

Myriad Treasures
琳琅珍宝
(for Soreng Reinstallation)

Large-Type Labels

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JSMA



English/Chinese *Myriad Treasures* Didactics
(for Soreng Reinstallation)



Wang Hui (王晖) (Chinese, born 1943)

Chinese; People's Republic of China, 1968

We Rely on the Helmsman to Sail the Sea; To Undertake Revolution We

Rely on Mao Zedong Thought (大海航行靠舵手 干革命靠毛泽东思想

Dahai hangxing kao duoshou gan geming kao Mao Zedong sixiang),

colloquially referred to as "Five Landmarks" (五个里程碑 *Wu ge lichengbei*)

Lithographic triptych; ink and color on paper

Private Collection, CP0010-12

王晖（1943-）

中国，1968 年

大海航行靠舵手 干革命靠毛泽东思想（又称“五个里程碑”）

石印三联画；纸本设色

私人收藏，CP0010-12



Hung LIU (LIU Hung, 刘虹, born 1948)

Chinese-American, 2008

Women in the War - Comfort Women II

Mixed media diptych

Gift of Artist Hung Liu and Trillium Graphics/David Salgado, 2018:25.6a,b

During the Cultural Revolution (1966-76), Hung Liu was sent to the countryside for reeducation. Later, she worked as a propaganda artist and instructor at Beijing's Central Academy of Fine Art and hosted a television program. After immigrating to the U.S. in 1984, she studied art at UC San Diego and eventually became a professor at Mills College. She built on the foundation of the social realist style she learned in China, but loosened her brushwork and broadened her subject matter to create colorful, gestural, paintings with layered veils of dripping pigment that reference history, memory, displacement, and social justice.

In 2011, Liu received a Lifetime Achievement in Printmaking Award for her development with Trillium Graphics master printer David Salgado (1949-2018) of an innovative mixed-media technique that transferred her unique vision to a new medium. In 2018, they donated a collection of 55 such mixed-media works, which will be the focus of a future JSMA exhibition. This example commemorates the devastating toll paid by the women who were forced to serve as sexual slaves to Japanese soldiers during the Second Sino-Japanese War (1937-45).

刘虹（1948-）

美籍华裔，2008 年

战争中的女人们—慰安妇 II

综合媒材双联画

艺术家刘虹和 Trillium Graphics（艺术品打印出版公司）创立人 David Salgado 共同捐赠

2018:25.6a,b

在文化大革命（1966-76）期间，刘虹被送到农村接受贫下中农再教育。之后，她作为宣传画家和讲师在北京的中央美术学院任职，并且主持了一档电视节目。在 1984 年移居美国之后，她在加州大学圣地亚哥分校学习艺术，后来成为 Mills 学院的教授。这段时期，她一方面在中国所学习的社会写实风格基础之上继续深入探索，另一方面自由释放了她的绘画方法，拓宽了绘画主题，以创造多彩的，挥洒自如的，带有多层次颜料质感的绘画。这些绘画主题广泛涉猎了历史、记忆、迁移、社会公正等题材。

在 2011 年，刘虹获得了版画创作终身成就奖，以表彰她和 Trillium Graphics 的印刷专家 David Salgado（1949-2018）对用以传达她独特视角的创新型混合媒材技术所作出的突出贡献。2018 年，他们捐赠了 55 幅用此混合媒材技术创作的作品，这些作品将成为本馆今后展览的重点。这幅作品（战争中的女人们—慰安妇 II）纪念了抗日战争（1937-45）期间被日军俘虏成为性奴隶的女性们所遭受的惨痛灾难。



JU I-Hsiung (朱一雄, 1923-2012)

Chinese; 1995

Home Coming in the Snow

Set of four hanging scrolls; ink on paper

Gift of Michael & Terry Kopald, 2019:48.1a-d

This modern ink painting represents the artist Ju I-Hsiung's experience fleeing from Japanese soldiers during the Second Sino-Japanese War (1937-45). The inscription reads:

Wind, snow, and late home coming. This is based on my memory. More than fifty years ago, I was lost at night in a snowstorm in the mountain area of Western Zhejiang province. This experience still causes me nightmares.

Weary travelers approach a rustic bridge on their way toward a snow-covered gate. The artist explained that in actuality, he was alone and so exhausted, hungry, and cold that he was about to wander off the path to find a place to die when he spotted a faint light coming from a house in the distance. Thankfully, the people within took pity on the young man and gave him shelter and food, saving his life. Ju chose to clothe his memory in a traditional Chinese literati landscape painting style with low rolling hills in the right foreground, a narrow path beside icy cliffs at left, and gently sloped, snow-covered hills receding to distant mountains beneath a steel colored sky. Here and there are scattered hardy evergreens, with the only evidence of human intervention being the snow-covered path, bridge and gate.

朱一雄（1923-2012）

中国；1995 年

风雪夜归人

四条屏；纸本水墨

Michael & Terry Kopald 捐赠，2019:48.1a-d

这幅现代水墨画表现了艺术家朱一雄在抗日战争（1937-45）期间从日军手中逃脱的经历。画中题字：

此回憶之作。五十餘年前，在浙西山中，曾為冰雪所困，迄今仍縈迴夢寐也。丹鋒朱一雄於乙亥春。

画中疲惫的旅者正要通过一座乡间小桥，它通向被雪覆盖的大门。艺术家解释说在当时情况下，他备受孤独和体力耗尽的煎熬，在注意到远处房屋里隐约的灯光之前，饥饿和寒冷使他几乎丧失了活下去的希望。幸运地是，那户人家很同情这个年轻人，给他提供住处和食物救了他一命。朱一雄选择将他的记忆用传统中国文人山水画的形式记录下来，画面中的元素有右前方低矮起伏的小坡，左边冰崖旁的狭窄小径，还有铁灰色天空下与远山逐渐融为一体的平缓雪坡。整幅画中散落着一簇簇顽强生长的常绿植物，它们掩映着画中仅有的人类生活轨迹—被雪覆盖的小径，小桥和院门。



Wu Meng Attracts Mosquitoes to Drink His Blood, from the Twenty-Four Paragons of Filial Piety (*Ershisi xiao*)

Chinese; Yuan dynasty (1279-1368)

One of a set of twenty-four album leaves; ink, color and gold on silk

Murray Warner Collection, MWCH32:C26.15

In the Jin dynasty (1115-1234), Wu Meng, the young son of a family so poor that they could not afford mosquito nets, observed with sorrow that his parents suffered from nightly mosquito bites. And so after his parents went to sleep each night he took off his shirt and sat quietly beside their bed so the mosquitoes would attack him instead. Before they woke, Wu Meng would quietly put on his shirt and retire to bed. One morning he forgot to put on his shirt and his father saw the welts on his sleeping son's body and understood what had happened. His father informed his mother about Wu Meng's piety and both were moved to tears. Soon the neighbors heard the story, which eventually came to the attention of the emperor, who not only sent the family mosquito nets, but also a stipend for living expenses and a scholarship for Wu Meng to study in the Imperial Academy.

