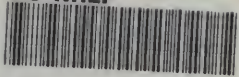


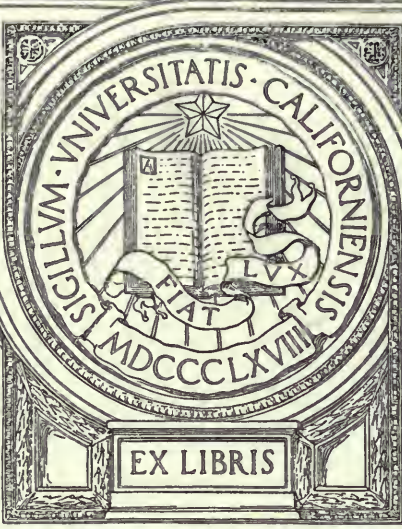
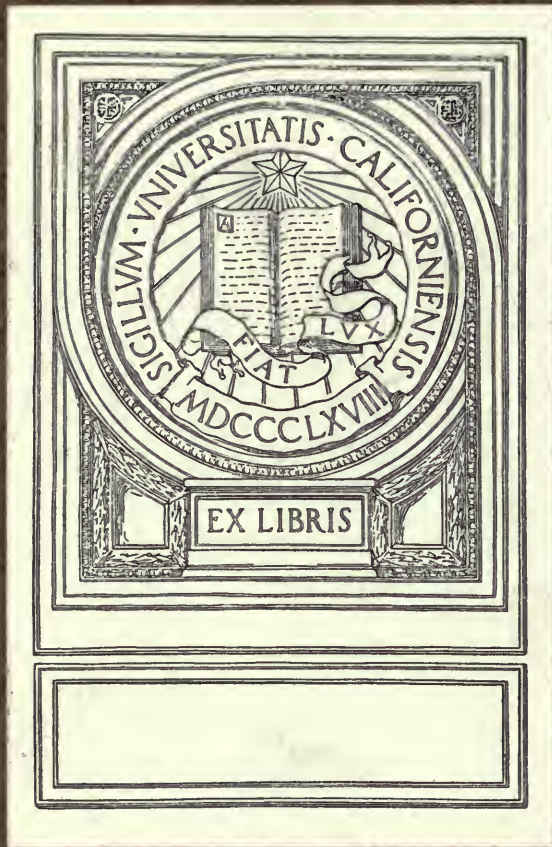
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Modern Chinese Arts

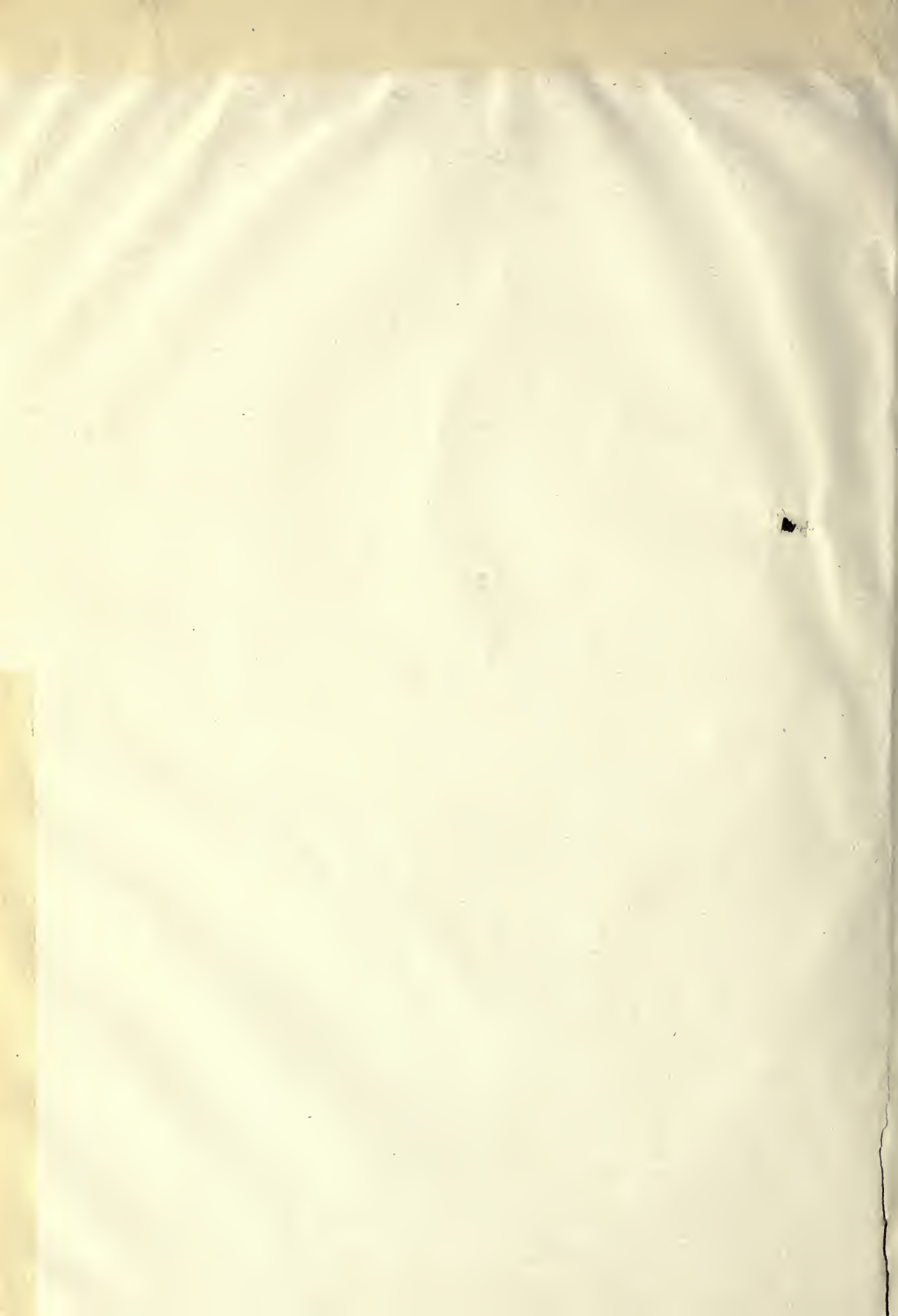
for the Panama-Pacific International Exhibition



Exhibitors

Messrs. **Shên Tun-ho and Shên Tin-chen**

No. 34 Burkill Road, Shanghai, China.



Shen Tun-ho
"

A SELECTION

FROM

MODERN CHINESE ARTS

FOR THE

UNIV. OF
CALIFORNIA

100. Panama-Pacific International Exhibition



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SHANGHAI

1915

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NO. 1000
ANNEX 10

和 敦 沈 禮 仲



SHÊN TUN-HO

清 瑞 沈 臣 鼎



SHÊN TIN-CHEN



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Messrs. Shen Tun-ho and Shen Tin-chen's Exhibit

OF

Modern Chinese Paintings and Porcelain

Descriptive Introduction by Stafford M. Cox, M.D.

This Exhibit of Pictures and Porcelain marks another modest effort on the part of the Exhibitor to foster these decadent arts in China.

The extent of the world's indebtedness to China in these arts is only now being realized.

In the opinion of most Chinese Literati the Flowery Kingdom was at its best during the Tang Dynasty.

Students flocked from India and Japan to study the cultured arts at the Court of the Tang Emperors.

Present day foreign connoisseurs likewise agree in ascribing to the Tang and Sung artists on paper and silk the distinctive characteristics in conception and execution which mark the zenith in this branch of Chinese art.

The discovery of Porcelain in the Sung period appears at first to have aroused little enthusiasm and its capabilities as a medium for artistic expression was not recognised until much later on.

At first the shapes were primitive and simple, resembling in form earthenware articles in common use.

In the reign of the Emperor Yung Loh the famous egg shell bowls were produced, but still no attempt at enrichment by colouring was made, engraved or embossed designs on the paste being the only decoration.

With the advent of the Ming period a distinct change is noticeable and a conception of the possibilities of colour on porcelain seems to have been awakened; and the objections of the artist to lend his brush to what might be deemed a material industry was overcome.

And thus it is we find that late Ming (明) and Kang Hsi (康熙) periods gave birth to most of the almost priceless specimens of Ceramic Art which are sought by art lovers all over the world.

M50704

The reigning Emperors of these periods fostered the industry and the most celebrated artists were appointed by them to controlling positions in the Imperial Factories, a true School of Ceramic Art thus sprang into being with its centre at the Royal Factories at Kintehchin.

At that time an exceedingly high standard of workmanship was enforced in every branch; rewards fostered originality, and fines eliminated mediocrity.

During this long period lavish expenditure on materials and workmanship brought its reward, and the whole gamut of Ceramic Art found its full expression. It proved, however, to be an excellence which required too strenuous efforts for its maintenance, and decadence set in, delayed to some extent in the short reign of Yung Ching (雍正), when elegance in form and a refinement in glaze, with the colouring of the then new, delicate Famille Rose, struck a new note.

The long reign of Chien Lung (乾隆), which followed contributed proportionately little; under the glaze blue lost the luminous qualities of the earlier reigns. Attention seems to have been given mainly to detail; and miniature pieces reached a high standard of excellence.

The 150 years which separated Chien Lung from the present gave little of note, foreign colour materials, used to some extent in Chien Lung time, became the sole medium of colour expression, not only in the outside kilns, but later in the Imperial Factories.

Decadence rapidly ensued, the old secrets of colour blends, transmitted from generation to generation of workers, lost their value in competition with the less costly priced colours of western origin.

So it is that at present of the descendants of these ancient professors of Ceramic Art, but two are left, and it is mainly through the efforts of these that Mr. Shen Tun-ho has been able to revive to some extent at least, the ancient glories of Ceramic Art.

The Porcelain exhibited comprises 190 separate pieces and 5 pairs, distinctive of the classes they represent.

- (1) Material. The porcelain is made from various natural stones and earth deposits.
- (2) Source. at the factories of Kintehchin (景德鎮) in the province of Kiangse (江西)
- (4) Brussels (1910) Grand Prix
Turin (1911) Grand Prix
- (6) Made under the supervision and at the sole expense of Messrs. Shen Tun-ho and Shen Tin-chen.
- (3 & 5) See preceding statement.

Amongst the porcelain specimens which claim attention are the following:—

Flambé (English, Splashed class; Chinese, Yao Bien (窯變)). This is a bottle shaped vase with a beautiful glaze; in this one piece is shown the famous colourings of “Sang de bouef (霽紅)” and “Apple Green (果綠)”.

It is an almost perfect reproduction of this class, which is a product of late Ming. This class is called by the Chinese "Yao Bien" (窯變) or furnace changed, and in preparing specimens the ultimate colouring cannot be estimated with any degree of accuracy, altering as it does with slight variations in heat and moisture.

The one or whole coloured class is well represented, showing many specimens which in colour and shape closely approximate to the original pieces. A reproduction in "Fen Ting" (粉定), a white porcelain of a light nature, is particularly noticeable. It is modelled from a wood root water cistern, and is wreathed with sprays of hawthorn. Equally remarkable in the same class is a Penholder carved in relief, with delicately cut leaves and shoots.

In more severe taste are the Sung and Ming reproductions in white and cream crackle (宋哥窯).

The many specimens shown in the Famille Rose Class (粉彩) must claim the attention of all lovers of old porcelain. Here most of all perhaps has success in reproduction been obtained; as a whole they approach in beauty of finish, delicacy of shape and colouring, the original models, so as to be, for the most part, undistinguishable. Charming reproductions are included of the famous "Yen Tse Hung" (胭脂紅), (the red flush on a maiden's cheek). This is generally met with as a whole colour decoration, variations in this tint are described as "Pigeon's blood," red ruby, &c.

In the Three Colour (三彩) Class the "Eighteen Lohans" (十八羅漢) are most remarkable. They are beautifully modelled, and the colours show the distinctive characters of Kang Hsi (康熙) period.



INTRODUCTION

The notes contained in the following pages were originally intended as a general description accompanying each of the collection of pictures which Mr. Shen Tun-ho was to send to the Panama Pacific Exposition. Above all they had to be short, and of such a nature, that the generality of visitors at the Exposition may glance at the pictures, express their views about them, and then, without more ado, pass on to the myriad other things which they have to behold and admire. With this in view I wrote these notes; and I am afraid that I have hardly done justice either to the individual pictures commented on, or to the Chinese pictorial art in general.

Now that they are to appear in this little book, I feel it necessary to preface them with an apology; and by way of an amendment I would add a word more in appreciation of the Chinese art of painting.

The Chinese pictorial art in its classical period of the T'ang and Sung Dynasties (618—906 and 960—1277, A.D.) has been frequently characterized by the pleasingly vague and conventional epithet, ideal or idealistic. In a sense the art of painting itself, whether foreign or Chinese, is ideal or idealistic. For no painting exactly imitates nature and nature is never so beautifully transformed as in a pictorial representation. The painter lops and prunes, groups and separates, adds to and takes from, and in short, prepares, any given whole of visual impression, in accordance with an idea, as he reproduces it on paper, silk or canvas; and the resultant product is not a mere photo-like transcript, but it is a portraiture enlivened by an expression and a touch of the soul. So does the Chinese artist, and with a difference defying definition.

