Robert Hall

SERENDIPITY
Chinese Snuff Bottles XVI
Serendipity

CHINESE SNUFF BOTTLES XVI

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ACKNOWLEDGEMENTS

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<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Origin</th>
<th>Height</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Glass, translucent blue carved from a solid block, each edge carved with chilong whose tails curl round to form the base.</td>
<td>Beijing, 1736-1795</td>
<td>6.5cm</td>
<td></td>
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<tr>
<td>2</td>
<td>Glass, blue overlay on a semi-opaque ground carved with gnarled and curling flowering prunus branch, begonia, iris and peony.</td>
<td>Beijing, 1780-1850</td>
<td>6cm</td>
<td>The Kobacker Collection, Florida</td>
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<tr>
<td>3</td>
<td>Glass, blue overlay on clear crizzled glass, carved with a fish on its back with two bubbles above, the reverse with a crab with fierce looking pincers and two bubbles above, the protruding footrim also carved from the overlay.</td>
<td>Beijing, 18th century</td>
<td>5.5cm</td>
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<tr>
<td>4</td>
<td>Glass, opaque white with blue overlay finely carved in low relief with a peony spray, prunus, and chrysanthemum heads, with butterflies swooping around and one side with a dragon fly above; the oval footrim also carved from the overlay.</td>
<td>Beijing, 1750-1850</td>
<td>6cm</td>
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<tr>
<td>5</td>
<td>Glass, opaque cobalt blue, of elegant flattened spade shape resting on a flat foot.</td>
<td>Beijing, 1800-1880</td>
<td>5.6cm</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Glass, blue with gold splashes, of rounded form.</td>
<td>Beijing, 1780-1850</td>
<td>5.7cm</td>
<td></td>
</tr>
</tbody>
</table>
Glass, single overlay of blue on a snowstorm ground carved on one side with a leaping carp exhaling a cloud of vapour upon which rests a pavilion, a crane carrying a scroll above, the reverse with a second crane above fantastic rocks, with lingzhi and numerous bats.

Palace Workshops, Beijing 1750-1820
Height: 6.7cm
Provenance: The Janos Szekeres Collection
The Monimar Collection
The Kobacker Collection, Florida

Published: Journal, The International Chinese Snuff Bottle Society, June 1975, p 8 Lawrence, Clare Miniature Masterpieces from the middle kingdom, the Monimar collection of Chinese snuff bottles, no 121 p 255

Exhibited: The New Orleans Museum of Art, October 1980
8 | Rock crystal, the flattened rectangular form undecorated and resting on a protruding oval foot.  
   1780-1850  
   Height: 6.2cm

9 | Rock crystal, of pear shape, well hollowed and resting on a protruding footrim.  
   1780-1850  
   Height: 8cm

10 | Smoky crystal, each face carved with a panel enclosing shou medallions.  
   1780-1850  
   Height: 6.1cm

11 | Rock crystal, of cylindrical form with a wide mouth, resting on a small rounded footrim.  
   1780-1850  
   Height: 5cm  
   Provenance: Jeff Kramer, California

12 | Rock crystal, translucent and flawless, of jar form with a raised round footrim.  
   1780-1850  
   Height: 4.5cm
Porcelain, moulded and carved in the form of two conjoined fish, painted in iron-red enamel with the eyes picked out in black enamel.

1800-1880
Height: 7.5cm

Porcelain, of ribbed meiping form, painted in iron-red and gold enamel with scrolling floral decoration in quatrefoil panels, the foot inscribed in iron-red seal script Qianlong nianzhi (‘Made during the Qianlong Period’), the mouth also enamelled in gold.

Imperial Kilns, Jingdezhen 1736-1795
Height: 5.8cm

14 Porcelain, moulded and carved in the form of two conjoined fish, painted in iron-red enamel with the eyes picked out in black enamel.

1800-1880
Height: 7.5cm
Glass, painted inside in ink and bright colours with scenes from the Dream of the Red Chamber by Cao Xueqin. In this chapter Lin Daiyu and the other young girls of the household compete in composing poems on the theme of Chrysanthemums. On the other side a pair of beauties save the jade and obstruct transcendental attainment, with an inscription which reads ‘Painted in the winter of the wuchen year (1928) by Ye Zhongsan’.

Painted by Ye Zhongsan and dated winter month 1928
Height: 6.7cm

Glass, painted inside in ink and muted tones, with prunus blossom against a large vessel and serrated rocks; on the reverse a still life with ornamental rocks, below an inscription.