吴猛恣蚊饱血（二十四孝之一）

中国；元代（1279-1368 年）

二十四册页之一；绢本设色描金

Murray Warner 藏品，MWCH32:C26.15

晋朝（1115-1234）人吴猛是一户贫困家庭的幼小的儿子，由于家里买不起蚊帐，每晚他的父母都要遭受蚊虫叮咬。出于心疼父母，每当他的父母睡下后他便解开衣服安静地坐在床边让蚊子叮咬自己。在父母醒来之前，吴猛再悄悄穿上衣服回到自己床上。有一天早上他忘记了穿上衣服，他的父亲看见了熟睡的他身上的红包便明白了一切。父亲将这件事告诉了吴猛母亲，他们都被吴猛的孝心感动得哭了起来。此事很快就被邻居们所知，并渐渐地传到了皇帝的耳朵里。皇帝听说后不仅赐了蚊帐给这家人，还给他们提供了生活的补贴金和专门供吴猛在太学学习的资助。



Manchu Woman's Nonofficial Formal Coat with Flower Roundel and Wave Design

Chinese; Qing dynasty, circa 1850-75

Green silk satin embroidered with multicolored silk floss

Murray Warner Collection, MWCH45:38

花团波浪纹满族妇女常服袍

中国；清代，约 1850-75 年

绿丝缎彩绣

Murray Warner 藏品, MWCH45:38



**Chinese Woman's Nonofficial Formal Coat with Garden Roundel,
Flower and Insect Design**

Chinese; Qing dynasty, circa 1875-1900

White silk tapestry weave (*kesi*) patterned with multicolored silk and
gold-wrapped thread with selected painted details

Murray Warner Collection, MWCH45:11

中国妇女园林、花虫图案常服袍

中国；清代，约 1875-1900 年

白地缂丝金线彩绣，部分细节用颜料点染

Murray Warner 藏品，MWCH45:11



Animal-Headed and Human-Headed Tomb Guardians (*Zhenmushou*)

Chinese; Tang dynasty (618-907)

Sancai ("three-color") ware: molded white earthenware with lead-fluxed blue, amber and green glazes, the unglazed portions with traces of cold-painted pigments

Museum Purchase, 1997:3.1-2

兽首和人首镇墓兽

中国；唐代（618-907 年）

三彩陶器：以白陶为胎体结合铅釉烧制，形成蓝色、琥珀色和绿色的釉色。未上釉的部分冷却后用颜料勾勒。

博物馆购入藏品，1997:3.1-2



XIAO Lu (肖鲁, born 1962)

Chinese; n.d. [event: 1989]

Dialogue-Shooting

Photograph

Gift of the Jack and Susy Wadsworth Collection of Contemporary Chinese Photographs, 2018:38.2

This dramatic image represents an infamous event in the history of contemporary Chinese art, when the artist Xiao Lu shocked the art world by pulling out a gun and firing two shots into her own installation during the opening of the *China/ Avant-Garde* exhibition at Beijing's National Art Gallery on February 5, 1989. This defiant act temporarily shut down the exhibition and Xiao and her partner were immediately arrested. Four months later, on June 4, 1989, with the escalation of violence against student demonstrators at Tiananmen Square, Xiao was lionized as a hero of democracy – one of the only female artists to receive such adulation. Although her parents were revolutionary Socialist Realist painters, Xiao was drawn to a completely different type of art. Her installation, **Dialogue**, with its red receiver dangling uselessly between a man and woman in separate telephone booths, was perceived as a provocative feminist statement, perhaps in response to the hardships encountered by women in the Chinese art world.

肖鲁（1962-）

中国；事件发生于 1989 年

对话-枪击

摄影

Jack and Susy Wadsworth 当代中国藏品捐赠

2018:38.2

这张戏剧性的画面表现了一件在当代中国艺术史上臭名昭著的事件，这件事发生在 1989 年 2 月 5 日的北京中国美术馆，当时艺术家肖鲁掏出一把枪对着她自己的装置开了两枪的行为震惊了在那里开幕的中国现代艺术展。这样的挑衅行为使展览被迫暂时性关闭，肖鲁和她的同伴也被立即逮捕。四个月后，1989 年 6 月 4 日，随着暴力事件在天安门广场的不断演化，肖鲁被奉为民主英雄——她是少数几个女性艺术家中唯一受此殊荣的。尽管她的父母都是社会现实主义革命画家，肖鲁却走向了另外一条迥然不同的艺术道路。她的装置《对话》，由一部红色的闲置电话机和站在两边独立电话亭内的男女构成。它被解读为一场振奋人心的女权主义宣言，其初衷或许是为了呼应女性在中国艺术世界所遭受的困境。



LIN Tianmiao (林天苗, born 1961), WANG Gongxin (王功新, born 1960)
Chinese; People's Republic of China, 2002

Here or There No. 4, 2018:38.8d (upper right)

Here or There No. 6, 2018:38.8f (lower right)

Here or There No. 9, 2018:38.8i (upper left)

Here or There No. 1, 2018:38.8a (lower left)

Four photographs from an album of fifteen, edition 38/50

Gift of the Jack and Susy Wadsworth Collection

In 2002 the Shanghai Biennale asked Lin Tianmaio and Wang Gongxin to create art on the theme of *Urban Creation*. The couple collaborated on a multimedia installation entitled *Here? or There?* in which Lin sought to express universal human experiences and women's struggle for identity and Wang chose to focus on China's fast-paced progress. With vastly different agendas, the artists struggled to collaborate. The portfolio of haunting digital photographs that they produced in conjunction with their installation features imagery of otherworldly female figures against decaying urban and rural landscapes.

In the photos at upper right and lower left, multiple images of the same figure wear peculiar blond dresses, whose tidy fronts represent the flawless masks that young women struggle to show the world, while the backs have completely unraveled. At lower right, three women pose wearing conical dresses covered with ball of white thread. Lin is well known for using forms wrapped with cotton and silk thread in her art. She said that these balls represent sperm and since they appear largest near the figure's waist, this image can be understood to refer to the experience of a woman who is trying to conceive. At upper left, two figures wear masculine suit jackets with large hoop skirts. Both are bound with long braids of black and gray hair that obscure their faces, suggesting the effacement of gender due to aging.

-- Christin Newell, M.A. candidate in History of Art and Architecture

林天苗（1961-），王功新（1960-）

中国；2002 年

这里，或那里 4，2018:38.8d（右上）

这里，或那里 6，2018:38.8f（右下）

这里，或那里 9，2018:38.8i（左上）

这里，或那里 1，2018:38.8a（左下）

来自 15 张摄影作品集中的四张，38/50 版次

Jack and Susy Wadsworth 藏品捐赠

2002 年的上海双年展要求林天苗和王功新打造一件以城市创作为主题的艺术品。这对夫妇一起合作了名为《这里，或那里》的混合媒材装置，其中林天苗希望表达出人类共通的经历和妇女在身份认同方面所做的斗争，王功新侧重的关注点是中国日新月异的发展。因为对作品预期达到的效果意见相左，两位艺术家合作的过程十分曲折。他们和装置一起制作的充满灵异氛围的摄影作品集专门表现了与衰败的城市和乡村景观相抗的超脱尘世的女性形象。

在右上和左下的相片中，同一个人物的多重影像身着独特的带有金发的裙子，它们规整的正面代表了年轻女性努力展示给世界的无瑕的面具，然而背面却是完全散开的。在右下角，三个女人穿着锥形被白线球覆盖的裙子摆出造型。林天苗以在她的艺术中使用被棉线和丝线缠绕的物体形态而出名。她说这些线球代表了精子，并且由于它们中最大的都聚集在人物的腰部，这个图像可以被理解为与正在尝试怀孕的女性有关。在左上角的照片中，两个人物穿着男性化的西装外套和大铁环做的裙子。人物的脸部都被绑着的黑色和灰色的发辫遮挡，这暗示了随着年龄增长性别的消失。

