

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

Volume II

John Ayers

ROYAL COLLECTION TRUST

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Frontispiece: vase with crackled glaze mounted with dragon handles in gilt bronze from Jingdezhen, Jiangxi province, late eighteenth to early nineteenth century (cat. 1380)

Contents

VOLUME II: CHINESE AND JAPANESE CERAMICS

Introduction: European mounts on Chinese and Japanese porcelain by *Rufus Bird* 349

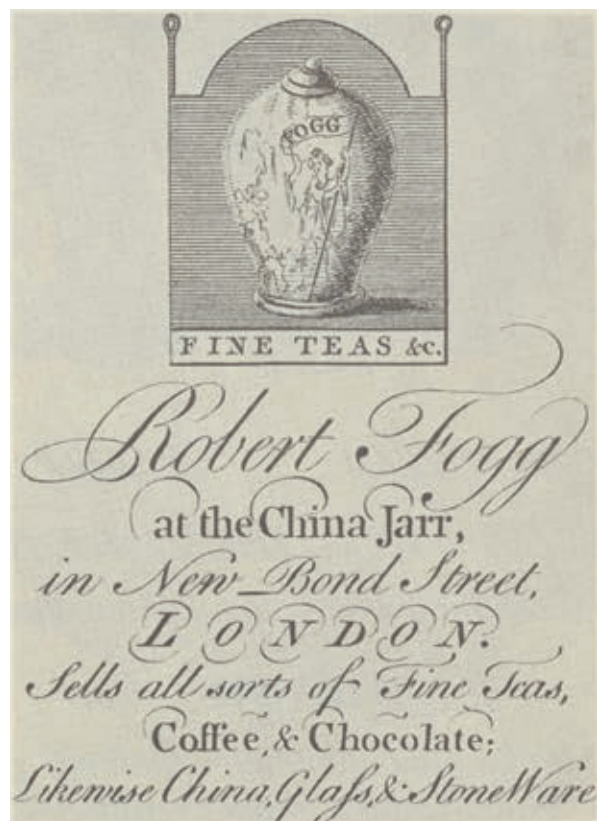
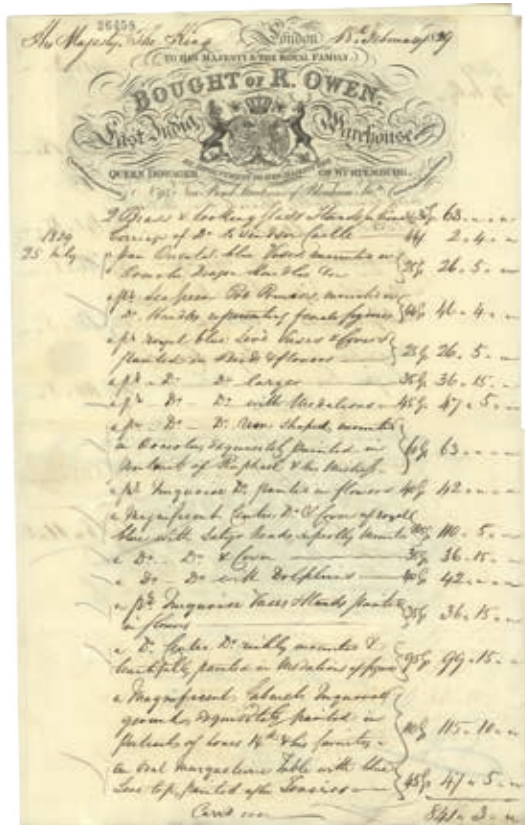
THE CATALOGUE

IV China: wares of the Qing dynasty (1644–1911) (*cont.*)

7 Painted in enamels of the <i>famille rose</i> (<i>cont.</i>)	Cats 992–1223	392
8 Wares with monochrome glazes	Cats 1224–1330	467
9 Wares with blue glazes	Cats 1331–1384	544
10 Wares with copper-red glazes	Cats 1385–1400	583
11 Wares with other high-temperature glazes	Cats 1401–1417	593
12 Wares with turquoise glazes	Cats 1418–1457	604