Signed Yan Yutian and dated 1898
Beijing, 1898
Height: 6cm
Provenance: Michael Hughes

Glass, painted inside with two fan-tailed carp swimming amongst waterweeds, with an inscription above which reads Yu yue yu yuan ‘Fish leaping in the deep pool’ Dated to mid-autumn in the jihai year in the Western calendar.
Signed: Ma Shaoxuan (1867-1939) the reverse with an inscription.
The seal in red, Shaoxuan

Height: 5.7
Ma Shaoxuan, Beijing, dated 1899
Provenance: The Kobacker Collection, Florida

The short inscription is a quotation found in the Book of Songs Shijing taken from number 3 in the Zao Lu section of the chapter The Decade of King Wen in the The Greater Odes of the Kingdom

The inscription on the reverse reads:
Jinwei yinlin taidu xin
Sui can puzao yi taoqing
Longgong lianxuan shenling ri
Qi zai chi zhong guo yisheng

Golden tail and silver scales; of manner fresh and new, Although it feeds on pondweed it is contented. The dragon in its palace chooses ginseng every day How could it spend its whole life in a pond?

Yu Jingshi zuo
Painted in the capital [Beijing]

Glass, transparent, the single overlay of pink, blue, green, yellow and amber; each side carved in low relief with a still life with birds, fruit and flowers.

Yangzhou School
1780-1850
Height: 5.9cm
Glass, opaque white with red overlay carved with Shoulao astride a crane in flight above a peach branch, with bats flying around and a seal, the reverse with three goats crouching beneath a gnarled tree with two boys above, and a sun, the footrim carved from the overlay.

Yangzhou School
1780-1850
Height: 6.2
Provenance: The Kobacker Collection, Florida

Three goats beneath the sun symbolize the coming of Spring and renewed prosperity.

Shoulao, the peach branch and the crane are all emblems of longevity.
22 Glass, opaque caramel and white swirls with red overlay carved with two egrets standing amongst lotus flowers, leaves and pods with a wave design surrounding the base. Beijing.

1780-1850
Height: 5.7
Provenance: The Kobacker Collection, Florida

The egret (lusi) and lotus (lian) together form a rebus for ‘May you be incorruptible all the way’. A single egret (yilu) is a pun for ‘all the way’, while the green lotus leaves (qinglianye) act as a pun for ‘incorruptible’. This idiomatic expression admonishes officials and other people to resist corruption throughout their lives.

23 Glass, translucent red, of tall, elegant form.

18th century
Beijing, 18th century
Height: 7.2

24 Glass, red overlay on a bubbly ground, each side carved with large lotus plants with flowers, leaves and buds rising from waves and birds flying above.

Beijing, 18th Century
Height: 7.4cm

25 Glass, ruby-red, of faceted form, the foot also carved with facets.

Beijing, 18th Century
Height: 6.4cm

26 Glass, dark red, with a ribbed body.

Beijing 18th century
Height: 5.8cm
Porcelain, pebble-shaped, moulded, carved and painted with black enamels on a green ground with two crabs, the reverse with a millet spray.

Jingdezhen, 1821-1850
Height: 6.1cm
Porcelain, pebble-shaped, moulded, carved and delicately painted in grey enamels on a white ground with two crabs, the reverse with a reed spray.

1780-1850
Height: 5.7cm

The crab is a pun for ‘harmony’ and a symbol for success in passing the civil service examinations. Two crabs with stalks of reeds = erjia chuanlu means ‘may you pass your exams with high honours’
29 Glass, transparent green, carved from a single block of material, the lateral sides carved with mask-and-ring handles, resting on a protruding oval footrim.
Beijing, 18th Century
Height: 5.6cm

30 Glass, a layer of white with bubbles between two layers of clear green glass, carved with rectangular panels on both sides and each face, the material weighted to imitate malachite.
Beijing, 18th Century
Height: 5.5cm

31 Glass, swirly green, of elegant double-gourd form resting on a flat base.
Beijing, 1736-1795
Height: 7cm
Provenance: David Khalili, London

32 Glass, unusual dark turquoise colour, the sides flat and the shoulders rounded.
Beijing, 18th Century
Height: 6.2cm

33 Glass, bubbly white with snowflakes, the green overlay carved on each side with a cat chasing a butterfly, resting on a protruding oval footrim.
Beijing, 18th Century
Height: 6.5cm