-- Christin Newell，艺术和建筑历史专业在读研究生



JIANG Lian (蔣蓮, ca. 1796-?)
Chinese; Qing dynasty, 19th century
Lovers Meeting
Album leaf; ink and color on silk
Murray Warner Collection, MWCH32:C17..1

蒋莲（约 1796-? ）
中国；清代，19 世纪
情人相会
册页；绢本设色
Murray Warner 藏品，MWCH32:C17..1



Jade Pagoda

Chinese; Qing dynasty, circa 1711

Jade, teakwood, metal

Gift of Mr. Winston Guest, Ch4:1

This nine-story jade pagoda is a superb example of imperial craftsmanship. Many of its architectural features (such as the elaborate roof-support brackets) were designed and assembled in emulation of full-scale construction practices. Model pagodas made of wood, stone, ivory, jade, and other materials have a long tradition in China, though few can rival this example in terms of scale or execution.

玉塔

中国；清代，约 1711 年

玉，柚木，金属

Winston Guest 先生捐赠，Ch4:1

这座九层玉塔是皇家手工艺的上乘代表作。它的许多建筑特征（比如复杂的用以支撑屋顶的斗拱结构）都是模仿实际尺寸的建筑结构设计

和组装的。以木材、石料、象牙、玉等为材料的塔的模型制作在中国传承已久，但只有极少数能从比例和完成度上与这座塔相媲美。



Flying Tiger Banner

Chinese; Qing dynasty, circa 1775-1825

Green silk twill embroidered with multicolored silk floss in satin & stem stitch and couched with gold wrapped thread

Murray Warner Collection, MWCH40:10

飞虎旗

中国；清代，约1775-1825 年 绿

色斜纹绸面平针彩丝平金绣

Murray Warner 藏品，MWCH40:10



**Chinese Quasi-Official Coat with Oversize Four-Clawed Dragon,
Lantern and Wave Design**

Chinese; Qing dynasty, circa 1875-1900

Dark blue silk satin brocaded with multicolored silk and gold-wrapped thread

Murray Warner Collection, MWCH45:29

准官样织锦蟒袍，绣四爪巨龙，灯笼和水波纹

中国；清代，约 1875-1900 年

深蓝缎地金线彩绣

Murray Warner 藏品，MWCH45:29



Emperor Yongzheng (1678-1735)

Chinese; Qing dynasty, Yongzheng period (1722-35)

Imperial Inscription reading "Honesty and Diligence Enrich the Country" (清勤裕国 *Qing Qin Yu Guo*)

Framed calligraphy; ink on silk

Murray Warner Collection, MWCH35:2

雍正皇帝（1678-1735 年）

中国；清代，雍正时期（1722-35 年）

御笔题词“清勤裕国”

裱框书法；绢本水墨

Murray Warner 藏品，MWCH35:2



Manchu Adolescent Emperor's Semiformal Court Coat with Five-Clawed Dragon, Auspicious Cloud and Wave Design

Chinese; Qing dynasty, circa 1875-1900

Yellow silk tapestry weave (*kesi*) patterned with multicolored silk and gold-wrapped thread and with painted details on cuffs

Murray Warner Collection, MWCH45:4

满族青少年皇帝宫廷吉服，绣五爪龙，祥云和水波纹

中国；清代，约 1875-1900 年

黄地缂丝金线彩绣，袖口细节用颜料点染

Murray Warner 藏品，MWCH45:4



Manchu Woman's Semiformal Court Surcoat with Five-Clawed Dragon Roundel and Wave Design

Chinese; Qing dynasty, circa 1875-1900

Dark blue silk tapestry weave (*kesi*) patterned with multicolored silk and gold-wrapped thread with selected painted details

Murray Warner Collection, MWCH45:89

满族五爪团龙水波纹宫廷吉服女褂

中国；清代，约 1875-1900 年

深蓝地缂丝金线彩绣，部分细节用颜料点染

Murray Warner 藏品，MWCH45:89



Flying Tiger Banner

Chinese; Qing dynasty, circa 1775-1825

Yellow silk twill embroidered with multicolored silk floss in satin & stem stitch and couched with gold wrapped thread

Murray Warner Collection, MWCH40:11

飞虎旗

中国；清代，约1775-1825 年

黄色斜纹绸面平针彩丝平金绣

Murray Warner 藏品，MWCH40:11



Manchu Woman's Formal Court Vest and Collar with Five-Clawed Dragon, Auspicious Cloud and Wave Design

Chinese; Qing dynasty, circa 1745-1765

Dark blue silk satin embroidered with silk floss and couched with gold-wrapped thread and silk plied cord

Murray Warner Collection, MWCH45:45

满族女朝褂披领，绣五爪龙，祥云和水波纹

中国；清代，约 1745-1765 年

深蓝缎地平金彩绣

Murray Warner 藏品，MWCH45:45



Seated Maitreya Buddha

Chinese; Jin dynasty, circa 1115-1234

Marble with traces of pigment

Murray Warner Collection, MWCH11:1

This massive figure has many of the iconographic characteristics typically associated with the historical Buddha Shakyamuni. However, even though it lacks a *mudra* (symbolic hand gesture) due to the loss of both hands, the position of the legs and the decoration of the robe suggest that it probably represents Maitreya, the Buddha of the Future and successor to Shakyamuni, rather than Shakyamuni himself. Maitreya is unique within the Buddhist pantheon in that he is simultaneously both a Buddha and a bodhisattva (Buddha in waiting).

This is one of several similar works from the collection of General Norman Munthe (1864-1935), a Dane who served in the Chinese army in First Sino-Japanese War (1895-96). Various dates have been proposed for it, including the Tang dynasty (618-906) and the Liao dynasty (907-1126), though recent study suggests it was created under the Jin – precursors of the Manchus who ruled northern China in the twelfth and thirteenth centuries. In 2007, several decades

worth of grime and dust were carefully removed, making many of the surface details more legible and confirming that the drawing on the robe is not a recent addition (as had previously been speculated).

弥勒佛坐像

中国；金代，约 1115-1234 年

大理石，带上色痕迹

Murray Warner 藏品，MWCH11:1

这座巨大的佛像具有许多与历史上的释迦牟尼佛典型相关的肖像特点。然而，由于双手遗失的缘故，尽管这座佛像没有作出任何手势，它腿部的位置和袍衣的装饰指示它很可能代表的是未来佛弥勒佛—释迦牟尼佛的继任者，而不是释迦牟尼本佛。弥勒佛在诸佛中是一个独特的存在，因为他同时具有佛和菩萨（成佛之前的境界）的身份。

这是 Norman Munthe 将军（1864-1935）的众多相似藏品中的其中一件，来自丹麦的 Norman Munthe 将军在甲午中日战争（1895-96）中曾效力于中国军队。关于这尊佛像的年代有很多提议，包括唐代（618-906）和辽代（907-1126），但是最近的研究表明它造于金代—其主体民族女真族在十二和十三世纪统治中国北方，是满族前身。2007 年，随着经年累月的污垢和尘土被仔细清理掉，佛像表面的细节变得更加清晰，也由此可以断定大佛袍衣上的绘画并不是近代加上去的（和之前推测的一样）。