In general terms, however, we may say, with reference particularly to the T'ang and Sung pictures, that the Chinese art of painting is extraordinarily simple and comprehensive, even to the extent of striving after abstract beauty; it is clear, unruffled, serene, without tension, effort or struggle; it is sweet, and fluent, and graceful, not unmixed with an element of reserve and dignity, sometimes verging upon the grandiloquence of Confucian formalism. The human figures are placid, contemplative and statuesque; while they are ordinarily represented as occupied in some earthly pursuit, their dominant mood is "above the smoke and stir of this dim spot," and soothingly ultramundane; just as on the other hand the beasts, birds, flowers, trees, rocks, mountains and rivers are each endowed with a lively human sentiment and expression. Without any elaborate attempt at light and shade effects, there is however a glamour of light, a "light that never shone on sea or land" pervading the picture, in which man is at home with nature, and the animal and inanimate surroundings become with him members of one spiritual family. And it is probably in landscape painting that the genius of the art is seen at its best, both in the depth and breadth of conception, and in the brilliancy and variety of style,

method and composition, interfused at the same time by an undertone of feeling regarding nature, such as can only be rendered by the words of the poet of mountain solitude :

“ a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.”

That the classical Chinese painters should have painted in the style they did, is perhaps natural. For as a class they were Chinese of the Chinese, and the most contemplative of a contemplative people. And they for the most part were scholars, poets, officials and otherwise men of leisure and culture. Among them it was quite a common thing that the painter was also a poet or improvisator, and calligraphist of no mean order, and that with his accomplishments in the latter arts he not infrequently graced his scrolls with a quatrain of his own composing and in his own calligraphy. Thus Huang We (609—760) the poet, was equally well-known as Huang We the landscape painter, regarding whom it is indeed a platitude that he sang pictures and painted poetry.

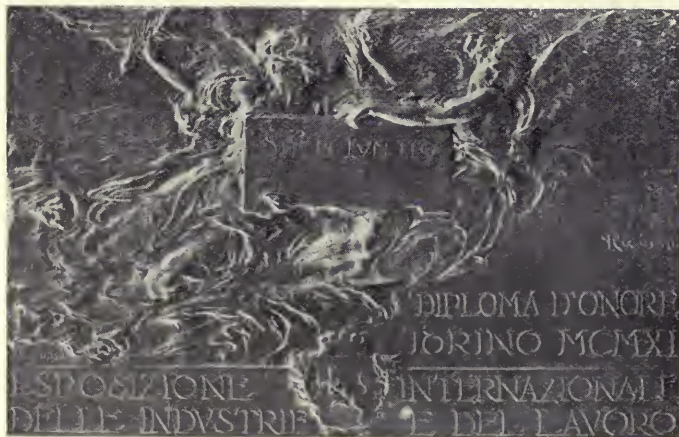
But side by side with his special virtues, the classical Chinese painter has also his limitations. His dignified spirituality renders him somewhat stiff in manner, narrow in scope and inaccurate in drawing. Painting in his cloister, he is essentially a Chinese scholar, the quietist and idealist philosopher, meditating on the largeness of the universe and the everlasting *tao* (道 or as we should say, ideals). On this account, he seldom succeeds in depicting power and force, or in delineating human passions or transcribing the miracles of sky and sea. What purports to be a display of physical power and strength, is often but a making up of the will. Though he derives his inspiration from nature, yet he paints *a priori* from recollection and reason, without the aid of a sketch book. The likeness he achieves is filtered through these faculties and has sometimes an abstract and unearthly appearance. He draws the object in the flat, without genuine background, without perspective and with insufficient substance. His sympathies and his methods are entirely with the stately, symmetrical, well-ordered and clearly defined ; and he is seldom happy with the wild, irregular, impetuous, or indefinable. And his ingrained abhorrence for veneering prettiness in shape, form or colour not infrequently leads him to the faults of the other extremes.

These then are some of the limitations by which the classical Chinese painter is distinguished from his confreres of the West. Like all else in this world of imperfections, he has his short-comings. But it is very questionable whether he would be still as much appreciated as a painter of *lyrisme* and of the deep musings of the soul, if he surrenders all his weaknesses for the vigorous technique and the sharp perception of the West.

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TAISHO EXHIBITION

撫河南彰德府天寧寺藏本



唐朝吳道子天尊像

No. 1.—Tien Tseng, a Taoist Divinity

By Wu Tao Tse, circa 627, A.D.

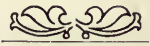
Tien Tseng, a divinity in the Taoist religion, is represented as seated above the clouds: the coronet on his head indicates his superior rank in the celestial hierarchy.

Wu Tao Tse, the painter of the *Tien Tseng*, was a court-painter, a scholar and mystic; and is recognized in China as the "sage of painters" (畫聖). His works are numbered among the oldest extant Chinese pictures, and are specially noted for their ethereal grace and dignity, combined with a serenity of tone and youthfulness of touch never surpassed in Chinese art history.

The present exhibit is a fac-simile after the original, executed by Mr. Ku Chia Chun (顧介春) under the supervision of Mr. Shen Tun-ho (沈敦和). The original is kept at the Tien Ning Temple (天寧寺), Honan, by the permission of whose prior the present copy was made.



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No. 2.—Shun Sien, a Celestial Being

By Wu Tao Tse, circa 627, A.D.

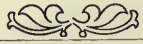
According to popular legends in China, the *Shun Sien* are a class of immortal, spiritual beings, some of whom are such from all eternity while others are transformed human beings having followed the Taoist precepts of life.

The *Shun Sien* of Wu Tao Tse is one of his few extant works now honoured and treasured in temples, for whose adornment he made a number of such drawings. Like all his other works, the *Shun Sien* is characterized by a grace and dignity, a serenity and freshness altogether peculiarly his own.

The present Exhibit is a fac-simile after the original executed by Mr. Ku Chia Chun (顧介春) under the supervision of Mr. Shen Tun-ho (沈敦和). The original is kept at the Tien Ning Temple (天寧寺), Honan, by the permission of whose prior the present copy was made.



大唐高祖武德皇帝御容



撫前藏南薰殿今藏紫光閣眞像



No. 3.—Li Yuen (李淵) Founder of the T'ang Dynasty

By an anonymous painter, circa 627, A.D.

The subject of the portrait was one of the noteworthies in China's long roll of history. Li Yuen began life a plebeian; he rose in time to the dignity of a provincial Governor and a commander of army; and before he was sixty he was proclaimed the occupant of the dragon throne, in succession to the distressed Sui Dynasty, and became the founder of the famous T'ang, —a dynasty which has become synonymous with the golden age of Chinese poetry and Chinese painting.

The present exhibit is a careful copy after the original now kept in the Tse Kuang K'o Palace (紫光閣), Peking, executed by Mr. Lu Tseng T'o (魯振鐸).

大唐太宗貞觀皇帝御容



唐太宗皇帝御容
貞觀元年五月五日
畫師
沈君
畫

大唐太宗貞觀皇帝御容

撫紫光閣寶藏眞像

No. 4.—Li Shih Ming (李世民) the Second Emperor of the T'ang Dynasty (627-650 A.D.)

By an anonymous painter, circa 650, A.D.

Li Shih Ming was the eldest son of Li Yuen, the subject of Exhibit No. 3., and his successor on the dragon throne.

In portrait painting the Chinese artists always aimed to make the subject appear severely formal and decorous, with a view, no doubt, to the edification of the future generations; this is especially true with portraits of the exalted sons of heaven, in whose case the humble painter is not even permitted to subscribe his name anywhere on the silk which his brush renders immortal.

The present exhibit is a careful copy after the original now kept in the Tse Kuang K'o Palace (紫光閣), Peking, executed by Mr. Lu Tseng T'o (魯振鐸).

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No. 5.—Mystic Union of Heaven and Earth or the Tortoise and the Serpent

By Wu Tao Tse, circa 630, A.D.

Borrowing the text from a passage in the Book of Changes which runs, "Upon the mystic union of Heaven and Earth all things have their origination," etc., Wu Tao Tse purports to symbolize the mystic and the not at all harmonious aspect of the birth of things, which to him was rather a result of a love-hatred process between the active, the male and the day principle, and the passive, the female and the night principle. The reciprocal action of these two principles he visualized in the Tortoise and the Serpent.

The present exhibit is a fac-simile after the original done by Mr. Chow Pah Sung (周柏生) under the supervision of Mr. Shen Tun-ho (沈敦和).



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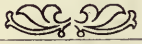
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No. 6.—Chao Kuang Ing (趙匡胤), the First Emperor of the Sung Dynasty

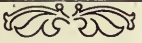
By an anonymous painter, circa 950, A.D.

The fact that this was a portrait of an emperor done at his command and that it now takes its place among the portraits of the demised sons of heaven in the Tse Kwang K'ò Palace (紫光閣), is a fair indication of its worth. It is one of the earliest Sung pictures, one of that school of careful technique and delicacy of colouring.

The original is now kept in the Tse Kwang K'ò Palace, Peking, from which the present exhibit was copied by Mr. Woo Chia Sung (吳稼生).



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大宋英宗皇后御容



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No. 7.—Empress Ying Tsung

By an anonymous painter, circa 1064, A.D.

Pictorial merits or demerits of this portrait apart, let us divert for the nonce to the fashions of the Empress's dynasty, as exemplified in the portrait. Although costumes and headgears changed with every change of dynasty, those of the Sung dynasty reverted to the style of the Han, by a retrogression in sartorial art of a thousand years. But there is one distinctively original feature peculiar to the Sung dynasty in the pasting of pearls on the forehead and on one or both sides of the face, which style of facial decoration never found favour with beauties before or afterwards.

The portrait of Empress Ying Tsung is a fair specimen of a Sung portraiture.

The present exhibit is a copy after the original done by Mr. Ku Chia Chun (顧介春).

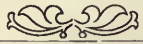


麟馬朝宋
圖花梅雪晴
本藏紳美撫
No. 8.—Study of
Plum Blossoms
and Snow

By Ma Ling,
circa 1064, A.D.

This composition may be described as an idyll of a snowy day. The snow has stopped, the magpies begin to break the muffled silence, the plum tree with the enchanting grace of its form fills the air with its delicious fragrance, while the fur-coated rabbit and the red camellia add life and hope to this selected corner of nature.

The present exhibit is a fac-simile after the original executed by Mr. Ku Chia Chun (顧介春).



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No. 9.—The Seven Trees on the Yangtse

By Ma Ling, circa 1070, A.D.

Tradition has it that the *Seven Trees* owed its origin to a group of trees on some part of the Yangtse which Ma Ling once saw and was much impressed by. In any event, he caught the abstract beauty of some such situation, and the result was the *Seven Trees*, which was received by the elite as the chef d'œuvre of his time. Soon after there were scores, and indeed hundreds of the so-called *Seven Trees*, by different painters of very different individual merits. But of all these rival pieces time has awarded the palm to Ma Ling's alone.

The present exhibit is a fac-simile after the original executed by Mr. Chow Pah Sung (周柏生) under the supervision of Mr. Shen Tun-ho (沈敦和) and by the kind permission of the late Viceroy Tuan Fang (端方), to whom the original belonged.



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No. 10.—A White Cock and Hollyhocks

By Yang Chi, circa 980, A.D.

If anything is to be said about the *White Cock*, it must be admitted that it is not only a spirited little creature, but it is also a humanly spiritual thing. This spiritual quality in one form or another, (whether in representing birds, beasts, plants, flowers, trees, mountain mosses, or human faces), a fine calligraphy and a harmonious colouring are some of the chief qualities of the T'ang and Sung pictures, which have been for centuries the model and the source of inspiration for Chinese, Japanese and Korean artists.

The present exhibit is a fac-simile after the original executed by Mr. Chow Pah Sung (周柏生), under the supervision of Mr. Shen Tun-ho (沈敦和).



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No. 11.—The Cat and the Peonies

By Huang Nieh, circa 1000, A.D.

The *Cat* is seated in the honoured position of the picture with peonies, roses, plum-blossoms and bambooes about it. It is a well-arranged, minutely penned composition and with a decorative effect.

The present exhibit is a careful copy after the original done by Mr. Ku Chia Chun (顧介春).





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No. 12.—The Amitabha

By Yang Fe, circa 1032, A.D.

Buddha, Amitabha and Kuan Ing, or Goddess of Mercy, are three of the most popular sacred subjects of painting, and like most other popular subjects, they have become somewhat hackneyed, and often the representations of these sacred subjects are insipid inanities. Amid a great multitude of such vain repetitions it is very difficult to find a picture of Buddha, Amitabha or Kuan Ing that fairly squares with our deeper conceptions of these divinities. Yang Fe's *Amitabha* has always been considered one of the most successful Amitabhas.

The present exhibit is a careful copy after the original done by Mr. Ku Chia Chun (顧介春).



宋朝馬遠松月圖



明月松間照
清泉石上流
但使願無違
此樂何足貴
宋馬遠畫



撫龐萊臣藏本



No. 13.—“The full moon shines through the pine,
The rill tingles on the stone.”

明月松間照 清泉石上流
By Ma Yuen, circa 1060, A.D.