V Japan

1 Wares with plain glaze or painted in underglaze blue	Cats 1458–1488	628
2 Wares painted in Kakiemon-style enamels	Cats 1489–1518	636
3 Wares painted in Imari style with underglaze blue and enamels, late seventeenth to early eighteenth century	Cats 1519–1716	649
4 Other Japanese porcelain and pottery wares	Cats 1717–1722	704



of Hanway Street, all three of whom were dealers in pieces of French porcelain of dubious authenticity, as well as ‘improvers’ of authentic pieces, mostly Sèvres porcelain. Untarnished by these activities were the Foggs, headed by Robert Fogg (c.1716–1806), the eldest member of a family firm of dealers (Fig. 71), which included his son, Robert Fogg Jnr, and Joseph Fogg (d.1830), his nephew.⁸⁶ The Foggs were shrewd operators and supplied a great many objects, mostly porcelain, to George IV but also acted on the King’s behalf at auction, for example at Christie’s at the sale of part of the collection of George Watson-Taylor in May 1825.⁸⁷ Fogg was known to have enjoyed a close working relationship with the Paris *marchand-mercier* Philippe-Claude Maëlrondt, and as Fogg and Maëlrondt combined to sell Sèvres porcelain to George IV, it is very probable that they also collaborated in supplying him with Chinese porcelain.⁸⁸ Fogg’s invoice to the King for the quarter ending 5 January 1823 noted ‘Four or Moulu Mountings for four large China Bottles Richly chased & Gilt with decorations of Swans heads large Massive handles & ornamental Pedestals £520’. They had been delivered on 17 June 1822 to the Royal Pavilion, Brighton, and may be associated with the set visible in the Saloon in Nash 1826 (see cats 1319–1324). The mounts on the six large bottle vases are of a distinctly French Empire style, and a miniature version of this pattern of mount is found on a pair of French porcelain vases possibly acquired by François Benois on behalf of George IV in Paris in 1827 (Fig. 72).⁸⁹ It is also noteworthy that two of the ewers, cats 1302–1303, also fitted with mounts of an almost identical pattern, were part of the furnishings included in the ‘Pictorial Inventory’ (see Fig. 74), a set of watercolour illustrations of objects in the Collection made for George IV under the aegis of Morel & Seddon between 1826 and 1829, for use in the programme of refurbishing at Windsor Castle. Of the more than 200 objects included in the ‘Pictorial Inventory’, just three are mounted Chinese





above left Figure 73. A candelabrum, c.1827–33, by Thomas Talbot Bury (1811–77). Watercolour, from the 'Pictorial Inventory' (RCIN 934807), after cats 1333–1334

above right Figure 74. A bottle-shaped vase, c.1827–33, by the office of Augustus Charles Pugin (1769–1832). Watercolour, from the 'Pictorial Inventory' (RCIN 934857), after cats 1302–1303

left Figure 75. A candelabrum, c.1827–33, by Thomas Talbot Bury (1811–77). Watercolour, from the 'Pictorial Inventory' (RCIN 934808), after cats 1337–1338



above left Figure 82. A horizontal brazed join: gilt-bronze mount with splayed foot, cat. 2166



above right Figure 83. A monster-head handle cast (W 23.0 cm) from a single mould, created by Vulliamy in 1820, cat. 1025

Many of the complex mounts were made in several sections and then joined together by brazing: the same alloy, with a slightly higher proportion of tin or lead (thus lowering the melt point), was heated and used as a bonding agent to join the two pieces. Only very few elements (such as three-dimensional hollow figures and certain elaborate handles) were cast using the lost-wax process and then brazed to the elements sand-cast in pieces (Fig. 82). At the beginning of the eighteenth century, various elements were cast in small pieces, often no larger than 15 cm in length, and the components brazed together. One hundred years later, the process had become almost industrialised: the splendid mounts supplied by the Vulliamys were often large in scale and cast in a single element from a mould (Fig. 83). A secondary method of fashioning decorative mounts involved the use of plain cast sheets of brass hammered into a shallow, low-relief pattern through from one side. This technique is known as *repoussé* and was favoured during the seventeenth and eighteenth centuries (see cat. 279).