Chinese Woman's Nonofficial Semiformal Coat with One Hundred Children Design

Chinese; Qing dynasty, circa 1850-75

Dark blue silk satin embroidered with multicolored silk floss

Murray Warner Collection, MWCH45:8

中国非官方半正式绣百子图女褂

中国；清代，约 1850-75 年

深蓝缎地彩绣

Murray Warner 藏品，MWCH45:8



Rectangular Panel with One Hundred Children Design

Chinese; Qing dynasty (1644-1912)

Red silk satin embroidered with multicolored silk floss and couched with gold-wrapped thread

Murray Warner Collection, MWCH46:15

百子图长方挂屏

中国；清代（1644-1912 年）

红缎地平金彩绣

Murray Warner 藏品，MWCH46:15



XU Deyuan (徐德元, born 1949)

May You Have a Prosperous New Year! (恭喜发财 *Gong xi fa cai*)

Chinese; People's Republic of China, 1989

Lithograph; ink and color on paper, H. 30-5/8 x W. 21-1/4 inches

H. 30-5/8 x W. 21-1/4 inches

Private Collection, CP0311



Hung LIU (LIU Hung 刘虹, born 1948)

Chinese-American, 2016

Imperial Column

Mixed media

Gift of Artist Hung Liu and Trillium Graphics/David Salgado, 2018:25.47

During the Cultural Revolution (1966-76), Hung Liu was sent to the countryside for reeducation. Later, she worked as a propaganda artist and instructor at Beijing's Central Academy of Fine Art and hosted a television program. After immigrating to the U.S. in 1984, she studied art at UC San Diego and eventually became a professor at Mills College. She built on the foundation of the social realist style she learned in China, but loosened her brushwork and broadened her subject matter to create colorful, gestural, paintings with layered veils of dripping pigment that reference history, memory, displacement, and social justice.

In 2011, Liu received a Lifetime Achievement in Printmaking Award for her development with Trillium Graphics master printer David Salgado (1949-2018) of an innovative mixed-media technique that transferred her lyrical vision to a new medium. In 2018, they donated a collection of 55 such works to the JSMA, where they will be the focus of a future special exhibition. This monumental example combines an image from an early twentieth-century photo of a common man wrapping his arms around a gigantic pillar in the Hall of Supreme Harmony (Taihedian), the largest and most formal building in the Forbidden City (and hence China), with flying apsaras (angelic Buddhist figures) and flower petals derived from eighth-century cave temple paintings at Dunhuang, and Liu's characteristic circles derived from Zen *ensō* paintings, which connote the passage of time.

刘虹（1948-）

美籍华裔，2016 年

宫廷巨柱

综合媒材

艺术家刘虹和 Trillium Graphics（艺术品打印出版公司）创立人 David Salgado 共同捐赠

2018:25.47

在文化大革命（1966-76）期间，刘虹被送到农村接受贫下中农再教育。之后，她作为宣传画家和讲师在北京的中央美术学院任职，并且主持了一档电视节目。在 1984 年移居美国之后，她在加州大学圣地亚哥分校学习艺术，后来成为 Mills 学院的教授。这段时期，她一方面在中国所学习的社会写实风格基础之上继续深入探索，另一方面自由释放了她的绘画方法，拓宽了绘画主题，以创造多彩的，挥洒自如的，带有多层次颜料质感的绘画。这些绘画主题广泛涉猎了历史、记忆、迁移、社会公正等题材。

在 2011 年，刘虹获得了版画创作终身成就奖，以表彰她和 Trillium Graphics 的印刷专家 David Salgado（1949-2018）对用以传达她独特视角的创新型混合媒材技术所作出的突出贡献。2018 年，他们捐赠了 55 幅用此混合媒材技术创作的作品，这些作品将成为本馆今后展览的重点。这幅大型画作结合了二十世纪初一个普通男子用双臂环抱太和殿（故宫中最大最正式的建筑）大柱子的照片形象，飞天（佛教中的飞神），取材于八世纪敦煌洞窟的花瓣形象，和刘虹充满特色的从禅宗的圆相画中提取的圆环符号——它寓意时间的流逝。



Ovoid Storage Jar with Lug Handles and Abstract Geometric Design

Chinese; Neolithic period, Majiayao culture, Banshan phase, 2650-2350 BCE

Buff earthenware with decoration painted in black and burgundy slips, the surface burnished before firing

Gift of James and Barbara Walker in honor of the Museum's 75th Anniversary, 2008:27.1

卵圆形抽象几何纹双耳罐

中国；新石器时期，马家窑文化，半山阶段，公元前 2650-2350 年

浅黄色陶器带黑色和深紫红色条带状彩绘，其表面在烧制前抛光

为纪念本馆成立 75 周年由 James 和 Barbara Walker 夫妇捐赠，

2008:27.1



Longevity Mountain (*Shoushan*)

Chinese; Qing dynasty, circa 18th century

Brown nephrite

Gift of the Estate of Pauline Burris, 1997:10.1

On one side of this massive stone, the Queen Mother of the West watches two children who hold the *yinyang* chart with complementary forces that maintain world harmony. The reverse shows a mythical dragon-horse bearing a cosmological diagram used by Daoists and Confucians to interpret the *Book of Changes* (*Yijing*). The appearance of this auspicious creature and diagram indicates an imminent golden age. Such stone carvings were cherished adornments for the scholar's studio and served as aids to visualize the paradise in which perfected immortals were believed to dwell.

寿山

中国；清代，约 18 世纪

棕色软玉

Estate of Pauline Burris 捐赠，1997:10.1

这座石雕的一侧刻有西王母和手持八卦图的两童子，它的反面刻着一头神兽和它带来的被道家、佛教推崇的《易经》中的天地胜景。瑞兽和吉景寓示了即将到来的黄金时代。这样的石雕是文人书房内珍藏的摆设，它们将想象中神仙居住的仙境用雕刻艺术表现出来。



CHEN Long-Bin (陳龍斌, born 1964, Taiwan)

Sotheby's Buddha, 2007

Stacked auction catalogues

Murray Warner Acquisition Fund purchase, 2007:21.1

陳龍斌（1964-）

台湾；2007 年

苏富比佛头

由堆放的拍卖目录制成

Murray Warner 收购基金购买，2007:21.1



***Jue* Ritual Wine Vessel with *Taotie* Design**

Chinese; Shang dynasty (circa 16th-11th century BCE)

Cast bronze

Murray Warner Collection, MWCH6:54

饕餮纹酒礼器 爵杯

中国；商代（约公元前 16-11 世纪）

青铜铸造

Murray Warner 藏品，MWCH6:54



***Ding* Ritual Food-Cooking Vessel with Ring Handles**

Chinese; Zhou dynasty (1046-256 BCE)