Borrowing his text from a T'ang poem beginning with these two lines, Ma Yuen aimed to depict the solitude of a secluded valley under moonlight, just as the poem had done so some four hundred years before the painter. A certain amount of poetic flavour may still be discernible in the present exhibit which is a careful copy after the original done by the brush of Mr. Chen Lih An (陳笠庵).



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No. 14.—A Snow Landscape

By Emperor Huei Tsung, circa 1101, A.D.

The *Snow Landscape* of Emperor Huei Tsung was done in a very few masterly strokes with very little ink; but a little careful survey reveals a spiritual brooding and an emotional charm, which is so subtly conveyed by those few lines, and which was so characteristic of the person and fate of that luckless monarch, who died an exile and captive in the hands of the Kin Tartar invaders. His *Snow Landscape* caught the fancy of some Japanese connoisseur who brought it to Japan, and it is now in the Tokio palace.

The present exhibit is a careful copy after a fac-simile from the original done by Mr. Ku Loh Tse (顧樂之).

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No. 15.—Gathering the Water=chestnut

By Prince Wang Tsin Ching, circa 998, A.D.

Gathering the Water-chestnut might at first sight appear to be anything but a Sung landscape, which are as a rule far more elaborately penned and more vividly coloured, in which consist some of the distinctive features of Sung pictures. In these respects Wang Tsin Ching broke away from the current conventions; but for all that he was too fine a spirit to lose the best traditions of the Sung dynasty, namely, that largeness of conception and that idealness of spirit always characteristic of the best Chinese art.

The time of the year depicted is sometime between August and September when the water-chestnuts are ripe for gathering and the leaves of trees take various colours. The little boats depicted are those engaged in gathering the bulbs.

The present exhibit is a copy after the original done by Mr. Ku Loh Tse (顧樂之).



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No. 16.—A Landscape in Colours

By Chao Chien Li, circa 976, A.D.

This picture and the next afford a good illustration of the remark made in connection with the last exhibit, namely that Sung landscapes are elaborately panned and vividly coloured. In these respects these pictures are typical. But Chao Chien Li introduces beautiful palatial structures amid mountainous masses, and forcibly suggests that beautiful palaces would be more beautiful with the romance of the mountain rocks and mountain clouds and the various tints and hues of trees.

The present exhibit is a fac-simile after the original executed by Mr. Ku Loh Tse (顧樂之).



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No. 17.—A Landscape in Colours

By Chao Chien Li, circa 976, A.D.

This Landscape is a companion picture to the last. Like the last it contains beautiful palatial buildings amid mountainous masses, similarly penned and coloured; and its motif is essentially the same, viz., that beautiful mountain situation and beautiful palaces are supplementary to each other in æsthetic effect. There is indeed a certain artificiality in its treatment which makes the object look unreal. But this has to be viewed from the artist's idealistic standpoint: so viewed the picture is full of poetic charms.

The present exhibit is a copy after the original done by Mr. Ku Loh Tse (顧樂之).

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宋朝陳居中畫曹大家晨省舅姑圖

No. 18.—Tsao Ta-ku Doing Duty to her
Father-in-law

By Chen Chu Ch'un, circa 1023, A.D.

This and the following four pictures treat of several incidents of Tsao Ta-ku, or Tsao the Scholar, a historical celebrity of the Han dynasty (89 A.D.). She is recorded in history as an oracle of learning and a paragon of virtue of the time. In this picture she is represented as offering food to her father-in-law on her knees. It may be observed here that this series of pictures by Chen Chu Ch'un are marked by a spaciousness of disposition and a simplicity of touches, which suggest the simple manners of the more ancient times.

The present exhibit is a careful copy after the original done by Mr. Sha Fu Ching (沙輔卿).

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No. 19.—Tsao Ta-ku Received by the Emperor Ho-ti (和帝)

By Chen Chu Ch'un, circa 1023, A.D.

This picture represents Tsao Ta-ku as being welcomed by the Emperor with his suite. On this occasion history records the emperor as asking her whether there is any difference in principle between governing a country and governing a household. To this she is said to have replied that the ruling of a country is essentially identical with the ruling of a household and that in both cases the maxim is, to borrow the words of the psalmist, "seek peace and pursue it" with all men. (For other particulars see notes to Exhibits 18, 20, 21, and 22.)

The present exhibit is a careful copy after the original done by Mr. Chow Pah Sung (周柏生).

宋朝陳居中繪曹大家講學圖



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No. 20.—Tsao Ta-ku Lecturing to Court Ladies

By Chen Chu Ch'un, circa 1023, A.D.

This picture represents Tsao Ta-ku engaged in teaching her pupils at Court. It may be interesting to observe that ancient China, as exemplified in this *femme savante*, anticipated a few discoveries of the last century, e.g., education of women, open-air schooling, and instruction by lectures. (For other particulars see notes to Exhibits 18, 19, 21, and 22.)

The present exhibit is a careful copy after the original done by Mr. Sha Fu Ching (沙輔卿).

宋朝陳居中繪曹大家教授紡織圖



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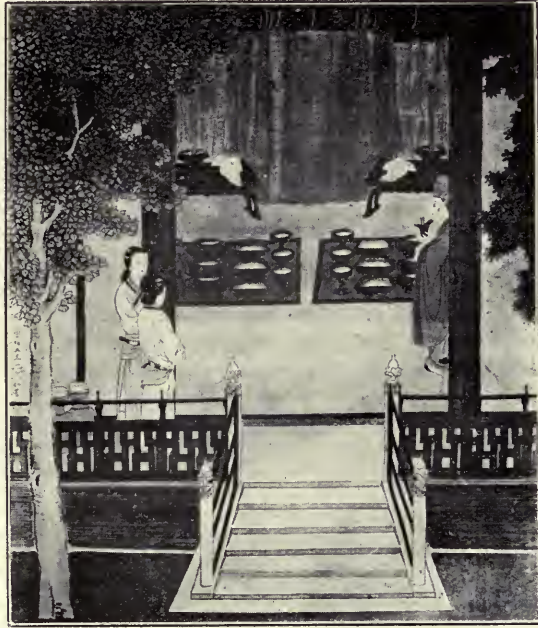
No. 21.—Tsao Ta-ku Teaching Court Ladies Useful Arts

By Chen Chu Ch'un, circa 1023, A.D.

Here Tsao Ta-ku is represented as at the head of a small industrious group. She is inspecting a bowl of silk worms, while several court ladies are spinning and sewing. (For other particulars see notes to Exhibits 18, 19, 20, and 22.)

The present exhibit is a careful copy after the original done by Mr. Sha Fu Ching (沙輔卿).

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No. 22.—Tsao Ta=ku Offering a Sacrifice

By Chen Chu Ch'un, circa 1023, A.D.

In this picture Tsao Ta-ku is represented as assuming the role, as she no doubt actually did, of a priest or quasi-priest, offering sacrifice to family spirits. This was no doubt a very strong position for her to take. But in the light of the 19th and 20th centuries, her opinion compares very favourably with that of Dr. Johnson in such matters, who had no better simile for a woman preaching than "a bitch walking on its hind legs."

The present exhibit is a careful copy after the original done by Mr. Chow Pah Sung (周柏生).



大元太祖成吉思汗御容



大元太祖成吉思汗御容



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No. 23.—Jinghiz Khan, the Founder of the Yuen Dynasty

By an anonymous painter, circa 1295, A.D.

Jinghiz Khan, or Timuchin, one of the world's greatest conquerors, was the son of a small Mongolian chieftain. He lost his warrior father while he was yet a boy, and had very soon after to fight for his inheritance. From the age of forty-five, he began his career of extensive conquests which stretched from the China Sea to Samarkand and northward to west Siberia and penetrated as far west as the Crimea.

The present exhibit copied from the original portrait now hung in the Tse Kuang K'oo Palace, Peking, represents him with white beard. His penetrating eyes, his determined face, and his upright figure all reveal the immense latent energy which carried him through the conquests. The present exhibit is a copy from the original by Mr. Wu Chia Sung (吳稼生).

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No. 24.—A Shun Sien Riding on the Wind

By Chu Teh Jên, circa 1321, A.D.

A *Shun Sien*, as explained in the note to Exhibit No. 2, is an immortal spiritual being, either such from all eternity, or being a human spirit after mortal change. In this picture a female (if sex is at all pertinent in the question) *Shun Sien* is represented in a standing posture with a graceful display of her drapery as blown by the wind.

This work of Chu Teh Jên has always been regarded as a most successful treatment of the subject. The present exhibit is a careful copy after the original, done by Mr. Ku Chia Chun (顧介春).



元朝趙文敏公相馬圖
 櫛席氏藏本

No. 25.—Inspecting His Favorite

By Chao Tse Ong, circa 1308, A.D.

Inspecting His Favorite is a portrait group of the artist, his family and servants and his favorite pony. The artist himself, an elderly man, is represented as sitting on the left and his wife standing a little above at his back.

Chao Tse Ong was a prince of royal blood, being a lineal descendant of Chao Kuang Ing, the first Emperor of the Sung dynasty. He was a fine scholar, a writer of beautiful handwriting and the last great artist of the Sung school.

The present exhibit is a careful copy after the original done by Mr. Sha Fu Ching (沙輔卿).



元朝錢舜舉荔枝圖



撫退思齋藏本



No. 26.—Study of Lichee (*nephelium litchi*, Camp.)

By Chien Shung Chu, circa 1279, A.D.

The *Study of Lichee*, with its graceful ease, felicitous colouring and delicacy of touch, was done by a master hand of the Yuen dynasty.

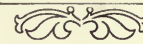
The present exhibit is a fac-simile after the original, executed by Mr. Chow Pah Sung (周柏生) under supervision of Mr. Shen Tun-ho.



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No. 27.—A Tibetan Buddha

By Hsu Chih Shan, circa 1333, A.D.

The rulers of the Yuen dynasty (1333, A.D.) were nothing, if they were not extreme Buddhists. Buddhist priests were everywhere honoured, and it is said that criminals of other than the blackest dye might stay execution of legal arrest by clutching at the leg of a Buddha's image in a temple. And pictures of Buddhistic gods were the order of the day. Of these products of momentary fashion, very few works have remained after the winnowing of time; and Hsu Chih Shan's *Tibetan Buddha* is one of a few fit survivors.

The present exhibit is a careful copy after the original, done by Mr. Sha Fu Ching (沙輔卿).



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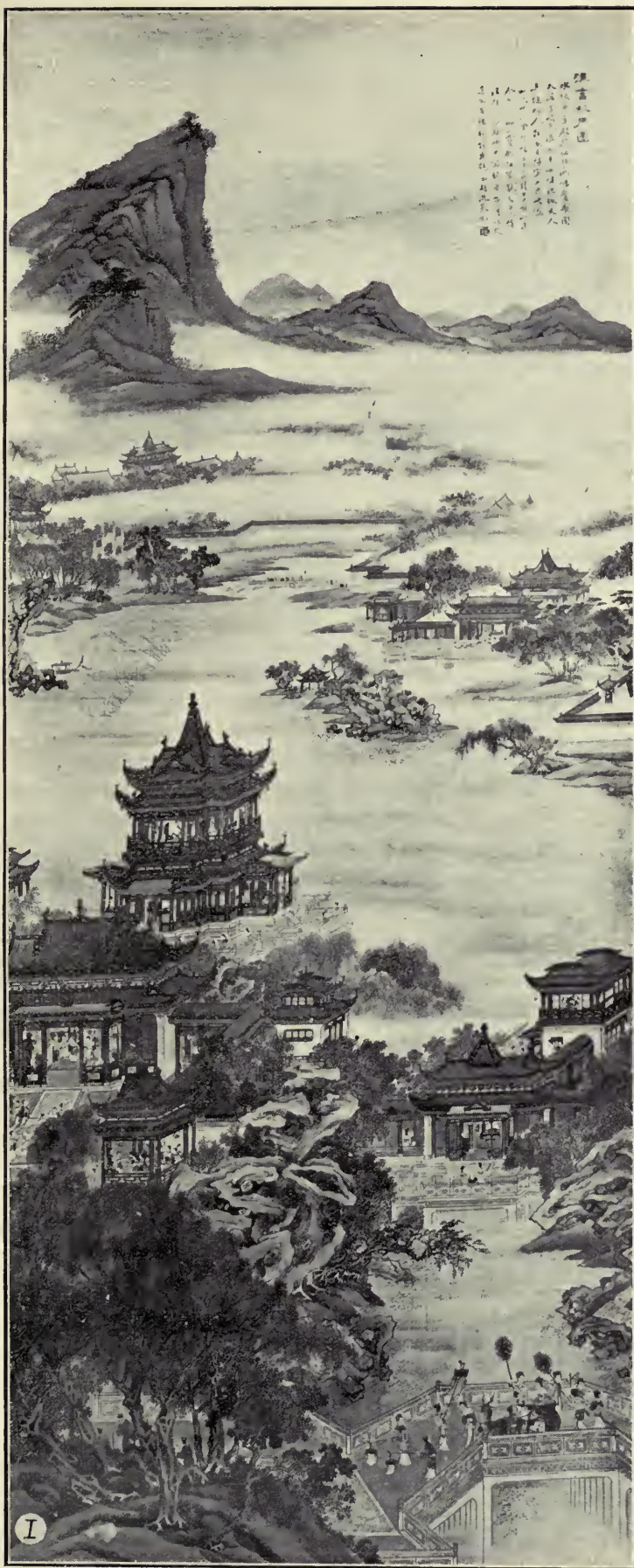


No. 28.—Emperor Hung Wu, the First Emperor of the Ming Dynasty

By an anonymous painter, circa 1363, A.D.