The word for cat (mao) is a homonym for the age 70, and the word for butterfly (die) is a homonym for age 80, so cat and butterfly together form a rebus to express the wish that the recipient will have a long life.
34  Glass, white, of vase form with faceted sides forming an octagon at the base
Beijing
18th century
Height: 6.2cm

35  Glass, white, well carved in relief on each side with a bird perched on a branch of blossoming peonies with butterflies fluttering above.
Beijing
1770-1850
Height: 6.1cm
Provenance: The Kobacker Collection, Florida
This intriguing bottle may well have been created to be enamelled later.

36  Glass, opaque white of vase form resting on a dimpled base, the bottle with a flared neck
Beijing, 1780-1850
Height: 4.7cm
Faceted forms derive mostly from European stylistic and technical influence during the early years of the Beijing Palace Glassworks which were set up in 1696. At this time, the workshops were under the direction of the Jesuit missionary, Kilian Stumpf, and there is every reason to expect European influence in design as well as manufacture. Bohemian glass of the 17th and 18th centuries is well known for faceting, and similarities with early Palace workshop production suggest a clear connection. Small size also seems to be a standard feature of some of the earlier Imperial faceted glass snuff bottles.

These wonderful bottles have been recovered from the tomb sites in and around Beijing. In preparation for the Olympic Games in 2008, the foothills surrounding Beijing underwent extensive excavation and a great number of tombs were unearthed containing, amongst other things, these small glass bottles.
Porcelain, of flattened form, painted with famille rose enamels with panels, one with two figures walking in a garden, one wearing a splendid headdress, with a bearded sage waiting inside a pavilion, the other side with an interior scene with similar figures standing in front of a table, the sides decorated with floral scrolling motifs in underglaze-blue, the base inscribed in iron-red seal script Jiaqing nian zhi ("Made during the Jiaqing period").

Imperial Kilns, Jingdezhen, 1796-1820
Height: 5.8cm
Porcelain, of tall cylindrical form, decorated in underglaze-red and blue with a vase and lotus and still life behind.

Jingdezhen, 1800-1850
Height: 7.7cm

Porcelain, underglaze-blue with dragons, the base with concentric rings

Jingdezhen, 1760-1800
Height: 8.3cm

Porcelain, underglaze-blue with a scene of boys at play in a garden, the neck with pendant decoration, the base with a four-character mark Qianlong nianzhi.

Jingdezhen, 1800-1880
Height: 6.2cm

Porcelain, underglaze-blue and white with the legend of Sima Qian

Jingdezhen, 1780-1850
Height: 7.1cm

The boy who who broke the water jar was Sima Qian, 145-86BC. He is considered to be the ‘father’ of Chinese History and wrote Shi Ji – (historic memories). Legend has it that as a boy he was playing with friends in a garden, and one of the boys fell into the water jar. Only Sima Qian remained unflustered enough to get a stone and break the jar so his friend wouldn’t drown.

Porcelain, meiping vase form, painted in underglaze-blue and red with figures in a landscape

Jingdezhen, 1800-1850
Height: 6.5cm
51  Glass, imperial yellow, light lemon colour, of elongated faceted form.
Palace Glassworks, Beijing, 18th Century
Height: 7.4cm
Provenance: Jean Gelis, Paris, France

52  Glass, imperial yellow of elegant vase form with arched panels on each side.
Palace Glassworks, Beijing, Qianlong, 1736-1795
Height: 6cm
Provenance: Jean Gelis, Paris, France

53  Glass, imperial ‘egg yolk’ yellow, the sides with carved mask-and-ring handles and resting on an oval foot.
Palace Glassworks, Beijing, Qianlong, 1736-1795
Height: 5.8cm
Provenance: Jean Gelis, Paris, France

54  Glass, imperial yellow, of rounded form with the sides carved to imitate bamboo.
Palace Glassworks, Beijing, Qianlong, 1736-1795
Height: 6.6cm
Provenance: The Kobacker Collection, Florida

55  Glass, imperial yellow, of tall elongated form with grooved facets around the body, resting on an oval footrim.
Palace Glassworks, Beijing, Qianlong, 1736-1795
Height: 8cm
Provenance: The Kobacker Collection, Florida
Glass, translucent amber with a single four-coloured overlay carved with peony sprays and leaves on each side and swooping butterflies in place of mask-and-ring handles, the oval protruding footrim carved from the overlay.