Cast bronze

Murray Warner Collection, MWCH6:49

帶环状把手烹炊礼器 鼎

中国：周代（公元前 1046-256 年）

青铜铸造

Murray Warner 藏品，MWCH6:49



***Gu* Ritual Wine Vessel-Shaped Vase**

Chinese; Song dynasty, 12th century

Cast bronze with cast and cold-worked surface details

Murray Warner Collection, MWCH6:26

仿酒礼器觚形瓶

中国；宋代，12 世纪

青铜铸造，铸件表面冷却后刻画细部

Murray Warner 藏品，MWCH6:26



***Hu* Ritual Wine Vessel-Shaped Vase**

Chinese; Ming (1368-1644) or Qing (1644-1912) dynasty

Cast bronze

Murray Warner Collection, MWCH6:31

仿酒礼器壶形瓶

中国；明代（1368-1644 年）或清代（1644-1912 年）

青铜铸造

Murray Warner 藏品，MWCH6:31



***Fang Ding* Ritual Food Cooking Vessel-Shaped Incense Burner**

Chinese; Ming (1368-1644) or Qing (1644-1912) dynasty

Cast bronze with an induced patina and artificial corrosion

Murray Warner Collection, MWCH6:37

仿烹炊礼器方鼎形香炉

中国；明代（1368-1644 年）或清代（1644-1912 年）

青铜铸造，人工铜锈

Murray Warner 藏品，MWCH6:37



Globular Vase with Long Neck and Bird-and-Plum-Branch Design

Chinese; Qing dynasty, Qianlong period (1736-1795)

Enameled blue-and-white porcelain, decoration painted in cobalt blue and overglaze yellow and gold enamel

Murray Warner Collection, MWCH26:1

腊梅枝鸟纹长颈鼓腹瓶

中国；清代，乾隆时期（1736-1795 年）

青花珐琅瓷，钴蓝黄釉金色珐琅彩装饰上色

Murray Warner 藏品，MWCH26:1



Living a Long Life as Pine Trees and Cranes

Chinese; Ming dynasty (1368-1644)

Hanging scroll; ink and color on silk

Murray Warner Collection, MWCH32:7

Cranes connote good fortune in the Daoist, Confucian, and Buddhist traditions. Associated with longevity, they are the subject of many Chinese works of art. Pines also symbolize long life and thus these two motifs are often combined. By the Ming dynasty (1368-1644), BIAN Wenjin (邊文進 circa 1356-1428) and his followers created many large-scale paintings featuring “heaven-calling” (*litian*) cranes, which symbolize wise scholars to whose counsel the emperor listens.

松鹤延年图

中国；明代（1368-1644 年）

立轴；绢本设色

Murray Warner 藏品，MWCH32:7

鹤在道家、儒家和佛教传统文化中象征着好运，和长寿联系在一起。它是许多中国艺术的表现主题。由于松树也代表了相同的含义，它们常常被结合在一起。到了明代（1368-1644），边文进（约 1356-1428 年）和他的追随者们创作了许多以唳天鹤为主题的大幅画作，它们象征向皇帝进言的有谋略的士大夫们。



Copied by Wang Chao (汪肇, active early 16th century)

Return of Tao Yuanming

Chinese; Ming dynasty (1368-1644)

Hanging scroll; ink and color on silk

Murray Warner Collection, MWCH32:W1

TAO Yuanming (陶淵明, also known as Tao Qian, 陶潛, circa 365-427) was an influential Chinese scholar who served in a series of minor official posts with increasing dissatisfaction before giving up all worldly aspirations to live in reclusion in the country. Here he is shown returning to his beloved rural estate, where humble servants bow in welcome. He spent his last years farming, enjoying rural life, and producing literature that celebrates the simple charms of nature. His most famous prose work, *Peach Blossom Spring* (*Tao hua yuan*), describes an idyllic, utopian world hidden deep in the mountains. For his philosophy of simplicity and reclusion, Tao Yuanming is revered as a paragon of spiritual virtue.

汪肇（活跃于 16 世纪早期） 摹

陶渊明归去来兮图

中国；明代（1368-1644 年）

立轴；绢本设色

Murray Warner 藏品，MWCH32:W1

陶渊明（名潜，约 365-427 年）是一位非常有影响力的中国学者。他曾出任过许多低级官职，由于对仕途不满，他最终选择放弃一切世俗的抱负，选择隐居在乡间。在画中，他正回到他所热爱的乡下宅院，仆人们正在鞠躬欢迎他的归来。在他最后的几年里，耕作，享受田园生活和创作歌颂大自然的纯粹的文学作品是他的主要活动。他最著名的散文作品《桃花源记》描述了一个隐藏在深山中的田园乌托邦。陶渊明以他朴实的隐居哲学被世人尊崇为高洁人品的典范。



LAN Ying (藍瑛, 1592-1628)

Chinese; Ming dynasty (1368-1644)

Landscape

Hanging scroll; ink and color on silk

Murray Warner Collection, MWCH32:L2

Lan Ying was born in Qiantang (now Hangzhou), Zhejiang province – home of the Zhe school of professional artists who perpetuated the imperial academic style and subject matter of the Southern Song dynasty (1127-1279). Because the history of Chinese painting was written by members of the literati class, paintings created by professionals were valued less than those by scholar amateurs and thus Lan's reputation suffered from this association.

Nevertheless, he was able to transcend critical prejudice through sheer painterly skill and thoughtful references to both professional and literati prototypes. This dramatic landscape features a monumental peak from which a waterfall flows down toward scholars seated in a misty grove of trees with knarled trunks and deftly rendered foliage.

蓝瑛（1592-1628 年）

中国；明代（1368-1644 年）

山水

立轴；绢本设色

Murray Warner 藏品，MWCH32:L2

蓝瑛出生在浙江钱塘（今杭州）——这里是传承了南宋（1127-1279）宫廷画派和表现主题的浙派职业画家的大本营。由于中国的绘画史是由文人士大夫阶级所书写的，职业画家如蓝瑛的画作便不比文人业余画家的出名。尽管如此，蓝瑛广泛地择优吸取职业和文人画家技法，以自己独特的浅绛画法超越了这些偏见。这幅精彩的山水画主要表现了一座巨峰，瀑布从中落下，流向几个文人学者所坐的方向。树木枝干弯曲遒劲，树叶被娴熟地绘制出来，水雾弥漫林间。



Large Storage Jar

Chinese; Ming dynasty, first half of 15th century

Low fired stoneware with dark brown glaze

Murray Warner Collection, MWCH22:15

大儲存罐

中国；明代，15 世纪前半叶

低火烧制陶瓷，施深棕色釉

Murray Warner 藏品，MWCH22:15



**Bhaiṣajyaguru (Chinese, Yàoshīfó) the Medicine Buddha with
Bodhisattvas of the Sun and Moon and Twelve Guardian Generals**

Chinese; Ming dynasty, dated 1477

Hanging scroll; ink, color and gold on silk

Murray Warner Collection, MWCH32:11

This resplendent scroll depicts the Medicine Buddha (a fully enlightened being in the center radiating multicolored rays of light) flanked by bodhisattvas (Buddhist saints) and guardian figures and enveloped by colorful clouds against a luminous blue sky. It incorporates luxurious materials such as pulverized semiprecious stones and gold pigment and bears an inscription reading “nineteenth day of the ninth month of the thirteenth year of the Chenghua reign [1477] of the Great Ming [dynasty].” Harder to discern are red seal impressions that indicate the painting was part of a Qing-dynasty (1644-1912) imperial inventory.