(d) Chasing (*ciselure*)

Once the mount arrived with the chaser (*ciseleur*) (Fig. 81c–d), it was placed in a vice lined with lead (to protect the mount), and large unwanted areas or parts were removed and surface impurities filed down.¹¹² A tracing tool was used to sharpen, redefine and smooth out certain lines and edges in the mount. Burr along the edges was removed with a burin and hammer (Fig. 84). The flat surfaces to be burnished later were smoothed with a particular flat file called a riffer, and also with a scraper. The mount was then transferred to the chasing bowl, known as a *boulet*, made of wood or metal, about 20–25 cm in diameter, and traditionally filled with tar and resting loosely on a thick leather ring. The tar was gently warmed and softened to receive the mount, and then allowed to cool, to solidify and hold the mount firmly. Once the chasing was complete, the tar was warmed and the mount released. Each tool, or ‘punch’, used for chasing was made by hand, usually by the craftsman himself, and together encompassed a considerable variety of shape, refinement or hatching to produce a particular surface effect or texture



996

996 Jardinière

RCIN 21659

Porcelain painted in *famille rose* enamels and gilt

Jingdezhen, Jiangxi province; 1730–50

H 39.5 cm; Dia. (at rim) 57.5 cm

With rounded sides and a pair of gilt lion-mask side handles, flat, spreading rim and spreading foot. Round the sides are panels with prunus branches and hibiscus blooms, framed by brightly coloured scrolling foliage; round the neck, a geometric fret band in light blue, interrupted by eight pink blooms; and on the foot, a frieze of floral motifs alternating with *ruyi*-heads. On the rim are floral sprays on a blue wave ground, and within, carp, a crab and crayfish among waterweed.

MARK: on the base, painted in black, 'V.R' with a crown.



1007

1007 Punch bowl

RCIN 26786

Porcelain painted in *famille rose* enamels and gilt
Jingdezhen, Jiangxi province; 1750–70

H 15.7 cm; Dia. 38.4 cm

With rounded, spreading sides, painted on one side in a ground of black-and-gold hexagonal diaper within a panel framed in gilt scrollwork with figures on a garden terrace, a man, ladies and children round a table, and a group round a table with a lotus in a vase (which forms a rebus: lotus = *he* and vase = *ping*, thus reading *heping*, or 'peace'); on the reverse, shaped cameos with birds on branches and goats on a riverbank. Inside, in the centre, are flower sprays, and round the rim, a spearhead border.

INVENTORY REFERENCE: Holyrood 1978 Inventory, p. 6, no. 47.

1008 Punch bowl

RCIN 26787

Porcelain painted in *famille rose* enamels and gilt
Jingdezhen, Jiangxi province; 1750–70

H 16.0 cm; D 37.8 cm

With rounded, spreading sides, painted on one side in a panel framed in gilt scrollwork, with a woman in a pavilion and ladies and children on a terrace, and below, a boat on a lake with a view over islands; on the reverse, a similar figure scene, with cameo panels with birds between. Round the foot is a gilt chain, and inside, in the centre, a peony spray, with spearhead border at the rim.

INVENTORY REFERENCE: Holyrood 1978 Inventory, p. 6, no. 48.

1009 Punch bowl

RCIN 35676

Porcelain painted in *famille rose* enamels and gilt
Jingdezhen, Jiangxi province; 1770–90

H 16.4 cm; Dia. 40.3 cm

With rounded, spreading sides, painted on either side in panels framed by rococo scrollwork, with a group of figures on a terrace and a landscape beyond, with smaller figure panels between, set in a seeded turquoise ground with scattered flower sprays. Inside, in the centre, is a similar panel below a rim border of landscape vignettes among gilt scrollwork.