Born of a humble parentage, the founder of the Ming dynasty began life as a cowboy. But he was Heaven's anointed, a genius and a magnet of men. In his middle life he had gathered about him men of great capabilities who assisted him in overthrowing the Mongols; and he became the founder of the Ming dynasty.

The present exhibit is a careful copy after the original now hung in the Tse Kuang K'oo Palace, Peking, done by Mr. Wu Chia Sung (吳稼生).



明朝仇十洲
漢宮秋月圖
本藏甫少哈撫

No. 29.—The
Palace of Han
under Autumn
Moonlight

By Chiu Shih
Chow, circa
1573, A.D.

Chiu Shih Chow's was the most versatile of brushes ever wielded by the Ming artists. In his *Palace of Han* we see his various qualities all exhibited in treating of one topic. The picture is marked by a unity of conception, a lively sense of the dramatic and a delicate attention to detail. The spacious area within the palace precinct is moved with the life, music and all the festive accessories of the court, while in the distance beyond all is unbroken quiet and under the low-lying cloud of the night.

The present exhibit is a fac-simile after the original, executed by Mr. Sha Fu Ching (沙輔卿), under supervision of Mr. Shen Tun-ho.

明唐伯虎百壽圖
樵退思齋藏本

No. 30.—A

Prayer for Life

By T'ang Ying, circa
1621, A. D.

The legend depicted in this picture may be put thus: A certain boy, being foretold of his approaching death, went to seek the favour of the gods of long-life. With fruit and wine he went and approached the gods (who, in this exhibit, by the way, have both assumed the distinctive features of the first citizens of America) upon a certain mountain. They were engaged in a chess and helped themselves to the viands so conveniently brought near them. When they ended their chess, they gave the boy a further lease of life.

With the single exception in regard to the gods' faces, the exhibit is otherwise a faithful copy after the original of T'ang Ying, executed by Mr. Yang Shao Mien (楊肇綿).



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No. 31.—Study of an Old Tree

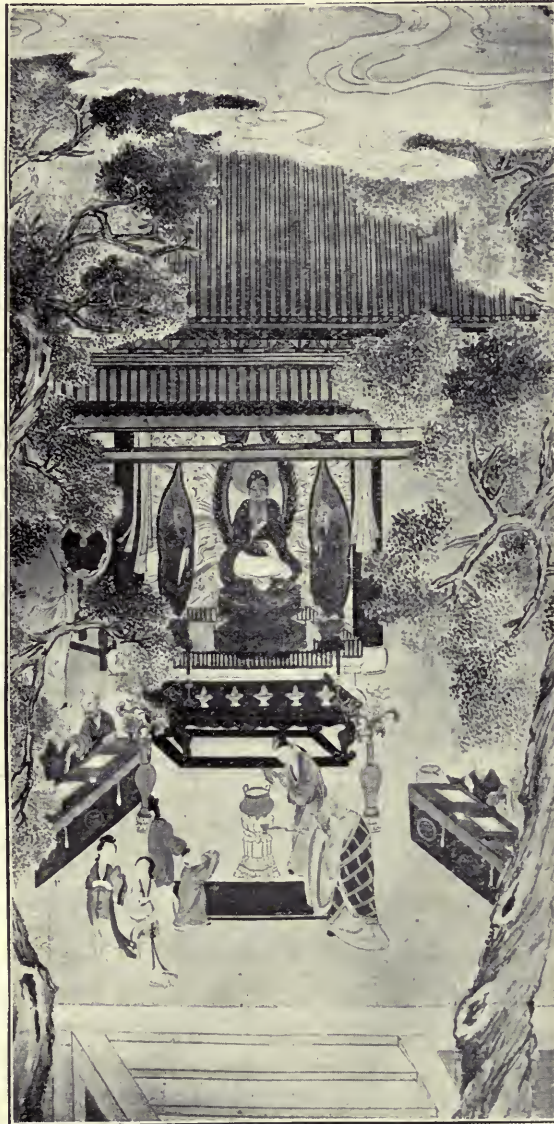
By T'ang Ying, circa 1621, A.D.

Like Chiu Shih Chow, T'ang Ying was a very versatile artist, excelled in all exercises of the brush. His *Old Tree* is an essay at impressionist style. In this work the tree is bare, sinewy, and large, in comparison with which the man by its side is small; and it is the only tree occupying the whole field of vision. Its colour and its treatment are highly suggestive.

The present exhibit is a careful copy after the original done by Mr. Ku Chia Chun (顧介春).



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No. 32.—Joining in the Sacrifice

By Chiu Shih Chow, circa 1573, A.D.

This and the next picture are illustrations on the scenes from the famous poem "Story of the West Chamber." The incident depicted in this picture is this: Chang, a scholar, accidentally saw and was badly smitten by the beauties of Tsui, the daughter of a defunct premier. In order to have a nearer view, Chang made arrangements for offering sacrifices to the spirits of his deceased parents at the same time and place where Tsui was to offer sacrifice to the spirit of her deceased father. Thus Chang succeeded in getting his look, which however plunged him deeper into the malady.

The present exhibit is a careful copy after the original, done by Mr. Sha Fu Ching (沙輔卿).



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No. 33.—Delivering the Note

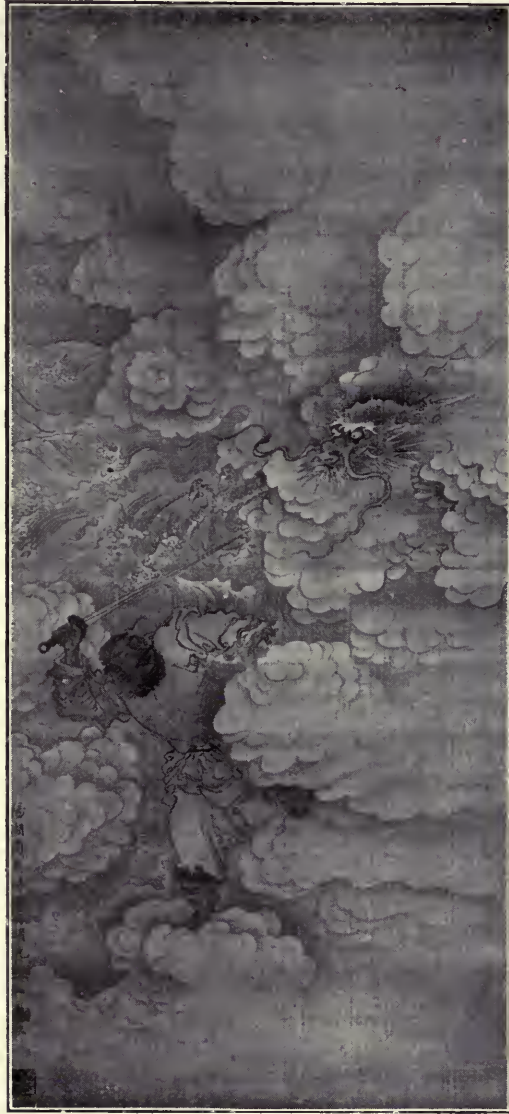
By Chiu Shih Chow, circa 1465, A.D.

"Delivering the Note" continues the *Story of the West Chamber*, illustrated in the last picture. On the occasion of "Offering the Sacrifice," Chui appeared before the public, and thenceforth her fame for beauty spread like wildfire. But as fate would have it, a notorious brigand came and besieged the temple where Chui then stayed, and was to "woo her as the lion woos his bride." In this extremity Chang, the scholar, undertook to save her, and for this purpose he wrote to request the help of his friend, the White-Horse Knight. The picture represents him haranguing to induce the recalcitrant bonze Wai Ming, to run the siege and deliver the note.

The present exhibit is a careful copy after the original, done by Mr. Sha Fu Ching (沙輔卿).



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No. 34.—Killing the Dragon

By Chow Tsing, circa 1450, A.D.

According to history, in the Chin dynasty, at I-shing, Kiangsu, there were a tiger, a dragon and a thorough-going, reckless freebooter named Chow Chu; and they were known as the "three pests." One day Chow Chu was touched and brought to a new departure in life by an old man who told him in tears, not knowing who he was, that the whole district was much distressed by the three pests and prayed him to deliver the people from them. This Chow Chu promised; and he went to kill the tiger, the dragon and his own wicked passions. Thenceforth he became an upright man and afterwards died as the bravest general of his time.

Chow Tsing's *Killing the Dragon* is an ideal version of the feat performed by Chow Chu. The present exhibit is a copy after Chow Tsing's original, done by Mr. Chow Ching Tsing (周景璠).



大清太祖順治皇帝御容

撫紫光閣眞像

No. 35.—Emperor Shun Chi

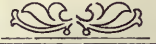
By an anonymous painter, circa 1662, A.D.

In the Tse Kuang K'oo Palace, Peking, there are hung together nine portraits of the nine emperors of the late Ching dynasty. Of these the portrait of Emperor Shun Chi may be well taken as a representative. It is done in the approved court style of minute drawing coupled with a somewhat magniloquent conception considered indispensable in a portrait of an emperor. Compared with more ancient portraits such as the T'angs, it is less ideal, grand and coldly formal; but on the other hand it is more flexible and direct, and a nearer characterization of the human side of the subject.

The present is a copy after the original portrait now kept in Tse Kuang K'oo Palace, Peking, done by Mr. Wu Chia Sung (吳稼生).



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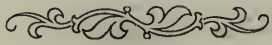


No. 36.—The King of the Forest

By Joseph Castiglione, circa 1736, A.D.

Joseph Castiglione was a Jesuit missionary who came to China in 1715 and died in Peking in 1764. During his long residence in China he learnt the Chinese language and the Chinese painting. His works show that he had studied the best Chinese models, which he followed with judgment and appreciation. His pictures are a happy blending of the method and style of the East with the strength and completeness of the West; and withal there is a gracefulness and spirituality which find no compeer among Chinese artists.

The present exhibit is a careful copy after the original, done by Mr. Chow Pah Sung (周柏生).



圖夏消妃香寧世郎
本藏甫少哈撫

No. 37.—Hsiang Fe,
A Mohammedan Lady

By Joseph Castiglione,
circa 1736, A.D.



The subject, *Hsiang Fe*, was a Mohammedan lady who through a combination of circumstances came to Peking and became attached to the Court of Emperor Chien Lung, where she died after a few months of unhappy court life. She is represented in the picture as pensive and outlandish in appearance, with a crystal jar containing fruits on her lap, sitting somewhere in a garden within the Forbidden City. It is probable that Castiglione painted the *Hsiang Fe* from life, and at the desire of some palace functionary.

The *Hsiang Fe* up to 1900 was among the collection of the late imperial court at Peking. In that year Mr. Har So Fue obtained it for his collection, from which the present exhibit was made by Mr. Ku Chia Chun (顧介春), with his permission.



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No. 38.—The Pheasants

By Shen Nan Ping, circa 1736, A.D.

The painter, Shen Nan Ping, was one of the few artists of note in the late Ching dynasty. His pictures are sincere mirrors of his sweet and delicate personality. The tails of the pheasants and fibrous network on the leaves of the begonia depicted all show with an unmistakable clearness that the hand which delineated them was the delicate hand of a gentleman, whose soul saw those objects of beauty and transcribed them in a harmonious composition.

The present exhibit is a careful copy after the original, done by Mr. Chow Pah Sung (周柏生), under supervision of Mr. Shen Tun-ho.





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No. 39. Tradition of the Classics

By Kai Chih Hsiang, circa 1796, A.D.

The story depicted relates to the efforts of Chiao Tso, a prime minister, trying to restore ancient classics after the notorious Shih Huang-ti (who reigned 329—331 B.C.) had burnt all the known volumes of books and put to death all the known scholars of the land. There was, however, one Fu Sung (the old man in a yellow gown) who was the only surviving scholar known to Chiao Tso. Accordingly the latter went and entreated him to dictate all the classics hoarded in his mind. This Fu Sung did, with his daughter standing by and every now and then explaining and correcting the indistinctness of enunciation and errors which his age rendered inevitable.

The present exhibit is a careful copy after the original, done by Mr. Huang Shan Shou (黃山壽).

清朝慈禧太后御筆富貴萬年圖



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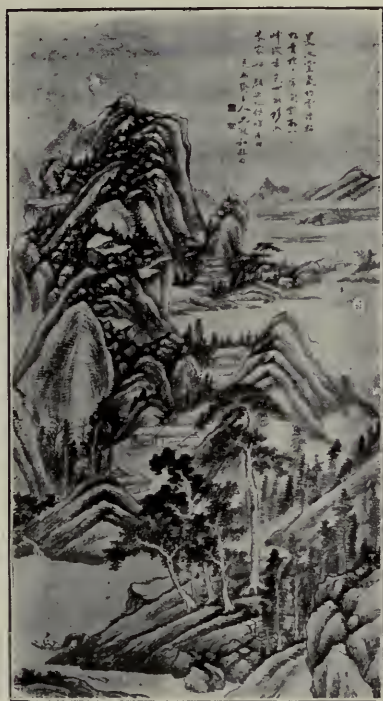
No. 40.—The Rohdea and the Peony

By the Empress Dowager Tzu Hsi, in 1902.