药师佛，携日光菩萨、月光菩萨和十二神将

中国；明代，落款 1477 年

立轴；绢本设色描金

Murray Warner 藏品，MWCH32:11

这幅华丽的画轴描绘了药师佛（坐在中间散发光辉的形象），他的左右胁侍（日光菩萨和月光菩萨）和十二神将护卫，他们被蓝天背景上的彩云所包围。这幅画采用了包括宝石粉末和黄金颜料等珍贵的材料，并且还带有题字“大明成化十三年九月十九日”。画面上浅浅的红色印章表明这幅画曾经是清代（1644-1912 年）的皇家库藏。



Pair of Candle Holders with Stylized Floral Design

Chinese; Qing dynasty, Yongzheng period (1722-35)

Cloisonné enamel; polychrome enamels within brass cloisons on copper base

Gift of Donald K. Ferguson, 1969:35.1b,c

缠枝花卉纹烛台一对

中国；清代，雍正时期（1722-35 年）

景泰蓝；铜胎掐丝珐琅彩釉

Donald K. Ferguson 捐赠, 1969:35.1b,c



Dyeing, Drying and Weaving Silk, from an export series of Sericulture watercolors

Chinese; Qing dynasty, late 19th century

10th from a series of 12 album leaves; gouache on paper

Murray Warner Collection, MWCH34:28

染丝，晒丝，织丝图，来自出口的蚕桑业系列水彩画

中国；清代，19 世纪末

12 册页中的第 10 幅；纸本水粉

Murray Warner 藏品，MWCH34:28



JIAO Bingzhen (焦秉貞, active circa 1680-1726)

Chinese; Qing dynasty, Kangxi period, 1696

Rice Cultivation 11 and 12, from the book Imperially Composed Pictures of Tilling and Weaving (御製耕織圖 *Yuzhi Gengzhi tu*)

Pages 17 and 18 (of 52) from an accordion-fold woodblock-printed album; ink on paper

Murray Warner Collection, MWCH51:C1.17-18

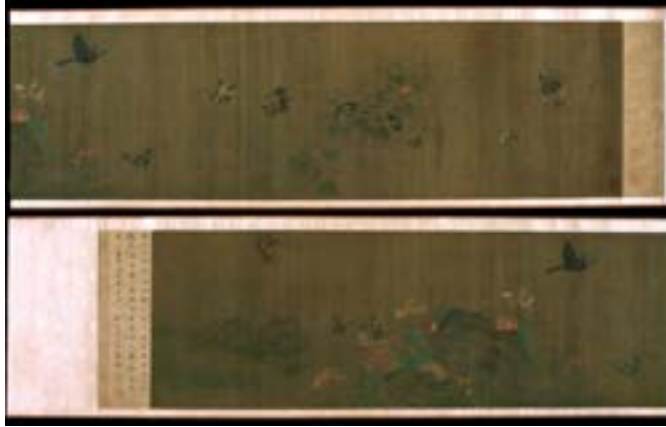
焦秉貞（活跃于约 1680-1726 年）

中国；清代，康熙时期，1696 年

耕图第 11、12 幅，来自御制《耕织图》

风琴折木刻版画册，第 17、18 页（共 52 页）；纸本水墨

Murray Warner 藏品，MWCH51:C1.17-18



Morning Glories and Butterflies

Chinese; Yuan dynasty (1271-1368)

Handscroll; ink and color on silk

Murray Warner Collection, MWCH32:C6

牵牛花蝴蝶图

中国；元代（1271-1368 年）

手卷；绢本设色

Murray Warner 藏品，MWCH32:C6



Table Screen with Natural Stone "Landscape"

Chinese; Qing dynasty, late 19th-20th century

Dali marble with carved wooden frame

Murray Warner Collection, MWCH13:15

天然石山水插屏

中国；清代，19 世纪末-20 世纪

木雕边座大理石插屏

Murray Warner 藏品，MWCH13:15



Small Teabowl with Leaf Design

Chinese; Southern Song dynasty, 12th-13th century

Jizhou ware; ivory white stoneware with dark brown glaze and kiln transmutations

Gift of the Larkspur Collection, 2016:41.1

窑变叶纹小茶碗

中国；南宋，12-13 世纪

吉州窑；象牙白陶瓷施深棕色釉

Larkspur 藏品捐赠，2016:41.1



Small Teabowl with Plum Blossom Design

Chinese; Southern Song to Yuan dynasty, 12th-14th century

Jizhou ware; light gray stoneware with dark brown glaze and with decoration painted in overglaze buff on the interior

Gift of the Larkspur Collection, 2016:41.3

梅花纹小茶碗

中国；南宋-元代，12-14 世纪

吉州窑；浅灰色陶瓷施深棕色釉，内壁绘釉上黄色彩饰

Larkspur 藏品捐赠，2016:41.3



Small Teabowl with Paired Phoenix and Plum Blossom Design

Chinese; Southern Song dynasty, 12th-13th century

Jizhou ware; light gray stoneware with tortoiseshell glaze on the exterior and with paper-cut decoration reserved in dark brown glaze against a variegated buff ground on the interior

Gift of the Larkspur Collection, 2016:41.4

双凤梅花纹小茶碗

中国，南宋，12-13 世纪

吉州窑；浅灰色陶瓷外壁施玳瑁釉，内壁斑驳黄地，剪纸贴花纹上施深棕色釉

Larkspur 藏品捐赠，2016:41.4



Small Teabowl with Hare's Fur Design

Chinese; Southern Song dynasty, 12th-13th century

Jian ware; dark gray stoneware with dark brown glaze, the markings in iron oxide

Gift of the Larkspur Collection, 2016:41.5

兔毫盏

中国；南宋，12-13 世纪

建窑；深灰色陶瓷施深棕色釉，纹路为氧化铁产物

Larkspur 藏品捐赠，2016:41.5



Small Russet-Glazed Teacup Stand with Foliate Rim

Chinese; Northern Song dynasty, probably 11th century

Russet Ding ware; porcelainous stoneware with russet-surfaced dark brown glaze

Gift of the Larkspur Collection, 2016:41.7

黄褐色釉花口盏托

中国；北宋，可能 11 世纪

定窑（紫定）；瓷质陶器施呈黄褐色表面的深棕釉

Larkspur 藏品捐赠，2016:41.7



Tiger-Shaped Pillow with Bird-and-Flower Roundel

Chinese; Jin dynasty (1115-1234)

Painted Cizhou ware: light gray stoneware with decoration painted in iron-brown slip on a white slip ground under a clear glaze and with selected motifs enhanced with lead-fluxed, clear amber-yellow glaze

Gift of the Larkspur Collection, 2016:41.8

花鸟团纹虎形枕

中国；金代（1115-1234 年）

彩绘磁州窑：浅灰色陶瓷施透明釉，下绘白地铁褐色条纹，部分图案用琥珀色黄铅釉强化

Larkspur 藏品捐赠，2016:41.8

Treasure Wall





Glass Compressed Globular Bottle with Palace and Battle Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)

Glass; white interior with carved red overlay

H. 12-7/8 x Diam. 6 inches

Murray Warner Collection, MWCH3:3



Glass Compressed Globular Bottle with Palace and Battle Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)

Glass; white interior with carved red overlay

H. 12-7/8 x Diam. 6 inches

Murray Warner Collection, MWCH3:4



Slender Glass Bottle with Blossoming Plum, Bamboo and Bird Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)

Glass; white interior with carved red overlay

H. 8-1/8 x Diam. 2-1/4 inches

Murray Warner Collection, MWCH3:5



Slender Glass Bottle with Blossoming Plum, Bamboo and Bird Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)