Beijing, 1780-1820
Height: 5cm
Provenance: The Kobacker Collection, Florida

Peony (fùguìhuā) is the flower of wealth and honour, and butterflies (hùdié) symbolize blessings and happiness, as well as longevity. The two together form a rebus for ‘May you have an accumulation of blessings, wealth and high social status’

Glass, yellow with red overlay carved on each side with an immortal, the lateral sides carved with bats in place of mask-and-ring handles.

Yangzhou School, 1780-1850
Height: 6.2cm
Glass, opaque white with opaque yellow overlay carved with a formalized design with a central flowerhead on each side surrounded by scrolling vines, the oval footrim also carved from the yellow overlay.

Palace Glassworks, Beijing
Qianlong, 1736-1795
Height: 5.3cm
Gloss, red overlay on opaque white, delicately carved in low relief with boy on a buffalo holding tightly onto a kite in flight, a bird in the distance and leaves below, with a seal to one side which reads ‘precious trinket’; the reverse with a horse standing under a tree with male attendant nearby, an inscription above; Qiulin muma meaning ‘Grazing a horse in the autumn wood’ the sides with mask-and-ring handles.

Yangzhou School, 1800-1880
Height: 7.4cm
Provenance: The Kobacker Collection, Florida
Glass, translucent red, the octagonal faceted form with oval central panels and a tall neck.
Palace Glassworks, Beijing, early 18th Century
Height: 4.3cm

Glass, translucent green, the octagonal faceted body with rounded panels, the bottle with an exceptionally tall neck.
Palace Glassworks, Beijing, early 18th Century
Height: 3.3cm

Glass, of pale lemon colour, the faceted form with central flattened oval panels.
Palace Glassworks, Beijing, early 18th Century
Height: 3.7cm

Glass, translucent dark sapphire-blue with round panels on an octagonal faceted form, the base with grooves in a geometric pattern.
Palace Glassworks, Beijing, early 18th Century
Height: 3.9cm

Glass, opaque sage-green, of faceted form.
Palace Glassworks, Beijing, early 18th Century
Height: 3.5cm

Glass, opaque pale turquoise, of unusual rectangular form, with bevelled facets.
Palace Glassworks, Beijing, early 18th Century
Height: 3.6cm

Glass, clear translucent, of octagonal faceted form.
Palace Glassworks, Beijing, early 18th Century
Height: 4cm

Glass, creamy white with splashes of pink, green and gold, the bottle of small form.
Beijing, 18th Century
Height: 4.2cm
68 Agate, small form exquisitely carved with a monkey curled in a cave reaching to pick a lingzhi, the other side with a monkey bemusedly scratching its head, a pine tree to one side, all on a flat foot.

Suzhou 1780-1850
Height: 4.4cm
Provenance: Private Australian Collection
Agate, chalcedony with darker inclusions minimally carved with the silhouette design of Liu Hai standing on his three-legged toad and holding aloft a string of cash.

1780-1850
Height: 6cm

Agate, honey colour with darker markings carved as a frog crouching under lotus leaves hiding from a hovering bird above, the reverse with two more lotus leaves, the well-hollowed bottle standing on a protruding oval footrim.

1780-1850
Height: 5.3cm

Agate, honey-coloured, carved using the natural ochre inclusions with a monkey taking control of a frolicking horse whilst a bee hovers above, all on a protruding footrim.

1780-1850
Height: 5.5cm

The horse is the seventh creature of the Chinese zodiac. The words for horse, monkey and bee = mashang fenghou, which also forms the popular rebus ‘may you soon be elevated to the rank of marquis’.

Agate, light honey-coloured, with a brown inclusion carved with a ferocious tiger and two bats.

1780-1850
Height: 5.5cm

The tiger is one of the oldest protectors of China. It teams with the dragon to represent the yin and yang guardians protecting palaces as well as tombs. The tiger is the mount of the Daoist deity, the heavenly master Zhang (Zhang Tianshi). Because of this association, the tiger can exorcise all evil. Images of tiger’s are used to protect the household all year round. The stripes on a tiger’s forehead resemble the character for ‘king’ (wang)

Agate, honey-coloured with darker inclusions minimally carved to reveal the silhouette of two birds in conversation with each other.