Artists and those who had access to the Empress Dowager knew her to be an artist and that in her way she was an artist of no mean order. She had a fine sense of disposition, a dignity and strength of treatment and a beautiful femininity of touch. The rohdea used to be and at many places still is a very popular plant, on account of the similarity in sound of its name to a phrase in Chinese, meaning "ten thousand years of the Ching dynasty." The peony is symbolical of wealth and rank. Hence, the obvious meaning of the composition is "wealth and rank under 10,000 years of the Ching," a very pat expression of good will in a ruler toward a mandarin—in this instance, Mr. Shen Tun-ho, for whom she graciously painted this monogram with her seal affixed at the top authenticating her hand in this work.



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No. 41. A Landscape in Black and White

By Yun Nan Tien, in 1736, A.D.

With artists of the late Ching dynasty landscape painting was an object of popular attention. It was believed that a decent landscape done in black and white requires far more skill and art than one done with all the adjunct of colours, which serve to cover a nakedness of imagination and multitude of defects. In the present collection under exhibit, three black and white landscapes are given, showing the different styles of such drawing.

In characterizing them, suffice it to say that they are not and never were intended to be mere transcripts of pretty mountain sceneries which some painters would consider unworthy of their efforts. They are rather the portrayals (to use Wordsworthian phrases) as of dreams and visionary impulses after "the brotherhood of ancient mountains."

The present exhibit is a careful copy after the original, done by Mr. Ku Loh Tse (顧樂之).



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No. 42. A Landscape in Black and White

By Ho Shih Sung, in 1904.

No exhibition of recent Chinese pictures would be complete without including a landscape by Mr. Ho. Himself a doctor of literature by imperial examination, and an artist of a family of litterateurs and artists, his pictures are the talk of the literary and artistic circles in China.

Ho studied deeply all the best Chinese models. He is boldly original; his works are marked by a direct energy and an intellectual brilliance; and his calligraphy is as nervous as his handling of blacks and grays is skilful.



PLATE I.



PLATE 2.



PLATE 3.



PLATE 4.



PLATE 5.



PLATE 6.



PLATE 7.

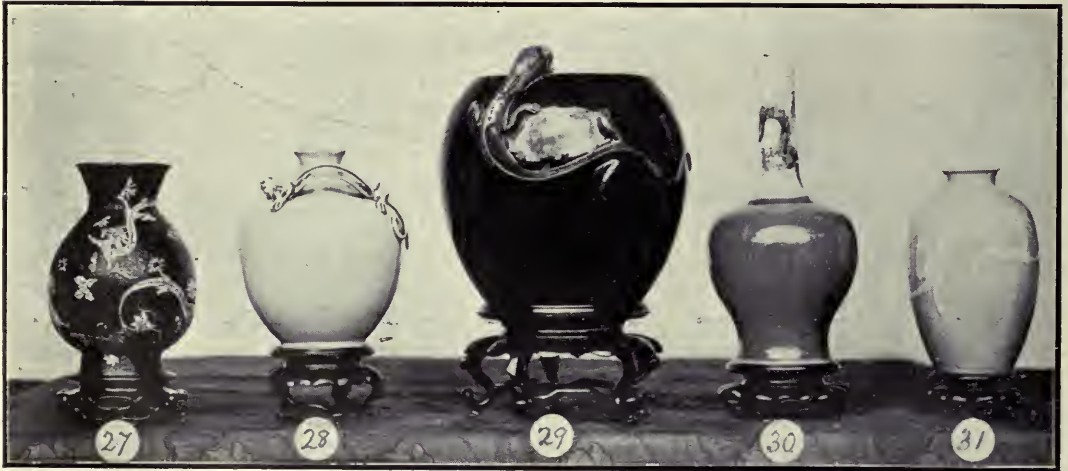


PLATE 8.



PLATE 9.-



PLATE 10.



PLATE II.



PLATE 12.



PLATE 13.



PLATE 14.



PLATE 15.



PLATE 16.



PLATE 17.

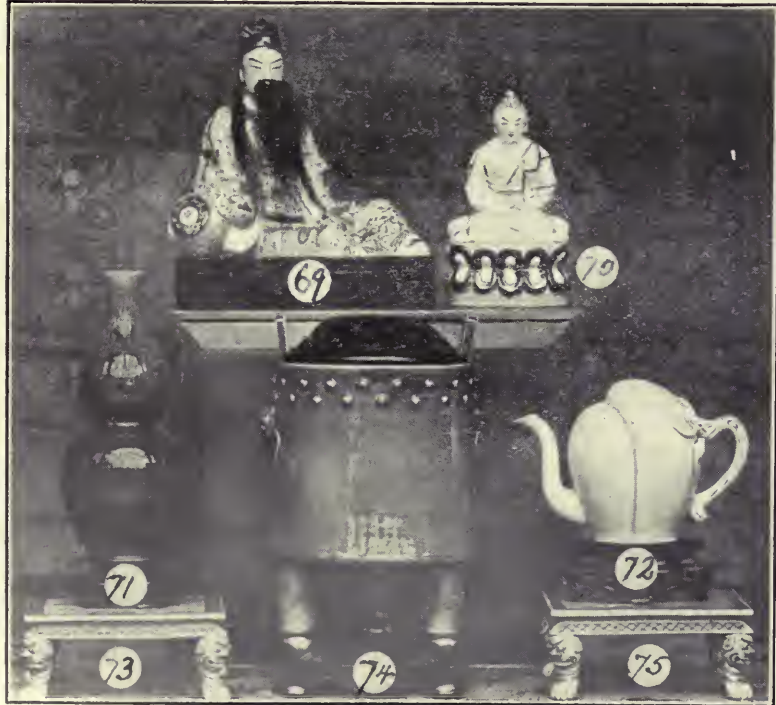


PLATE 18.



PLATE 19.



PLATE 20.



PLATE 21



PLATE 22.



PLATE 23.



PLATE 24.



PLAT 25.



PLATE 26.

A Selection of Modern Chinese Porcelain, being reproductions of rare specimens of Chinese Ceramic Art.

1. **Model of Temple-Gate**: Three-colour decoration. Copy of original of Kang Hsi period. Height 13 inches. With stand and box.
2. **18 Lohan**: Three-colour decoration. Copy of original of Kang Hsi period. Height 6 inches each. With 3 boxes.
3. **Vase**: Bottle shape, Famille rose; Ruby red; Flowers in under glaze. Height $12\frac{5}{8}$ inches. Copy of original of Kien Lung period. With stand.
4. **Vase**: Bottle shape, Famille rose; decoration, Fairy. Height 14 inches. With stand.
5. **Vase**: Blue and White, with ears and loose rings; decoration in panels. Copy of original of Kien Lung period. Height $11\frac{1}{2}$ inches. With stand.
6. **Vase**: Famille rose; decoration, Peach Tree. Copy of original of Yung Cheng period. Height 13 inches. With stand.
7. **Cylindrical Vase**: Famille rose; decoration, pink Prunus blossom. Copy of original of Kien Lung period. Height 11 inches. With stand.
8. **Writer's Water Bowl**: Unglazed and decorated with Dragon. Copy of original of Kang Hsi period. With stand.
9. **Pair of Vases**: Famille rose; decoration, pink and white Prunus blossom. Copy of original of Kien Lung period. Height 11 inches. With stands.
10. **Stamp Box**: Unglazed and decorated with Dragon. With stand.
11. **Vase**: Bottle shape with cylindrical neck; Famille rose; decoration on white ground of Prunus tree in blossoms of pink, red and coral red, and sepia branches with shading of a dull yellow. Four Magpies are perched on the branches. Copy of original of Yung Cheng period. Height $7\frac{1}{4}$ inches. With stand.
12. **Vase**: Peach Tree decoration. Copy of original of Yung Cheng period. Height 13 inches. With stand.
13. **Vase**: Bottle shape; green ground with Prunus blossoms. Copy of original of Kang Hsi period. Height $6\frac{1}{4}$ inches. With stand.
14. **Pair of Vases**: Quadrangular body; three-colour decoration. Copy of original of Kang Hsi period. Height $8\frac{1}{4}$ inches. With stands.
15. **Vase**: Square. Copy of original of Kang Hsi period. Height 12 inches. With stand.
16. **Cylindrical Vase**: Five-colour decoration. Copy of original of Ming period. Height 14 inches. With stand.

17. **Vase** : Green ground, decorated with Prunus blossoms and bamboos. Copy of original of Kang Hsi period. Height $7\frac{1}{2}$ inches. With stand.
18. **Vase** : Bottle shape ; black ground. Decorated with green Dragon in relief. Height $6\frac{1}{4}$ inches. Copy of original of Ming period. With stand.
19. **Vase** : Beaker shape ; three-colour decoration. Copy of original of Kang Hsi period. Height $17\frac{5}{8}$ inches. With stand.
20. **Vase** : Pear shape ; Famille rose ; decoration, pink and white Peach tree. Copy of original of Yung Cheng period. Height $18\frac{1}{2}$ inches. With stand.
21. **Vase** : Oviform ; two female figures in five-colour decoration. Copy of original of Kang Hsi period. Height $17\frac{1}{2}$ inches. With stand.
22. **Jar** : Famille rose ; decoration, flowers, deer and crane. Copy of original of Kien Lung period. Height $8\frac{3}{8}$ inches. With stand.
23. **Vase** : Pear shape ; decorated with five figures of female musicians. Copy of original of Yung Cheng period. Height $11\frac{1}{2}$ inches. With stand.
24. **Vase** : Famille rose ; decoration, various figures. Copy of original of Tao Kwang period. Height 12 inches. With stand.
25. **Vase** : Decorated with Landscape, in green. Copy of original of Kien Lung period. Height 10 inches. With stand.
26. **Vase** : Famille rose ; decoration, figures. Copy of original of Kien Lung period. Height $9\frac{3}{4}$ inches. With stand.
27. **Vase** : Purple ground ; Famille rose ; decoration, Dragon. Copy of original of Kien Lung period. Height $7\frac{1}{4}$ inches. With stand.
28. **Pilgrim Bottle** : Blue ground, Peach Bloom colouring, with Lizard coiled round the shoulder. Copy of original of Kang Hsi period. Height 7 inches. With stand.
29. **Jar** : Purple ground ; raised Lizard on lip. Copy of original of Kang Hsi period. Height $7\frac{3}{4}$ inches. With stand.
30. **Vase** : High neck ; half Peach Bloom and half light blue. Copy of original of Kang Hsi period. Height $10\frac{1}{2}$ inches. With stand.
31. **Jar** : Oviform ; curved lip ; blue ground with white Dragon. Copy of original of Kang Hsi period. Height $7\frac{1}{4}$ inches. With stand.
32. **Jar** : Oviform ; decorated with figure on raft. Copy of original of Yung Cheng period. Height $7\frac{3}{4}$ inches. With stand.
33. **Vase** : Bottle shape ; five-colour decoration. Copy of original of Kang Hsi period. Height 9 inches. With stand.
34. **Vase** : Flower ground ; Famille rose ; with panels. Copy of original of Yung Cheng period. Height $6\frac{3}{4}$ inches. With stand.
35. **Jar** : Famille rose ; decoration, figures. Copy of original of Kien Lung period. Height 5 inches. With stand.
36. **Vase** : Famille rose ; with panels. Copy of original of Kien Lung period. Height $4\frac{1}{4}$ inches. With stand.

37. **Vase**: Famille rose; decoration, flowers. Copy of original of Yung Cheng period. Height $7\frac{1}{2}$ inches. With stand.
38. **Vase**: Famille rose; decoration, figures. Copy of original of Yung Cheng period. Height $7\frac{3}{4}$ inches. With stand.
39. **Vase**: Bottle shape; Famille rose; decoration, feeding chickens. Copy of original of Kien Lung period. Height $5\frac{5}{8}$ inches. With stand.
40. **Jar**: Decorated with figures. Copy of original of Kien Lung period. Height 5 inches. With stand.
41. **Stamp Box**: Square; White ground with Dragon. Copy of original of Kang Hsi period. Height $2\frac{1}{2}$ inches, width 4 inches. With stand.
42. **Stamp Box**: Round, Ruby red. Copy of original of Kang Hsi period. Height $3\frac{3}{4}$ inches, diameter 7 inches. With stand.
43. **Vase**: Clair-de-lune; with Dragon. Copy of original of Kang Hsi period. Height 7 inches. With stand.
44. **Vase**: Bottle shape; delicate Green. Copy of original of Kang Hsi period. Height $9\frac{3}{4}$ inches. With stand.
45. **Vase**: Iron Lip; White ground with flowers. Copy of original of Yung Cheng period. Height $7\frac{1}{4}$ inches. With stand.
46. **Writer's Water Bottle**: Peach Bloom. Copy of original of Kang Hsi period. Height $3\frac{1}{2}$ inches. With stand.
47. **Fruit Bowl**: Famille rose. Copy of original of Kien Lung period. Height $3\frac{1}{2}$ inches. With stand.
48. **Vase**: White; Soft Paste. Copy of original of Ming period. Height $10\frac{1}{4}$ inches. With stand.
49. **Pair of Vases**: White ground with Dragon in Peach Bloom colouring under glaze. Copy of original of Yung Cheng period. Height $7\frac{1}{2}$ inches. With stands.
50. **Vase**: Coral red; with three ears. Copy of original of Kien Lung period. Height $6\frac{5}{8}$ inches. With stand.
51. **Vase**: Sang-de-bœuf. Copy of original of Ming period. Height $6\frac{3}{8}$ inches. With stand.
52. **Vase**: Coral red. Black decoration of Lohan riding. Copy of original of Kien Lung period. Height $6\frac{5}{8}$ inches. With stand.
53. **Vase**: Flat bottle shape; Coral red with panels; Famille rose; decoration, figures. Copy of original of Kien Lung period. Height 8 inches. With stand.
54. **Vase**: Cylindrical; Ruby red. Copy of original of Kien Lung period. Height $5\frac{1}{2}$ inches. With stand.
55. **Vase**: Beaker Shape; Seed green. Copy of original of Kang Hsi period. Height $5\frac{1}{2}$ inches. With stand.
56. **Vase**: Cylindrical; Powder Blue, decoration in gold. Copy of original of Kang Hsi period. Height 3 inches. With stand.