1073–1074 Two ‘tobacco-leaf’ bowls

RCIN 72.1–2

Porcelain painted in *famille rose* enamels and gilt

Jingdezhen, Jiangxi province; 1780–1810

H 25.2 cm, 25.7 cm; Dia. 55.6 cm, 55.2 cm

With rounded, spreading sides. Painted all over the outside and inside, in a style commonly known as ‘tobacco-leaf’ pattern, with a design of overlapping leaves and flowers in rich colours; the rim gilt.

COMMENTARY: for other examples of the ‘tobacco-leaf’ patterns and a discussion of their probable derivation at the hands of textile designers, see Howard and Ayers (1978, II, pp. 540–3, no. 557). These bowls were received from Captain John Barnett Sotheby (b.1777), who was captain of the East Indiaman *Scaleby Castle*, which journeyed to China in 1818–19 and 1820–21 (India Office Records (BLL/MAR/B/34L and 34M) and Private Papers). See also cats 1180–1183 for his other donation towards the furnishing of the Royal Pavilion, Brighton.

PROVENANCE: presented to George IV by Captain Sotheby, 1819.

LABELS: on each base is the printed label, ‘GvR’ under a crown, ‘BUCKINGHAM PALACE L.C.D.’, with handwritten ‘Marble Hall 358’ added.

INVENTORY REFERENCES: Jutsham Dels i.330 records receiving from Captain Sotheby, ‘Case No 7 containing 2 Very Large Indian Bowls Enamelled in Flowers. Yellow and Green Leaves’, sent to the Royal Pavilion, Brighton, 6 November 1819 (Jutsham Recs II.83). Described in the Brighton Pavilion Inventory as ‘A pair of very large Bowls, richly enamelled throughout in leaves and flowers, twenty one inches [53.3 cm] over’ (1829B, p. 115), and sent to Buckingham Palace in March 1847 (1829A, p. 16).



1073



1100

1100–1105 Six dishes

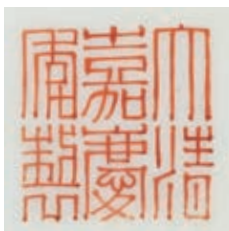
RCIN 58974.1–6

Porcelain painted in *famille rose* enamels

Jingdezhen, Jiangxi province; mark and reign of Jiaqing (1796–1820)

H 3.3 cm (identical); Dia. 15.2 cm (identical)

Saucer-shaped. Painted inside with four large and four smaller lotus blooms linked by scrollwork with a rosette in the centre, the blooms interspersed with eight *shou* (long life) characters in iron-red and a *ruyi*-pattern border. Round the outside, in red, are five bats. The six-character reign-mark *Da Qing Jiaqing nian zhi* ('Made in the reign of the Jiaqing emperor of the Great Qing') is written in underglaze red on the base.



LABEL: on cat. 1105, the red printed label of the Manchester *Art Treasures* exhibition, 1857.

EXHIBITED: *Art Treasures*, Manchester, 1857.

1106–1108 Three bowls and covers with imperial dragons and waves

RCIN 58969.1–3.a–b

Porcelain painted in *famille rose* enamels and gilt

Jingdezhen, Jiangxi province; mark and reign of Jiaqing (1796–1820)

H (bowls) 5.4 cm (identical), (covers) 3.4 cm (identical); Dia. (bowls) 11.0 cm (identical), (covers) 10.2 cm (identical)

Of the same form as cats 1088–1092. Painted with two five-clawed red dragons with gilt scales, the claws and teeth in white enamel, running among clouds and pursuing flaming pearls, above a border of breaking waves in green, black and white. The same dragon design is repeated on the covers, but the wave border is absent. The six-character reign-mark *Da Qing Jiaqing*



1162–1171

1162–1171 Set of ten cups with auspicious characters

RCIN 58955.a–j

Porcelain painted in *famille rose* enamels and gilt

Jingdezhen, Jiangxi province; 1795–1820

H 1.4 cm–6.1 cm; Dia. 4.9 cm–11.0 cm

Ten cups of diminishing size fitting inside one another, with gently flared, straight sides and low foot. Painted on the outside are four plain roundels with, in reserve, characters in gold and red (吉祥如意 *Jixiang ruyi* ('Good luck as you may wish it')), and vases between holding auspicious emblems borne on lotus leaves, on a ground of floral scrollwork. The smallest cup has decoration inside only.