Glass; white interior with carved red overlay

H. 8-1/8 x Diam. 2-1/4 inches

Murray Warner Collection, MWCH3:6



Pilgram Flask with Auspicious *Shou*, Dragon and Cloud Designs

Chinese; Qing dynasty, Qianlong period (1736-95)

Glass; white interior with carved red overlay

H. 7-1/2 x W. 4-1/2 x D. 1-7/8 inches

Murray Warner Collection, MWCH3:7



Slender Bottle with Flower and Bird Design [one of a pair]

Qing dynasty, Qianlong period (1736-95)

Yellow glass; H. 10-3/4 x Diam. 4 inches

Murray Warner Collection, MWCH3:10



Slender Bottle with Flower and Bird Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)

Yellow glass; H. 10-3/4 x Diam. 4 inches

Murray Warner Collection, MWCH3:11



Bowl with Iris and Bird Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)

White glass; H. 2-5/8 x Diam. 6 inches

Murray Warner Collection, MWCH3:19



Globular Bottle with Lotus Design

Chinese; Qing dynasty, Qianlong period (1736-95)

Blue glass; H. 8-1/4 x Diam. 4-1/2 inches

Murray Warner Collection, MWCH3:20



Globular Bottle with Floral, Figure and Water Buffalo Design

Chinese; Qing dynasty, Daoguang period (1820-1850)

Blue glass; H. 8 x Diam. 4 inches

Murray Warner Collection, MWCH3:21



Compressed Globular Tripod Jar

Chinese; Qing dynasty, Qianlong period (1736-95)

Blue glass; H. 3-3/4 x Diam. 5-1/4 inches

Murray Warner Collection, MWCH3:22



Mallet-Shaped Bottle

Chinese; Qing dynasty, Qianlong period (1736-95)

Blue glass; H. 8-3/8 x Diam. 4 inches

Murray Warner Collection, MWCH3:23



**Bowl with Figure and Landscape Design
Bowl with Design of Female Immortals,
Phoenix and Deer**

Chinese; Qing dynasty; 19th century

Yellow glass; H. 3-1/2 x Diam. 7-3/8 inches

Murray Warner Collection, MWCH3:24



Bowl with Figure and Landscape Design

Chinese; Qing dynasty, late Qianlong period (1736-95)

Yellow glass; H. 3-1/4 x Diam. 7-1/8 inches

Murray Warner Collection, MWCH3:25



***Meiping* Bottle with Dragon Design**

Chinese; Qing dynasty, late 19th century

Yellow glass; H. 7 x Diam. 4-3/8 inches

Murray Warner Collection, MWCH3:26



Mallet-Shaped Quatrefoil Bottle

Chinese; Qing dynasty, Qianlong period (1736-95)

Yellow glass; H. 6-5/8 x W. 3-3/4 x D. 3 inches

Murray Warner Collection, MWCH3:27



Compressed Globular Faceted Bottle

Chinese; Qing dynasty, Qianlong period (1736-95)

Yellow glass; H. 5-3/4 x Diam. 3-1/8 inches

Murray Warner Collection, MWCH3:28



Small Vase with Copper Flecks

Chinese; Qing dynasty, Qianlong period (1736-95)
Glass and copper; H. 4-1/2 x Diam. 2-3/4 inches
Murray Warner Collection, MWCH3:34



Bowl with Acrobats Design [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)
Red glass; H. 2-5/8 x Diam. 5-7/8 inches
Murray Warner Collection, MWCH3:32



Bowl with Flaring Lip [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)
Red glass; H. 2-1/2 x Diam 5-5/8 inches
Murray Warner Collection, MWCH3:35



Bowl with Flaring Lip [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)
Red glass; H. 2-1/2 x Diam. 4-5/8 inches
Murray Warner Collection, MWCH3:36



Lobed Quatrefoil Bowl

Chinese; Qing dynasty, Qianlong period (1736-95)
Aubergine glass
H. 3-1/4 x W. 7 x D. 5-1/2 inches
Murray Warner Collection, MWCH3:37



Faceted Vase with Elephant Bosses and Recumbent Lion

Chinese; Qing dynasty, Qianlong period, 1775

Carved rock crystal; H. 12-7/8 x W. 6 x D. 5-3/8 inches

Murray Warner Collection, MWCH3:43



Seal with Recumbent Lion

Chinese; Qing dynasty, Qianlong period (1736-95)

Carved rock crystal; H. 4-3/4 x Diam. 3-3/4 inches

Murray Warner Collection, MWCH3:45



Covered Tripod Censer with Two Ring Handles

Chinese; Qing dynasty, Qianlong period, 1740

Carved rock crystal; H. 4-3/4 x Diam. 3-3/4 inches

Murray Warner Collection, MWCH3:48



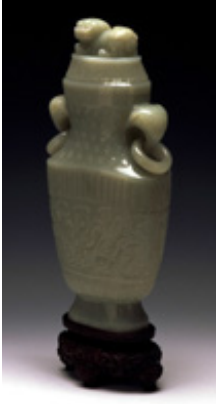
Jade Covered Gourd-Shaped Vase with Auspicious Designs

Chinese; Qing dynasty, Qianlong period (1736-95)

Pale greenish-white nephrite

H. 8 x W. 4 x D. 2-5/8 inches

Murray Warner Collection, MWCH4:47



Jade Covered Flattened Vase with Stylized *Taotie* Design, Ring Handles and Lion Lid

Chinese; Qing dynasty, Qianlong period (1736-95)

Light green nephrite

H. 8-5/8 x W. 5-1/4 x D. 1-7/8 inches

Murray Warner Collection, MWCH4:48



Jade Vase in the Shape of a Bronze Ritual Wine Vessel (Type *Gu*)

Chinese; Qing dynasty, Qianlong period (1736-95)

Light greyish-green nephrite

H. 9-3/8 x W. 4 x D. 3-1/2 inches

Murray Warner Collection, MWCH4:49



Jade Covered Flattened Vase with Floral Design, Ring Handles and Lion Lid

Chinese; Qing dynasty, Qianlong period (1736-95)

Light green nephrite

H. 12-1/2 x W. 5 x D. 1-1/8 inches

Murray Warner Collection, MWCH4:50



Jade Covered Flattened Vase with Flowering *Prunus* Surround and Bird Lid

Chinese; Qing dynasty, 19th century

White nephrite; H. 7-7/8 x W. 6-1/2 x D. 1-3/4 inches

Murray Warner Collection, MWCH4:51



Jade Covered Vase with Ring Handles and Double Lion Lid

Chinese; Qing dynasty, 19th century
Green jadite; H. 16-1/8 x Diam. 6 inches
Murray Warner Collection, MWCH4:53



Jade Wedding Cup with Stylized Dragon Handles [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)
Greyish-green nephrite
H. 1-3/4 x W. 4-3/8 x D. 2-3/8 inches
Murray Warner Collection, MWCH4:78



Jade Wedding Cup with Stylized Dragon Handles [one of a pair]

Chinese; Qing dynasty, Qianlong period (1736-95)
Greyish-green nephrite
H. 1-3/4 x W. 4-3/8 x D. 2-3/8 inches
Murray Warner Collection, MWCH4:79



Jade Brush Washer

Chinese; Qing dynasty, Qianlong period (1736-95)
Nephrite, iron
H. 1-1/4 x W. 3-3/8 x D. 2-7/8 inches
Murray Warner Collection, MWCH4:83