57. **Jar:** Celadon crackle; Plum green. Copy of original of Ming period. Height $5\frac{1}{4}$ inches. With stand.
58. **Vase:** Square; Black ground; Flowers in three-colour decoration. Copy of original of Kang Hsi period. Height 19 inches. With stand.
59. **Vase:** Yellow ground; decorated with Flowers cut in relief. Copy of original of Kang Hsi period. Height 14 inches. With stand.
60. **Vase:** Oviform; Sang-de-bœuf. Copy of original of Ming period. Height 18 inches. With stand.
61. **Writer's Water Bowl:** Soft paste. Copy of original of Kien Lung period. Height $2\frac{3}{4}$ inches, diameter $9\frac{1}{2}$ inches. With stand.
62. **Vase:** Sky blue; decorated with gold spots. Copy of original of Ming period. Height $13\frac{1}{4}$ inches. With stand.
63. **Vase:** Bottle shape, Flambé in both Sang-de-bœuf and Apple green. Copy of original of Kang Hsi period. Height 14 inches. With stand.
64. **Pair of Vases:** Soft paste; white. Copy of original of Ming period. Height 10 inches. With stands.
65. **Vase:** Decorated with five-colour dragon and waves. Copy of original of Kien Lung period. Height 8 inches. With stand.
66. **Spill Holder:** Famille rose; decorated with chickens and pine-tree. Copy of original of Kien Lung period. Height 7 inches; diameter $6\frac{1}{2}$ inches. With silver inlaid stand.
67. **Vase:** Decorated with black geese and reeds. Copy of original of Kien Lung period. Height $14\frac{3}{8}$ inches. With stand.
68. **Vase:** Three-colour; decoration, landscape. Copy of original of Kang Hsi period. Height $13\frac{1}{2}$ inches. With stand.
69. **Figure:** Three-colour. Copy of original of Kang Hsi period. Height $8\frac{1}{2}$ inches. With stand.
70. **Figure of Goddess Kuan-yin:** On coral red seat. Copy of original of Kien Lung period. Height 8 inches. With stand.
71. **Vase:** Gourd shape; Sang-de-bœuf, Flambé. Copy of original of Kien Lung period. Height 10 inches. With stand.
72. **Wine Pot:** Peach shape, bright green. Copy of original of Kang Hsi period. Height 6 inches. With stand.
73. **Porcelain Stand:** Square; three-colour. Copy of original of Kang Hsi style. Height $3\frac{3}{4}$ inches, diameter 7 inches.
74. **Incense Burner:** Sky blue. Copy of original of Yung Cheng period. Height $9\frac{3}{4}$ inches. With stand and cover surmounted with Jadestone button.
75. **Porcelain Stand:** Square, three-colour. Copy of original of Kang Hsi period.
76. **Writer's Water Pot:** Ruby red. Copy of original of Kien Lung period. Height $3\frac{1}{2}$ inches. With stand in shape of Lotus flower.

77. **Vase**: Lamp shade form. Copy of original of Sung period.; Height 7 inches. With stand.
78. **Vase**: Long neck, Bottle shape; Famille rose; decoration, finely drawn figures. Copy of original of Kien Lung period. Height 8 inches. With stand.
79. **Vase**: Famille rose; decorated with 18 Lohan. Copy of original of Kien Lung period. Height 10 inches. With stand.
80. **Jar with cover**: Unglazed; decorated with black dragon in sea. Copy of original of Ming period. Height $9\frac{1}{2}$ inches. With stand.
81. **Vase**: Beaker shape; Blood red; fine drawing. Copy of original of Kien Lung period. Height $8\frac{3}{8}$ inches. With stand.
82. **Round Stamp Box**: Blue-white. Copy of original of Kang Hsi period. Height 1 inch, diameter $3\frac{3}{4}$ inches. With stand.
83. **Writer's Water Pot**: Pea green. Copy of original of Yung Cheng period. Height $2\frac{1}{2}$ inches. With stand.
84. **Vase**: Peach Bloom. Copy of original of Kang Hsi period. Height $8\frac{3}{8}$ inches. With stand.
85. **Cigarette Case**: Blackwood with Porcelain top in three-colour decoration. Copy of porcelain of Kang Hsi period. Height $2\frac{1}{2}$ inches. Width $5\frac{1}{2}$ inches.
86. **Vase**: Long neck; bright green. Copy of original of Kang Hsi period. Height 9 inches. With stand.
87. **Vase**: Pear shape; green ground; decorated with flowers in Famille rose. Copy of original of Kien Lung period. Height $9\frac{1}{2}$ inches. With stand.
88. **Vase**: Pear shape, Ruby red. Copy of original of Kang Hsi period. Height 8 inches. With stand.
89. **Vase**: Cylindrical; decoration in Famille rose with figures and flowers. Copy of original of Kang Hsi period. Height 6 inches. With silver inlaid stand.
90. **Vase**: Cylindrical; Famille rose; decoration, the "Eight Genii." Copy of original of Yung Cheng period. Height 5 inches. With stand.
91. **Vase**: Famille rose; decoration, war scenes. Copy of original of Kien Lung period. Height 7 inches. With stand.
92. **Vase**: Bottle shape; Famille rose; decorated with figures. Copy of original of Yung Cheng period. Height $6\frac{1}{2}$ inches. With stand.
93. **Jar**: Famille rose; decorated with flowers. Copy of original of Yung Cheng period. Height $4\frac{3}{4}$ inches. With stand.
94. **Vase**: Long neck; Famille rose, finely decorated. Copy of original of Kien Lung period. Height 7 inches. With stand.
95. **Bottle with wide mouth**: Sky blue; Famille rose; decoration, flowers and birds. Height 7 inches. With stand.

96. **Vase**: Famille rose; decoration, flowers finely executed. Copy of original of Yung Cheng period. Height 7 inches. With stand.
97. **Vase**: Famille rose; decoration, animals. Copy of original of Kien Lung period. Height 7 inches. With stand.
98. **Vase**: Five-colour; with female figure. Copy of original of Ming period. Height 9 inches. With stand.
99. **Vase**: Double gourd shape; celadon crackle. Copy of original of Yung Cheng period. Height 10 inches. With stand.
100. **Vase**: Celadon crackle; Tiger toes mouth. Copy of original of Yung Cheng period. Height 11 inches. With stand.
101. **Spill Holder**: White; soft paste, with joints representing bamboo. Copy of original of Kien Lung period. Height $7\frac{3}{4}$ inches. With stand.
102. **Vase**: Bottle shape; Rose mosaic ground; green landscape in panels. Copy of original of Yung Cheng period. Height $8\frac{3}{4}$ inches. With stand.
103. **Vase**: Bottle shape; Famille rose; decoration, bird. Copy of original of Kien Lung period. Height $6\frac{3}{4}$ inches. With stand.
104. **Vase**: Bottle shape, Famille verte; three-colour. Copy of original of Kang Hsi period. Height $5\frac{1}{2}$ inches. With stand.
105. **Vase**: Apple green. Copy of original of Kang Hsi period. Height $6\frac{3}{4}$ inches. With stand.
106. **Vase**: Bottle shape; Famille rose; Glass glaze; decoration, Chrysanthemums and blossoms of Hibiscus mutabilis. Copy of original of Yung Cheng period. Height $7\frac{3}{8}$ inches. With stand.
107. **Vase**: Delicate green. Copy of original of Kang Hsi period. Height $5\frac{1}{2}$ inches. With stand.
108. **Stamp Box**: Clair-de-lune. Copy of original of Kang Hsi period. Diameter $2\frac{1}{2}$ inches. With stand.
109. **Vase**: Celadon crackle. Copy of original of Kang Hsi period. Height $10\frac{1}{2}$ inches. With stand.
110. **Vase**: Double gourd shape; Celadon crackle. Copy of original of Yung Cheng period. Height 12 inches. With stand.
111. **Vase**: Seed green. Copy of original of Kang Hsi period. Height $6\frac{3}{8}$ inches. With stand.
112. **Bowl**: Peach Bloom. Copy of original of Kang Hsi period. Height $5\frac{1}{2}$ inches. With stand.
113. **Jar**: Pale green. Copy of original of Kang Hsi period. Height $4\frac{1}{4}$ inches. With stand.
114. **Jar**: Apple green. Copy of original of Kang Hsi period. Height $4\frac{1}{2}$ inches. With stand.
115. **Vase**: Sang-de-bœuf. Copy of original of Kang Hsi period. Height $5\frac{1}{2}$ inches. With stand.

116. **Vase** : Pale green. Copy of original of Kang Hsi period. Height 8 inches. With stand.
117. **Wine Jar** : Blue, with raised lizard. Copy of original of Kang Hsi period. Height 10 inches. With stand.
118. **Jar** : Sky blue. Copy of original of Yung Cheng period. Height 7 inches. With stand.
119. **Vase** : Famille rose ; with flowers in five colours. Copy of original of Kien Lung period. Height $12\frac{3}{4}$ inches. With stand.
120. **Vase** : Blue-white, decorated with figures of children. Copy of original of Kang Hsi period. Height 3 inches. With stand.
121. **Vase** : Famille rose ; with pluntree and bamboo. Copy of original of Kien Lung period. Height 3 inches. With stand.
122. **Vase** : Seed green. Copy of original of Kien Lung period. Height $7\frac{3}{4}$ inches. With stand.
123. **Vase** : Powder blue. Copy of original of Kang Hsi period. Height $4\frac{1}{2}$ inches. With stand.
124. **Vase** : Pear shape ; bright green. Copy of original of Kang Hsi period. Height $3\frac{3}{4}$ inches. With stand.
125. **Vase** : Square ; Celadon crackle ground, Famille rose ; with panels. Copy of original of Kien Lung period. Height $4\frac{5}{8}$ inches. With stand.
126. **Vase** : Square ; Pale green. Copy of original of Kien Lung period. Height 5 inches. With stand.
127. **Writer's Water Pot** : Peach Bloom under glaze ; decoration, rhinoceros gazing at the moon. Copy of original of Kang Hsi period. Diameter $4\frac{1}{2}$ inches. With stand.
128. **Vase** : Square ; Sky blue. Copy of original of Kien Lung period. Height 7 inches. With stand.
129. **Vase** : Famille rose ; decoration, wolf and pinetree. Copy of original of Kien Lung period. Height 8 inches. With stand.
130. **Writer's Water Pot** : Famille rose ; decoration, two infants. Copy of original of Kien Lung period. Diameter $4\frac{1}{2}$ inches. With stand.
131. **Vase** : Long neck ; Sky blue. Copy of original of Kien Lung period. Height 5 inches. With stand.
132. **Spill Holder** : Three-colour decoration, raised design of squirrel on vine. Copy of original of Kang Hsi period. Height 5 inches.
133. **Vase** : Seed green ; with raised dragon. Copy of original of Kien Lung period. Height 8 inches. With stand.
134. **Writer's Water Pot** : Yellow ground, raised flowers. Copy of original of Kien Lung period. Diameter 5 inches. With stand.
135. **Writer's Water Bottle** : Sky blue. Copy of original of Yung Cheng period. Height $3\frac{5}{8}$ inches. With stand.