PROVENANCE: almost certainly George IV.

INVENTORY REFERENCES: in the Brighton Pavilion Inventories: 'A set of Ten Mandarin Cups, enamelled Chinese Characters in compartments' (1829B, p. 130), sent to Buckingham Palace in April 1847, 'A set of ten Mandarin cups (various)' (1829A, p. 9).



1172

1172–1175 Four large model pagodas

RCIN 1.1–4

Porcelain painted in underglaze blue, *famille rose* enamels and gilt, with additions in enamelled pottery, mounted in gilt bronze

Pagodas: Jingdezhen, Jiangxi province; c.1803

Later additions of Spode pottery: England; c.1816–18

Mounts: England; first quarter 19th century

H (overall) 518.5 cm (approx.) (for all four pagodas); W 104.0 cm (identical)

A hollow hexagonal porcelain base and nine tiers of diminishing size, of which eight have attached projecting roofs, the topmost being completed by a tiled dome. On each tier are six round-headed doorways leading to the interior, alternately open and painted closed (except on the bottom tier, which has one only), the other walls being painted in colours with floral sprays in panels set in a blue surround. All the doorways are framed by blue painted canopies with hanging gilt pendants. Surrounding each tier is an openwork dragon balustrade, mainly in rose-pink and gold, with wood-grained corner posts pierced for the insertion of seated gilt-bronze lions (now replacements); every tiled roof, coloured green with blue ridges, has at its projecting upturned corners (the undersides of which are painted red) an upturned dolphin and a bell hanging on a short chain in gilt bronze (dolphins and bells being replacements for those presumably broken in transit). The lowest tier stands (for greater stability) on a hexagonal porcelain base, which is painted in underglaze blue with, on each face, a river landscape, framed by a moulded bamboo rib in yellow with gilt highlights.

In 1816–19, in order to achieve an even more impressive height, each pagoda was provided with a tall gilt-bronze finial attached to the central rod support, comprising an arrow or spear shaft emerging from a dragon resting on a spreading disc, which is supported by a column wrapped with a serpent and, above, a double-gourd vase and a hexagonal canopy enclosing six bells, terminating in a double-gourd vase reeded on the upper and lower surfaces. It was also raised on an elaborately designed hexagonal-section base, the top of which is veneered in rosewood and with an openwork gilt-bronze gallery fitted to the top, having at each corner a hexagonal ‘lantern’, with pierced shaped openings below a ridged canopy and a row of pearls, perhaps of Venetian Gothic inspiration. This projects over a broad, hexagonal pedestal, backed by a wooden frame, into which are fitted rectangular panels of Spode pottery in two ranks, painted in enamels, each with a different ‘Chinese’ scene, set within gilt-bronze frames in a ground of lozenge-diaper pattern painted in blue. The panels are stamped on the back ‘SPODE STONE CHINA’. The base is fitted with flat panels of triangles and half-roundel pattern. Finally, below this, on a spreading gilt-bronze foot of pointed leaves, it is set on a low, stepped plinth of blue-grey scagliola.



1222

1223 Vase

RCIN 41571

Porcelain decorated with blue glaze and with appliques with a brown-black dressing

Jingdezhen, Jiangxi province; 1850–87

H 46.0 cm



1223

A baluster-shaped porcelain vase; blue lower body with chrysanthemums, gourds and scrolls; in gilt, blue neck with similar decoration; white middle band with two black glaze collars with incised design; two black mythical beasts with handles shaped like elephant trunks emerging from their mouths.

PROVENANCE: Queen Victoria, 1887. Presented by the Emperor of China to Queen Victoria on the occasion of her Golden Jubilee; recorded in the *Inventory of 1887 Jubilee Presents* (RCIN 1006942), with cat. 1222, as '564. Two Chinese Vases, from the Imperial Factory, on carved wood stands' (see Fig. 91).



