounded corners. The top decorated in gold lacquer *takamakie* and *hirame*

on a dark *nashiji* ground, with chrysanthemums growing by a garden rock, with some blooms and buds picked out in brilliant gold or silver leaf. On the sides, chrysanthemum sprays in the same style. Inside the cover, six butterflies in gold and a seventh in silver on a *nashiji* ground, also covering the inside of the box.

LABEL: on the base, the printed label, 'GvR' under a crown, 'BUCKINGHAM PALACE', with handwritten 'Rm. 407' added.



2191





2200

2200 Rotating cabinet and stand

RCIN 26005

Black and gold lacquer and gold leaf on wood, with brass

Japan; late 18th to early 19th century

H 41.5 cm; W 32.0 cm; D 32.0 cm

A square cabinet comprising a low, lacquered wood stand from which four tall, square, corner pillars rise to support a shallow top, and between them a square base enclosing a drawer below with metal drop handle, and the principal cube-shaped cabinet

above which rotates on a central pivot, its sides incorporating a variety of drawers and compartments with doors (three of the drawers now missing). The pillars reinforced at the corners in engraved brass. The four sides decorated in *takamakie*, *fundame*, *nashiji* and gold leaf on a black ground, with various scenes, including a house with a woman at a window overlooking a garden with a pine tree, a pavilion with prunus and other trees, a seated old man with a fan viewing a waterfall, pines and camellia plants with flying cranes, trees, and boats on the water. The sides of the drawer below depicting waterside scenes with dwellings,



2201



2202



2244

PROVENANCE: see Provenance for cat. 2243.

INVENTORY REFERENCES: recorded as no. 1449 in the Carlton House Arms and Armour Inventory, and as no. 2 in the Inventory of Musical Instruments Placed in the Waterloo Chamber and described as 'a Chinese Musical Instrument, made of white wood with Strings and Bow, Ivory mounts. Length 2ft. 8 ½ inches [82.6 cm]. Bought from Dr. Garrett 31st. October 1804'.

2245 *Yueqin* lute ('moon guitar')

RCIN 74404

Softwood

China; probably early 19th century

L 77.0 cm; W 37.0 cm; D 6.1 cm

Comprising an almost circular sound box, faced on either side with a panel of softwood, possibly *wutong* wood, which supports the stem. Bordered by four ribs that rise to the neckpiece and head, made from one piece of hardwood, with five wooden frets, one of which is missing. The instrument originally having four strings, fragments of three now survive and are tied to the bridge. The head terminating in a quadrilateral shield.

This description is made with the aid of one kindly supplied by G. Rossi Rognoni, Curator at the Royal College of Music, to whom I am extremely grateful.

PROVENANCE: see Provenance for cat. 2243.

INVENTORY REFERENCES: recorded as no. 1454 in the Carlton House Arms and Armour Inventory, and as no. 26 in the Inventory of Musical Instruments Placed in the Waterloo Chamber, where it is described as 'a Chinese Guitar made of white wood, with Strings. Length 2 ft. 6 ½ inches [77.5 cm]. Bought from Dr. Garrett 31st. October 1804'.



2245