136. **Vase**: Three-colour; decoration; raised flowers. Copy of original of Kang Hsi period. Height 9 inches. With stand.
137. **Spill Holder**: Famille rose; decoration, figures on buffalo. Copy of original of Kien Lung period. Height $3\frac{1}{2}$ inches. With stand.
138. **Vase**: Coral red. Copy of original of Yung Cheng period. Height 7 inches. With stand.
139. **Vase**: Spotted Sang-de-bœuf. Copy of original of Ming period. Height 8 inches. With stand.
140. **Vase**: Bottle shape, Coral red ground, decorated in gold, with two lizards. Copy of original of Kien Lung period. Height 7 inches. With stand.
141. **Vase**: Blood red, decorated in gold. Copy of original of Kang Hsi period. Height $6\frac{1}{2}$ inches. With stand.
142. **Vase**: Famille rose; decoration, birds. Copy of original of Kien Lung period. Height $6\frac{1}{2}$ inches. With stand.
143. **Vase**: Famille rose; decoration, 18 Lohan. Copy of original of Kien Lung period. Height 6 inches. With stand.
144. **Vase**: Square; Bright green. Copy of original of Kang Hsi period. Height $9\frac{1}{2}$ inches. With stand.
145. **Vase**: Oviform; Peach bloom, with green spots. Copy of original of Kang Hsi period. Height $5\frac{3}{4}$ inches. With stand.
146. **Vase**: Hexagonal; purple ground; three-colour decoration, raised flowers. Copy of original of Kang Hsi period. Height 7 inches. With stand.
147. **Vase**: Sang-de-bœuf. Copy of original of Ming period. Height $7\frac{1}{2}$ inches. With stand.
148. **Vase**: Peach Bloom under glaze, with green spots and lion. Copy of original of Kang Hsi period. Height 5 inches. With stand.
149. **Vase**: Famille noire; three-colour decoration, with raised dragon. Copy of original of Kang Hsi period. Height 10 inches. With stand.
150. **Vase**: Yellow. Copy of original of Kien Lung period. Height 6 inches. With stand.
151. **Vase**: Famille rose over Cream crackle. Copy of original of Kang Hsi period. Height $9\frac{1}{8}$ inches. With stand.
152. **Vase**: Oviform; delicate green ground; raised plum blossoms. Copy of original of Kien Lung period. Height 10 inches. With stand.
153. **Vase**: Celadon crackle, with 2 ears and 2 rings. Copy of original of Yung Cheng period. Height 11 inches. With stand.
154. **Vase**: Yellow; Flat; decorated with gold flowers. Copy of original of Kien Lung period. Height 10 inches. With stand.
155. **Vase**: Pear shape. Copy of original of Kien Lung period. Height $13\frac{1}{2}$ inches. With stand.
156. **Jar**: Copy of original of Ming period. Height 7 inches. With stand.

157. **Vase**: Blue, "Sky after rain." Copy of original of Kien Lung period. Height 4 inches. With stand.
158. **Figure of Buffalo**: Copy of original of Kang Hsi period. Height $11\frac{5}{8}$ inches. With stand.
159. **Figure**: Blanc-de-Chine. Copy of original of Kien Lung period. Height $7\frac{3}{8}$ inches.
160. **Figure**: Blanc-de-Chine. Copy of original of Kien Lung period. Height $10\frac{3}{4}$ inches.
161. **Vase**: Panels of Bamboo with female figures. Copy of original of Kang Hsi period. Height 12 inches.
162. **Vase**: Flat; Famille rose. Copy of original of Kang Hsi period. Height 12 inches. With stand.
163. **Vase**: Cylindrical; Sang-de-bœuf. Copy of original of Yung Cheng period. Height $13\frac{1}{2}$ inches. With stand.
164. **Vase**: Bottle shape; Bright green. Copy of original of Kang Hsi period. Height $13\frac{1}{2}$ inches. With stand.
165. **Vase**: Apple green. Copy of original of Kang Hsi period. Height $13\frac{1}{2}$ inches. With stand.
166. **Vase**: Long neck; Famille rose; decoration, bats in clouds. Copy of original of Kien Lung period. Height 13 inches. With stand.
167. **Picture**: Portrait of President Wilson's family, in carved frame.
168. **Picture**: Portrait of President Wilson, in carved frame.
169. **Picture**: Plaque: subject, Fishes, in carved frame.
170. **Picture**: Scene, the "Liao Yang Pagoda," in carved frame.
171. **Picture**: Portrait of Ex-President Taft, in frame.
172. **Picture**: Coloured portrait of Ex-President Taft, in carved frame.
173. **Vase**: Coral red and gold; subject, "An Imperial Audience." Copy of original of Kien Lung period. Height $9\frac{1}{4}$ inches. With stand.
174. **Pair of Half-Vases**: Celadon crackle; foliage. Copy of original of Yung Cheng period. Height 8 inches.
175. **Pair of Half-Vases**: Apple green; foliage. Copy of original of Kien Lung period. Height 8 inches.
176. **Picture**: Yellow ground; five-colour; with figures. Copy of original of Kang Hsi period. In frame.
177. **Picture**: Yellow ground; five-colour, with figures. Copy of original of Kang Hsi period. In frame.
178. **Picture**: Yellow ground; five-colour, with figures. Copy of original of Kang Hsi period. In frame.
179. **Picture**: Yellow ground; five-colour, with figures. Copy of original of Kang Hsi period. In frame.

180. **Figure**: God of the Sea; five-colour decoration. Copy of original of Kang Hsi period.
181. **Picture**: Porcelain inlaid; Famille rose; decoration, figures of the Ching Dynasty. Copy of original of Kien Lung period. In carved frame.
182. **Picture**: Black ground; three-colour decoration, raised lotus flowers. Copy of original of Kang Hsi period. In carved frame.
183. **Picture**: View of the "West Pagoda of Moukden," western style of painting; in carved frame.
184. **Picture**: View of the "Imperial Temple at Moukden," western style of painting; in carved frame.
185. **Picture**: View of the "Mo T'su Hu," Nanking, in carved frame.
186. **Picture**: View of the "West Lake and Pagoda," Hangchow, in carved frame.
187. **Vase**. Pear shape; Famille jaune, with underglaze dragon. Copy of original of Kien Lung period. Height 11 inches. With stand.
188. **Vase**: Melon shape, Seed green. Copy of original of Kien Lung period. Height 10 inches. With stand.
189. **Vase**: Beaker shape; five-colour. Copy of original of Yung Cheng period. Height 8 inches. With stand.
190. **Vase**: Bottle shape, Ruby red. Copy of original of Kien Lung period. Height $8\frac{3}{8}$ inches. With stand.
191. **Vase**: Blanc-de-Chine; with loose rings, underglaze flowers. Copy of original of Kien Lung period. Height $12\frac{1}{4}$ inches. With stand.
192. **Vase**: Cylindrical; five-colour; decorated with figures. Copy of original of Kang Hsi period. Height $14\frac{1}{2}$ inches. With stand.
193. **Vase**: Famille rose; decoration, plum blossoms. Copy of original of Kien Lung period. Height 10 inches. With stand.
194. **Vase**: Oviform; Sang-de-bœuf. Copy of original of Kien Lung period. Height $6\frac{1}{2}$ inches. With stand.
195. **Vase**: Melon shape; Sky blue. Copy of original of Kien Lung period. Height 8 inches. With stand.
196. **Cup**: Sacrificial tripod; white ground; decoration in gold. Copy of original of Kien Lung period. Height $4\frac{1}{8}$ inches. With stand.
197. **Vase**: Clair-de-lune; underglaze flowers. Copy of original of Kang Hsi period. Height 6 inches. With stand.
198. **Vase**: Bottle shape; Ruby red. Copy of original of Kien Lung period. Height $4\frac{1}{2}$ inches. With stand.
199. **Vase**: Bottle shape; blue and white. Copy of original of Kang Hsi period. Height 9 inches. With stand.
200. **Vase**: Glass glaze. Copy of original of Kien Lung period. Height 10 inches. With stand.



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| 第一百九十七號 | 仿康熙冬青暗花小瓶一座 | 高六寸 |
| 第一百九十八號 | 仿乾隆胭脂紅小地球一座 | 高四寸半 |
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- 第一百七十八號 仿康熙黃地五彩人物瓷畫一條
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第一百五十六號 仿明哥窯罈瓶一座

高七寸

第一百五十七號 仿乾隆雨過天青小瓶一座

高四寸

第一百五十八號 仿康熙水牛臥地一座

長十一寸五分

第一百五十九號 仿乾隆白瓷牧童騎牛一座

高七寸三分

第一百六十號 仿乾隆白瓷大彌勒佛一尊

高十寸六分

第一百六十一號 仿康熙竹節開光畫美人斜方瓶一座

高十二寸

第一百六十二號 仿乾隆粉彩扁瓶一座

高十二寸

第一百六十三號 仿雍正霽紅一統瓶一座

高十三寸半

第一百六十四號 仿康熙翠綠大梅瓶一座

高十三寸半

第一百六十五號 仿康熙果綠大曇瓶一座

高十三寸半

第一百六十六號 仿乾隆粉彩雲蝠天球瓶一座

高十三寸

第一百六十七號 瓷片畫威爾生全家福一塊

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| 第一百四十號 | 仿乾隆珊瑚紅描金加粉彩精品螭龍兩條梅瓶一座 | 高七寸 |
| 第一百四十一號 | 仿康熙蓋血紅花描金瓶一座 | 高六寸半 |
| 第一百四十二號 | 仿乾隆粉彩羣鳥朝鳳油捶瓶一座 | 高六寸半 |
| 第一百四十三號 | 仿乾隆粉彩畫十八羅漢精品小瓶一座 | 高六寸 |
| 第一百四十四號 | 仿康熙翠綠扁方長瓶一座 | 高九寸半 |
| 第一百四十五號 | 仿康熙美人霽有綠點觀音罇一座 | 高五寸六分 |
| 第一百四十六號 | 仿康熙茄子皮地三彩凸花六角瓶一座 | 高七寸 |
| 第一百四十七號 | 仿明萬歷霽紅瓶一座 | 高七寸半 |
| 第一百四十八號 | 仿康熙釉裏紅畫獅子有綠點瓶一座 | 高五寸 |
| 第一百四十九號 | 仿康熙黑地三彩凸龍喇叭瓶一座 | 高十寸 |
| 第一百五十號 | 仿乾隆官窰鱈魚黃油捶瓶一座 | 高六寸 |
| 第一百五十一號 | 仿康熙哥窰加粉彩羅漢瓶一座 | 高九寸一分 |
| 第一百五十二號 | 仿乾隆綠松地凸梅花觀音罇一座 | 高十寸 |
| 第一百五十三號 | 仿雍正清泉仿古瓶有兩耳兩環一座 | 高十一寸 |

第一百二十六號 仿康熙黃瓜綠方瓶一座

高五寸

第一百二十七號 仿康熙釉裏紅西牛望月水盂一座

徑四寸四分

第一百二十八號 仿乾隆霽藍扁方瓶一座

高七寸

第一百二十九號 仿乾隆粉彩畫狼松石胆瓶一座

高八寸

第一百三十號 仿乾隆粉彩水孟上扒兩小兒一座

徑四寸半

第一百三十一號 仿乾隆年窰扁天球瓶一座

高五寸

第一百三十二號 仿康熙三彩凸花松鼠葡萄筆筒一座

高五寸

第一百三十三號 仿乾隆魚子綠凸龍瓶一座

高八寸

第一百三十四號 仿乾隆黃地凸花筆洗一座

徑五寸

第一百三十五號 仿雍正年窰暗花太白罇一座

高三寸五分

第一百三十六號 仿康熙三彩凸花天球瓶一座

高九寸

第一百三十七號 仿乾隆粉彩精品畫老子騎牛筆筒一座

高三寸半

第一百三十八號 仿雍正珊瑚紅天球瓶一座

高七寸

第一百三十九號 仿明哥窰上有霽紅點仿古瓶一座

高八寸

- | | | |
|---------|-------------------|--------|
| 第一百十二號 | 仿康熙美人霽鉢盃一座 | 徑五寸半 |
| 第一百十三號 | 仿康熙黃瓜綠小罈一座 | 高四寸二分 |
| 第一百十四號 | 仿康熙蘋菓綠小罈一座 | 高四寸四分 |
| 第一百十五號 | 仿康熙霽紅石榴瓶一座 | 高五寸四分 |
| 第一百十六號 | 仿康熙黃瓜綠高玉壺春一座 | 高八寸 |
| 第一百十七號 | 仿康熙海壳青凸螭龍酒罈一座 | 高十寸 |
| 第一百十八號 | 仿雍正年窰牛頭罈一座 | 高七寸 |
| 第一百十九號 | 仿乾隆粉彩五色牡丹青花葉天球瓶一座 | 高十二寸六分 |
| 第一百二十號 | 仿康熙煨瓷青花百子圖小天球瓶一座 | 高三寸 |
| 第一百二十一號 | 仿乾隆粉彩梅竹小天球瓶一座 | 高三寸 |
| 第一百二十二號 | 仿乾隆魚子綠仿古銅瓶一座 | 高七寸六分 |
| 第一百二十三號 | 仿康熙吹藍小天球瓶一座 | 高四寸半 |
| 第一百二十四號 | 仿康熙翠綠大蒜瓶一座 | 高三寸六分 |
| 第一百二十五號 | 仿乾隆豆青地粉彩開光扁方瓶一座 | 高四寸五分 |