1232



1232

1232–1233 Pair of vases and covers mounted in gilt bronze

RCIN 39203.1–2.a–b

Porcelain with carved relief decoration under a celadon glaze mounted in gilt bronze

Vases and covers: Jingdezhen, Jiangxi province; 1700–20

Mounts: France; early 18th and early 19th centuries

H (overall) 34.0 cm, 34.5 cm; W 31.6 cm, 33.6 cm

With rounded, rising sides, and cut from the lower part of larger vases. The all-over carved decoration is of peony scrolls under a light celadon glaze. The covers, resembling inverted saucer dishes, were possibly cut from the shoulders of the vases. Each cover with a berried finial (perhaps nineteenth-century), above a domed cover with gadroons and acanthus husks on a punched ground, with a waisted section of cartouches in *repoussé* gilt bronze and deep-beaded rim; the top of the vase with guilloche pattern on a punched ground; the side handles formed from mermaids, with interlaced bifurcated imbricated tails; the



1243

1242–1243 Pair of vases mounted in gilt bronze as ewers

RCIN 2307.1–2

Porcelain with moulded decoration under a celadon glaze, mounted in gilt bronze

Vases: Jingdezhen, Jiangxi province; 1730–50

Mounts: France; late 18th century

H (overall) 34.0 cm, 34.0 cm, (porcelain only) 22.0 cm, 22.0 cm

Slender, ovoid vases with rare decoration, inverted, with the small neck and mouth removed, moulded in archaic bronze style, with three bands of bold key-fret on a lozenge-diaper ground, lotus-petal panels on the sides, tapering to the former foot and petal border on the rounded shoulder. The inverted vase with top rim covered with a projecting spout, moulded beneath with a Bacchante mask decked with foliage, with beaded swags hanging down the sides. The handle in the form of a standing hound, with snout and paws perched over a boat-shaped cup, the hound standing on a shell supported by a truss; running down the side is a ribbon-tied crossed berried laurel swag, surmounted by a table and a hexagonal obelisk. The vase is held in an acanthus-leaf cup, supported on a spirally fluted stem, with ribbed torus moulding on a square plinth with beaded edge, reeded recessed side panels and short bracket feet.

MOUNT CASTINGS: the spout cast in one piece, and the deep inner liner brazed to it around the lower inner rim. The brass liner with a long bolt threaded at one end to attach the foot mounts. The handle cast in three pieces: hound, shell and truss support. The laurel, spray and finial cast separately. The laurel with a threaded screw which pierces the side of the vase. The acanthus cup and spirally fluted stem cast separately. The circular stem or socle is slightly larger than the square plinth it rests on. The square plinth cast separately.

PROVENANCE: almost certainly George IV, by 1817.

MARKS: on each base, the ink inscription '18 / H / KC'.

INVENTORY REFERENCES: Jutsham Dels i.274: 'A Pair of Small Sea Green Ground Indian Porcelaine Jugs - Mounted in Or Molu - with Dogs for handles 13 Inches [33.0 cm] high. From Benois Store. Sent to Brighton 17/12/1817'; Music Room Gallery, Royal Pavilion, Brighton (1829B, p. 25); sent to Buckingham Palace, March 1847 (1829A, p. 29); noted in the Private Apartments in 1914 and 1921.

LITERATURE: Lunsingh Scheurleer 1980, p. 451, fig. 531.