Jade Covered Bowl in the Shape of a Ritual Food Vessel

Chinese; Qing dynasty, Qianlong period (1736-95)
Light greyish-green nephrite with brown inclusions
H. 5 x W. 8 x D. 5 inches
Murray Warner Collection, MWCH4:85



Covered Vase in the Shape of a Ritual Wine Vessel (Type *You*) with Stylized *Taotie* Design and Twisted Handle

Chinese; Song dynasty (960-1279)

Cast bronze inlaid with gold and silver

H. 14-1/8 x 9 x D. 7-7/8 inches

Murray Warner Collection, MWCH6:32



Compressed Ovoid Jar with Monster Mask Ring Handles

Chinese; Ming dynasty, Xuande period (1426-36)

Bronze with applied gold leaf

H. 5-7/8 x W. 8-1/2 x D. 7-1/2 inches

Murray Warner Collection, MWCH6:38



Ritual Food Vessel (Type *Gui*)

Chinese; Zhou dynasty, Western Zhou period (1046-771 BCE)

Cast bronze; H. 4-1/4 x W. 9-1/2 x D. 6-5/8 inches

Murray Warner Collection, MWCH6:51



Bronze-Form Vase

Chinese; Ming dynasty, 16th-17th century

Cast bronze; H. 10 x Diam. 4-7/8 inches

Murray Warner Collection, MWCH6:62



Moon Flask with Peach-Shaped Medallion and Loop Handles

Chinese; Qing dynasty, 19th century
Monochrome turquoise ware; molded porcelain with appliqué handles and turquoise glaze
H. 9-1/4 x W. 6-7/8 x D. 3-1/8 inches
Murray Warner Collection, MWCH22:4



Bronze-Form Censer with Loop Handles and Iron-Resist Glaze

Chinese; Qing dynasty, late 19th-early 20th century
Monochrome iron-rust glazed ware; light gray stoneware with iron-oxide and copper glaze
H. 4-5/8 x Diam. 6-1/4 inches
Murray Warner Collection, MWCH22:5



Beehive-Shaped Water Pot with Stylized Dragon Rondels

Chinese; Qing dynasty, Kangxi period (1661-1722)
Monochrome "peach-bloom"-glazed ware: porcelain with variegated copper-red glaze over stamped decoration, H. 3-2/1 x Diam. 4-1/2 inches
Murray Warner Collection, MWCH22:18



Circular Dish with Sacrificial Red (*Jihong*) Glaze

Chinese; Qing dynasty, Yongzheng period (1722-35)
Red monochrome glazed ware: Porcelain with copper-red glaze; H. 1-3/8 x Diam. 6-1/2 inches
Murray Warner Collection, MWCH22:23



Lobed Bowl with Peony Design

Chinese; Republican Period, early 20th century

Enamelled porcelain, molded porcelain with decoration painted in overglaze polychrome enamels

H. 4-1/8 x Diam 9-1/8 inches

Murray Warner Collection, MWCH23:1



Bowl with Lion and Auspicious Trigram Design

Chinese; Qing dynasty, Yongzheng period (1722-35)

Enamelled porcelain; porcelain with decoration painted in underglaze cobalt blue and overglaze polychrome enamels; H. 3-3/4 x Diam. 7-7/8 inches. Murray Warner Collection, MWCH23:86



Peach-Shaped Vessel with Bat

Chinese; Qing dynasty, 19th century

Enamelled porcelain; porcelain with decoration painted in overglaze polychrome enamels

H. 2-3/8 x W. 4-1/2 x D. 3 inches

Murray Warner Collection, MWCH23:88



**Vase with Mock Ring Handles and Blossoming Peony
Design [one of a pair]**

Chinese; Qing dynasty, 19th century

Monochrome glazed ware: molded porcelain with aubergine glaze

H. 8-1/4 x W. 4-1/8 x D. 2-3/4 inches

Murray Warner Collection, MWCH25:1



**Vase with Mock Ring Handles and Blossoming Peony
Design [one of a pair]**

Chinese; Qing dynasty, 19th century

Monochrome glazed ware: molded porcelain with aubergine glaze

H. 8-1/4 x W. 4-1/8 x D. 2-3/4 inches

Murray Warner Collection, MWCH25:2



**Broad-Shouldered Bottle with Flaring Lip and Dragon-
and-Cloud Design [one of a pair]**

Chinese; Qing dynasty, 19th-early 20th century

Porcelain with clear glaze over molded and stamped
decoration; H. 9-5/8 x Diam. 6-1/8 inches

Murray Warner Collection, MWCH26:10



**Broad-Shouldered Bottle with Flaring Lip and Dragon-
and-Cloud Design [one of a pair]**

Chinese; Qing dynasty, 19th-early 20th century

Porcelain with clear glaze over molded and stamped
decoration; H. 9-5/8 x Diam. 6-1/8 inches

Murray Warner Collection, MWCH26:11



Small Circular Dish with Scrolling Floral Design

Chinese; Yuan dynasty, 14th century
Shufu ware; porcelain with sky blue glaze over
molded decoration
H. 1-3/4 x Diam. 6-3/4 inches
Murray Warner Collection, MWCH26:13



Three-Lobed Vase [one of a pair]

Chinese; Qing dynasty, Qianlong period, 18th century
"Tea-Dust" glazed ware: light gray stoneware with iron-oxide
based tea-green glaze; H. 10-1/4 x W. 5-1/8 x D. 4-7/8 inches
Gift of Dr. Robert E.L. Gotcher, 1974:1.4



Three-Lobed Vase [one of a pair]

Chinese; Qing dynasty, Qianlong period, 18th century
"Tea-Dust" glazed ware: light gray stoneware with iron-oxide
based tea-green glaze; H. 10-1/4 x W. 5-1/8 x D. 4-7/8 inches
Gift of Dr. Robert E.L. Gotcher, 1974:1.5



Tripod Cup in the Form of a Bronze Ritual Wine Vessel (Type *Jue*) with Three Cabriole Legs

Chinese; Qing dynasty, Kangxi period (1661-1722)
Enamelled ware *famille verte* type porcelain with
decoration painted in overglaze polychrome enamels
H. 4-3/8 x W. 6-3/16 x D. 2-7/8 inches
Gift of Dr. Robert E.L. Gotcher in Memory of Mrs.
Drucilla Ashely, 1978:18.3



Jade Censer in the Form of a Bronze Ritual Covered Serving Vessel (Type *Dou*)

Chinese; Qing dynasty, 18th century

White nephrite

H. 9-7/8 x W. 9-1/16 x D. 6-7/8 inches

Gift of the Romero Family, 2005:6.1



***Mille Fleurs* Vase**

Chinese; Qing dynasty-Republic of China, late 19th-early 20th century

Enameled porcelain; porcelain with decoration painted in overglaze polychrome and gold enamels

H. 13-1/4 x Diam. 6-1/4 inches

Loan from the Collection of Diane Widler Wenzel, TN00625.1



Vase in the Form of a Bronze Ritual Wine Vessel (Type *Gu*) with Stylized Floral Design

Chinese; Qing dynasty, Yongzheng period (1722-35)

Cloisonné enamel; polychrome enamels within brass cloisons on copper base

H. 14-3/4 x Diam. 7-3/4 inches

Gift of Donald K. Ferguson, 1969:35.1e



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