第九十八號 仿明萬歷五彩大美女有兩耳瓶一座

高九寸

第九十九號 仿雍正清泉九葫蘆瓶一座

高十寸

第一百號 仿雍正清泉虎爪口瓶一座

高十一寸

第一百〇一號 仿乾隆粉定竹節竹筍筆筒一座

高七寸六分

第一百〇二號 仿雍正紅錦地開光青綠山水天球瓶一座

高八寸六分

第一百〇三號 仿乾隆粉彩喜鵲登梅長梅瓶一座

高六寸六分

第一百〇四號 仿康熙綠地三彩小梅瓶一對

高五寸半

第一百〇五號 仿康熙蘋菓綠天球瓶一座

高六寸六分

第一百〇六號 仿雍正粉彩精品料釉菊花芙蓉小梅瓶一座

高七寸三分

第一百〇七號 仿康熙松綠膽瓶一座

高五寸半

第一百〇八號 仿康熙冬青小印色盒一座

徑二寸半

第一百〇九號 仿康熙豆青銅式瓶一座

高十寸半

第一百十號 仿雍正清泉葫蘆瓶一座

高十二寸

第一百十一號 仿康熙魚子綠天球瓶一座

高六寸三分

第八十四號 仿康熙釉裏紅瓶一座

高八寸三分

第八十五號 仿康熙三彩堆花雕瓷紅木香煙盒一座

長二寸四分

第八十六號 仿康熙翠綠天球瓶一座

高九寸

第八十七號 仿乾隆綠地加粉彩花卉翎毛蒜頭瓶一座

高九寸四分

第八十八號 仿乾隆胭脂紅大蒜頭瓶一座

高八寸

第八十九號 仿乾隆粉彩人物花卉雞蘿蔔罇一座

高六寸

第九十號 仿雍正粉彩八仙蘿蔔罇一座

高五寸

第九十一號 仿乾隆粉彩畫三國志刀鎗馬瓶一座

高七寸

第九十二號 仿雍正粉彩人物梅瓶一座

高六寸四分

第九十三號 仿雍正粉彩花卉罇一座

高四寸六分

第九十四號 仿乾隆粉彩九秋圖畫極精細天球瓶一座

高七寸

第九十五號 仿乾隆雨過天青地加粉彩花鳥仿古喇叭瓶一座

高七寸

第九十六號 仿雍正粉彩細花卉瓶一座

高七寸

第九十七號 仿乾隆粉彩畫走獸瓶一座

高七寸

第七十號 仿乾隆觀音珊瑚紅座一尊

高八寸

第七十一號 仿乾隆均紅窰變葫蘆瓶一座

高十寸

第七十二號 仿康熙翠綠桃式酒壺一把

高六寸

第七十三號 仿康熙三彩方几一座

高三寸三分 徑七寸三分

第七十四號 仿雍正霽藍香爐一座

高九寸六分

第七十五號 仿康熙三彩方几一座

第七十六號 仿乾隆胭脂紅水盂一座

高三寸四分

第七十七號 仿宋白哥窰仿燈籠罩瓶一罇

高七寸

第七十八號 仿乾隆粉彩極精細人物天球瓶一座

高八寸

第七十九號 仿乾隆粉彩畫羅漢敞口瓶一座

高十寸

第八十號 仿明宣德本坯墨彩雲龍海潮有蓋罈一座

高九寸四分

第八十一號 仿乾隆蓋血紅加金仿古銅式瓶一座

高八寸三分

第八十二號 仿康熙青花煨瓷圓印色盒一座

高三寸六分 徑三寸六分

第八十三號 仿雍正豆彩水盂一座

高二寸四分

第五十六號 仿康熙吹藍描金蘿蔔罇一座

高三寸二分

第五十七號 仿明成化梅子青暗花龍泉大口罇一座

高五寸二分

第五十八號 仿康熙黑地三彩花卉方瓶一座

高十九寸

第五十九號 仿康熙黃地凸花雕瓷瓶一座

高十四寸

第六十號 仿明萬歷霽紅大觀音尊一座

高十八寸

第六十一號 仿乾隆粉定梅根筆洗一座

徑高九寸半六分

第六十二號 仿明霽藍滿加金點仿古銅罇一座

高十三寸二分

第六十三號 仿康熙郎窑半紅半綠梅瓶一座

高十四寸

第六十四號 仿明粉定銅式瓶一對

高十寸

第六十五號 仿乾隆海波浪五色龍仿古銅瓶一座

高八寸

第六十六號 仿乾隆粉彩三雞長松大筆洗一座

徑高六寸七分

第六十七號 仿乾隆墨彩蘆雁大瓶一座

高十四寸三分

第六十八號 仿康熙三彩畫山水大瓶一座

高十三寸四分

第六十九號 仿康熙三彩李太白倚酒尊像一座

高八寸四分

第四十二號 仿康熙郎窑圓印色盒一座

高潤三寸七分

第四十三號 仿康熙東青暗團龍花罇一座

高七寸

第四十四號 仿康熙松綠天球瓶一座

高九寸六分

第四十五號 仿雍正白地暗花鐵口瓶一座

高七寸二分

第四十六號 仿康熙美人霽雞罩罇一座

高三寸四分

第四十七號 仿乾隆粉彩畫菓品碗一隻

高三寸四分

第四十八號 仿明粉定觀音尊一座

高十寸二分

第四十九號 仿雍正白地紅螭龍瓶一對

高七寸四分

第五十號 仿乾隆珊瑚紅三耳瓶一座

高六寸五分

第五十一號 仿明萬歷霽紅小瓶一座

高六寸三分

第五十二號 仿乾隆珊瑚紅地墨彩羅漢騎虎瓶一座

高六寸五分

第五十三號 仿乾隆珊瑚紅地描金開光粉彩人物扁天球瓶一座

高八寸

第五十四號 仿乾隆胭脂紅一統瓶一座

高五寸四分

第五十五號 仿康熙魚子綠古銅式瓶一座

高五寸四分

第二十八號 仿康熙藍地釉裏紅螭虎龍曇式瓶一座

高七寸

第二十九號 仿康熙茄皮紫黃螭龍凸畫酒罇一座

高七寸六分

第三十號 仿康熙半截吹藍半截釉裏紅龍小口瓶一座

高十寸半

第三十一號 仿康熙藍地白龍小口罇一座

高七寸二分

第三十二號 仿雍正凸畫張騫乘槎琵琶罇一座

高七寸六分

第三十三號 仿康熙五彩玉壺春一座

高九寸

第三十四號 仿雍正百花地粉彩開光瓶一座

高六寸六分

第三十五號 仿乾隆粉彩百子圖小罇一座

高五寸

第三十六號 仿乾隆粉彩魚鱗地小瓶一座

高四寸二分

第三十七號 仿雍正粉彩花卉瓶一座

高七寸四分

第三十八號 仿雍正粉彩人物瓶一座

高七寸六分

第三十九號 仿乾隆粉彩人物小天球瓶飼雞圖一座

高五寸五分

第四十號 仿乾隆人物小罇一座

高五寸

第四十一號 仿康熙白地暗龍方印色盒一座

高潤二寸四分

第十四號 乙 仿康熙素三彩斜角方瓶一對

高八寸二分

第十五號 仿康熙四方轉心瓶一座

高十二寸

第十六號 仿明萬歷五彩一統瓶一座

高十四寸

第十七號 仿康熙綠地梅竹瓶一座

高七寸四分

第十八號 仿明黑地凸綠龍梅瓶一座

高六寸二分

第十九號 仿康熙素三彩仿古銅式瓶一座

高十七寸五分

第二十號 仿雍正粉彩繪紅白碧桃大蒜瓶一座

高十八寸四分

第二十一號 仿康熙粉地五彩大美人觀音罈一座

高十七寸半

第二十二號 仿乾隆粉彩花卉鹿鶴罈一座

高八寸三分

第二十三號 仿雍正五美奏樂圖大蒜瓶一座

高十一寸四分

第二十四號 仿道光粉彩人物十二屬大口瓶一座

高十二寸

第二十五號 仿乾隆青綠山水大口瓶一座

高十寸

第二十六號 仿乾隆粉彩畫鍾進士罈一座

高九寸六分

第二十七號 仿乾隆紫砂地粉彩飛龍銅式瓶一座

高七寸二分

巴拿馬賽會沈製仿古磁器目錄

- 第一號 仿康熙素三彩牌樓一座 高十三寸
- 第二號 仿康熙素三彩羅漢十八尊 每尊高六寸
- 第三號 仿乾隆胭脂紅大梅瓶暗加明花一座 高十二寸五分
- 第四號 仿乾隆粉彩麻姑仙女瓶一座 高十四寸
- 第五號 仿乾隆青花開光粉彩畫紅樓夢兩並耳玉壺春一座 高十一寸半
- 第六號 仿雍正御窰粉彩八桃觀音尊一座 高十三寸
- 第七號 仿乾隆粉彩紅梅蘿蔔罇一座 高十一寸
- 第八號 仿康熙本胎雕雲龍水盂一座 高十一寸
- 第九號 仿乾隆粉彩畫紅白碧桃觀音罇一對 高十一寸
- 第十號 仿康熙本胎雕雲龍印色盒一件
- 第十一號 仿雍正御窰繪梅鵲地球瓶一座 高七寸二分
- 第十二號 仿雍正御窰八桃觀音尊一座 高十三寸
- 第十三號 仿康熙綠地梅花梅瓶一座 高六寸二分

巴拿馬賽會沈製仿古磁器序

中華民國二年二月江浦陳瀏撰於寂園之杯隱堂中



陳亮伯君原撰退思齋製瓷赴賽大正博覽會序

中國貨產以瓷品稱最此世人所共知也獨慨擅此美譽者乃僅在舊器而新製寂然甚且江河日下爲時賢詬病抑又何耶嘉慶以降御窯衰落駟僮販豎特鄙倍近利罔克慎選原料研窮畫理以靳勉合於古法烏足以出國門一步耶間有一二大腹賈載寶而趨歐美復惜昧於會場比賽之用徒欲以清初祕笈夸示於人何其偵也賽會云者所以振興國內之工藝而推廣國外之商務也倘吾華瓷品舍其舊而新是謀精益求精層累而愈上其庶幾乎受萬國歡迎獨當之而無媿色惜哉都人士尠有見及此者走昔著陶雅時輒爲之擲筆太息屬者國內多故有司者日不暇給吾國紅十字會副會長鄞縣沈仲禮先生固已殫精彫思侔色揣稱日課業瓷者上追有宋元明之盛軌下則酷摹康雍乾三朝御用品息息與古人爭勝故持論頗與走合近世若英法義比諸國殆莫不知有沈製瓷品者徽章獎勵歲有所聞此後我中國瓷業發達必於沈先生是賴矣日本所仿華瓷若豆青若建窰若萬曆彩類皆得其似今年大正博覽會不將光緒以前之瓷皿廁諸此次賽品之列農商部恍焉有悟亟索沈先生藏弄而先生監製之品已多爲重譯購致今則供不給於求所得窺豹一斑者東鱗西瓜而已走既重沈先生用心之勤彌歎渴者不可不早掘井也退而爲之說以告國人

覽會鄙人悉選以往克膺上賞迨義國都朗大會及日本大正博覽會相繼舉行亦復躬預斯盛獲獎最優至此而列邦之赴賽者咸曉然於中國新瓷與夫仿古名畫皆爲特別精品誠無多讓古人遂不吝善價爭相羅致嗜古之風爲之一變而景德諸窯亦且聞風興起日臻精進卽當世諸畫家亦有一二稍稍變計以求合於古者成效益因以大著余懷渺渺不其慰歟乃者美國巴拿馬踵行盛會吾政府特派專員徵集各省出品渡洋與賽鄙人亦不得不勉隨諸君子後以觀國光爰將所製瓷畫擇尤攝影列說并編次其目錄都爲一冊以供衆覽博雅君子進而教之庶吾華工藝日趨進步得於此全世界放一線之異彩則尤鄙人所馨香企禱者已是爲序

中華民國四年三月四明沈敦和仲禮甫識於滬濱退思齋

序

中國美術以繪事瓷器聲譽最著其超拔精粹亦既爲全世界所公認矣閒嘗考之瓷器之製昉自有虞至漢晉而漸工敷色有縹瓷綠瓷紫瓷之目降及有明作者輩出永宣兩朝肇興彩畫而瓷器於是乎大備遜清初葉國庫充盈內府所藏窮極美富輒萃宋元明舊品及三代秦漢古銅以爲模範而於江西之景德鎮特設官窰規仿製造時若盧石門生唐雋公英之儔類皆當代卓卓之名畫家莫不供奉內廷摹繪彩澤有以集往古之大成是以康雍乾三朝之瓷造精詣微備極美麗遂爲寰球萬國所推崇而名益以顯道光以還天下多故國日以貧所產漸窳幾令吾華唯一之國粹斬然中絕至繪事一道家法尤繁然大旨不外南北工細寫意數派唐宋大家胎息深厚用筆雄渾莫可幾及元明以降漸趨漸薄論者每於是以覘國運顧真本之流傳於世者絕尠片爪隻鱗珍逾璆璧而一二寫生能手輒造作贗鼎欺世覓售遂致真相愈隱畫品益下余深用恫焉思咸有以力追其盛爰多方搜集宋明清初各瓷器而擇其恢奇佚麗者不惜巨資訪求大匠端令駐廠而監造之竭慮殫精規規摹仿所藝幸日底於成并遍向海內外收藏家選借唐宋元明諸大家畫幀更獲假內府藏珍及歷代帝王像爲幅頗夥乃倩三吳名畫師朝夕臨撫竟能神與古會毫髮不爽於是一器之出一紙之傳而鑒古家摩挲愛玩輒謂先朝美術復見於今相與嘆賞不置焉往歲比國開博

中國新美術品留影

美國巴拿馬萬國博覽會陳列



監製家兼出品者

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