1273

1273 Jar and cover mounted in gilt bronze as a *pot-pourri*

RCIN 2306.a-b

Porcelain with celadon glaze, painting in white slip and underglaze blue, mounted in gilt bronze

Jar and cover: Jingdezhen, Jiangxi province; 1720–40

Mounts: France; mid-18th century

H (overall) 35.0 cm

An ovoid jar cut down at the shoulder, with low foot and plain-glazed base, painted round the sides in white outlined in blue, with a pine tree and bamboo growing by rocks, a deer and two birds, and on the reverse, a deer by a prunus tree, thus evoking the symbolism of the 'Three Friends of Winter'. The cover, with a slender reeded band and another with a gadrooned edge securing the flat top of the original porcelain cover, painted with a prunus spray in white and blue, with a gilt-bronze flower-spray



1362

1362–1363 Pair of jars and covers mounted in gilt bronze

RCIN 956.1–2.a–b

Porcelain with blue glaze overpainted in gilt, mounted in gilt bronze
 Jars: Jingdezhen, Jiangxi province; mark and reign of Qianlong (1736–95)
 Mounts: (handles) France; third quarter 18th century; (mouth and foot mounts): England; 19th century
 H (overall) 57.8 cm, 56.4 cm, (porcelain only) 34.5 cm (approx.), 34.5 cm (approx.)

Ovoid potiche, with short neck and spreading foot. The deep blue glaze is overpainted in gilt round the sides, with a garden scene with a fence, ornamental rocks and growing peonies, with a frieze of lappets above and repeated vertical line border below. The top rim is enclosed by a waved circular fluted ring, with foliage and cartouches on four sides, two bifurcated handles emerging from opposing sides cast with acanthus leaves and flowers, which follow the sides of the jar to the moulded foot rim. The circular foot is raised on a base with pierced ovals and a pounced ground, foliage and cartouches, on three outscrolled



opposite Detail of gilt-bronze mounts and their assembly

top Cat. 1364 fully disassembled following conservation

left, above centre and right Reverse of gilt-bronze satyr mask (left), oak-leaf and acorn moulding (centre) and cup at base of vase (right)

1399 Vase mounted in gilt bronze

RCIN 184

Porcelain with *flambé* copper-red glaze, mounted in gilt bronze

Vase: Jingdezhen, Jiangxi province; second half 18th century

Mounts: England; early 19th century

H (overall) 47.0 cm



Bottle-shaped, with ribbed body and everted foot, the rounded shoulder tapering into a tall, ribbed neck with cupped mouth. The glaze is heavily flecked with blue, probably due to the addition of cobalt. The top is fitted with a shallow gilt-bronze cup, with a plain disc base with beaded rim, to which are attached a pair of tall, flat, angular handles, with a slight bow in their profile. The handles are attached to the rim by two screws each and terminate at the shoulder below in satyr's heads, which rest against the body of the vase. The foot is set in a waisted gilt-bronze base, with a weave-pattern upper moulding and beaded lower-edge moulding, on a square plain plinth with an oak block fixed within it.

MOUNT CASTINGS: the mouth mount cast in one piece. The handles cast in three sections, the heads brazed to the long straight vertical arm and the short horizontal return brazed in a mitre joint. Each arm attached by means of two screws. The interior with a steel rod, with threaded sections at each end. The underside of the base pierced for assembly (base incorporates oak block, the top incorporates a disc with threaded receptacle). The base cast in a single piece with two locating pins. A single notch on the inside of the plinth.

COMMENTARY: although no invoice for the mounting of this vase has been traced, based on close similarities with work by the Vulliamys for George IV, the mounts were almost certainly supplied under the direction of the Vulliamys (see cats 1408, 1409–1410 and 1412).

PROVENANCE: George IV, by 1819.

MARKS/LABELS: on the base, painted in red, 'VR 48 BP', and also inscribed in black, '2/SR H'. On the wood block, the red printed label of the Manchester *Art Treasures* exhibition, 1857; also the printed label, 'GvR' under a crown, 'BUCKINGHAM PALACE L.C.D. Room No', with handwritten '240 North End' added; with a paper label, inscribed in a nineteenth-century hand, 'K[or R(?)] 14'.

INVENTORY REFERENCES: Jutsham Dels i.312 records its despatch (from Carlton House) on 27 March 1819: 'A Red ground Mottled Bottle Mounted in Or Molu as the preceding, 21 inches [53.3 cm] high.' Recorded in the Music Room Gallery at the Royal Pavilion, Brighton (1829B, p. 30); sent to Buckingham Palace in March 1847 (1829A, p. 27), and in 1921 noted there in the Principal Corridor (1829B, p. 30).

EXHIBITED: *Art Treasures*, Manchester, 1857.

1399



1437

1437 Vase mounted in gilt bronze and cover

RCIN 3604.a-b

Porcelain with turquoise glaze painted in underglaze blue, mounted in gilt bronze

Vase: Jingdezhen, Jiangxi province; 18th century

Mounts: France; late 18th century

H (overall) 32.3 cm

A pear-shaped bottle, with spreading foot and tall, tapering, cut-down neck. The body is painted in bands in underglaze blue or black, with *lingzhi* fungus scrolls with *ruyi*-heads, and the auspicious emblems of swastika and a pair of cash; round the foot, a border with auspicious emblems tied in ribbons; on the neck, a band with birds perching on peach sprays; and below the lip, a border of stiff leaves. The top rim is fitted with an outscrolled, fluted, gilt-bronze rim, and grooved and granulated lower edge into which fits a matching low, domed, spirally fluted cover with pine-cone finial. Attached to the lower edge of the top rim is a pair of squared loop handles with granulated grooves, first falling where there are fixings to the neck of the vase, then rising above the rim with foliate bosses at the top of each handle, and turning down to fix onto the body in rams' heads. The foot is set into a ribbon-tied, reeded ring and plain circular plinth.

MOUNT CASTINGS: the circular mouth ring cast in one piece. The handles cast in three sections, with seams just visible through the horizontal elements of the handles. The rams' heads cast separately. The foot cast in two sections: the reeded ring and plain plinth cast together, and the plain disc under the foot of the vase brazed to the foot.

PROVENANCE: almost certainly George IV.

INVENTORY REFERENCES: formerly at the Royal Pavilion, Brighton, described as: 'A turquoise blue China bottle with purple colour buds flowers & scrolls with ormolu rim and cover pine apple knob, square handles terminating in goats masks on circular ormolu base, twelve & three quarters inches [32.4 cm]' (1829B, p. 32 at the back); sent to Buckingham Palace in March 1847 (1829A, p. 32).

1645–1646 Pair of jars and covers mounted in gilt bronze

RCIN 59165.1–2.a–b

Porcelain painted in underglaze blue, iron-red enamel and gilt, mounted in gilt bronze

Jars and covers: Arita, Hizen province; 1690–1720

Mounts: France; early 19th century

H (overall) 31.5 cm, 31.6 cm

Small, ovoid potiche, with tapering sides and short, straight neck; the cover a low dome, with projecting flat rim and pointed gilt knob. Painted round the sides in two panels, each with a flowering tree and a lady wearing traditional Japanese dress; and round the neck, a border with flower sprays in cartouches framed in blue. The top rim is fitted with a gilt-bronze band between two laurel and berry ribs, and on either side, a pair of rams' heads with their horns curling round the rim. The foot is set in a ring with milled upper and lower edges above a spreading base moulded with alternating anthemion and palmettes, and plain foot.

MOUNT CASTINGS: each ram's head cast individually. The ring around the rim cast in one piece, and the foot cast in three separate sections: the plain upper moulding; the palmette and anthemion element; and the plain cast foot.

COMMENTARY: mounts of a similar nature, with satyr heads, but retaining the distinctive, elongated, spirally turned horns, are found on cat. 527.

PROVENANCE: almost certainly George IV.



1646



1646

LABELS: on the cover of cat. 1645 is the handwritten label, '745', and on the jar is the printed label, 'WINDSOR CASTLE ROOM NO', with handwritten '306' added.

INVENTORY REFERENCES: described in the Large Lobby South, the Royal Pavilion, Brighton (1829B, p. 70); and sent to Buckingham Palace in March 1847 (1829A, p. 32). Recorded in the '1866' Windsor Castle Inventory, pp. 414–15, no. 745, in the State Apartments Picture Gallery (now known as the Queen's Drawing Room).