1780-1850
Height: 5.7cm

Agate, honey-coloured, with darker areas minimally carved to reveal the silhouette of a hawk perched on a rock, its head turned around in regal pose to look over its shoulder at a swirling maelstrom of weather.

1780-1850
Height: 6.5cm
Glass, painted in famille rose enamels, one side with a pair of resplendent pheasants perched on a rocky outcrop, with bamboo and yellow flowering blossom to one side, the other side with three quail on a mossy bank with blue asters and with rocks and pine to one side; the foot inscribed in iron-red seal script Qianlong nian zhi. (‘Made during the Qianlong Period’) (wear to the foot).

Attributed to Palace Workshops, Beijing
Qianlong, 1736 -1795
Height: 6.3cm
76 Glass, amber-coloured, of rounded form with round central panels and ribbed edges.
 Palace Glassworks, Beijing, early 18th Century
 Height: 5.7cm

77 Carnelian, deep orange, of ovoid form resting on a lightly dimpled base.
 1780-1850
 Height: 4.9cm

78 Glass, brown, of tall elongated form, with an oval footrim and flared mouth.
 Beijing, 1821-1850
 Height: 6.5cm

79 Carnelian, orange and white, carved overall with a continuous scene of goldfish in a lotus pond, the narrow sides with mask and fixed ring handles.
 1800-1880
 Height: 5.2cm
 Provenance: The Kobacker Collection, Florida

80 Glass, café au lait, of meiping form with an unusual rounded lip and a raised footrim.
 Beijing, 1780-1850
 Height: 6cm

81 Agate, swirly ochre, maroon and white, of rounded form resting on a flat foot.
 1780-1850
 Height: 5.2cm

82 Jasper, green and ochre cloud-like markings, the sides carved with mask-and-ring handles, the bottle with a protruding oval footrim.
 1780-1850
 Height: 5.5cm
Glass, clear with blue, red, green and yellow overlay carved with five curling chi dragons, one emerging through waves at the base.

Palace Glassworks, Beijing, Qianlong 1736-1795
Height: 7.2cm
Porcelain, painted in famille rose enamels each side with the reversible head of a European, with floral scrolling motifs, the lateral sides and base painted with iron-red inscriptions reading:

Jingdezhen, 1873
Height: 6.2cm

Side left:
Beiping Deshoutang yaodian
The Hall of Virtue and Long Life Medicine Shop, Beiping

Side right:
Chuwen qushu dan
Pills for the removal of disease and dispelling of heat

Yu zhi ping’an dan
[Imperially] made pills for calm and ease

Base:
Made in the Guiyou year (1873)
85 Porcelain, of meiping form covered a with white crackle glaze.
Jingdezhen, 1800-1880
Height: 6.3cm

86 Porcelain, with white crackle glaze
Jingdezhen, 1800-1850
Height: 6.8cm

87 Yixing stoneware, the sides with fluted ridges, sitting on a narrow protruding footrim
Yixing, 1821-1850
Height: 4.9cm
Published: Robert Hall, ‘A Must Have Accessory/ Chinese Snuff Bottles XII, No. 22

88 Porcelain, moulded, carved and painted in enamels with Fo dogs chasing a brocade ball, on a pale turquoise ground.
Jingdezhen, 1800-1850
Height: 7.2cm
Provenance: The Kobacker Collection, Florida

89 Cloisonné enamel, decorated with butterflies flying amidst foliage against a dark blue background.
1780-1850
Height: 6.7cm
90  Glass, ruby-red on a bubbly ground, the deep overlay carved as a large carp curled around the body, with a string of cash above.
Beijing, 18th Century
Height: 7.5cm

91  Glass, deep red overlay on an opaque white ground, carved with lush flowering peonies and lingzhi, with a butterfly to one side, the protruding footrim also carved from the overlay.
Beijing, 18th Century
Height: 6.2cm

92  Glass, translucent with pinkish-red overlay, carved on each side with a curled fish
Beijing, 1780-1850
Height: 4.8cm

93  Glass, red overlay on a bubble-suffused ground, each side carved with five bats, on one side flying above an endless knot resting above waves, the reverse with the knot undone, the shoulders carved on one side with a rock and vapours and on the other with a peach tree.
Beijing, 18th century
Height: 7.2cm

94  Glass, single red overlay on a bubble-suffused snowflake ground carved with stylized calligraphy.
1780-1850
Height: 6cm
ITEM 95 - 99

95

96

97

98

99
95  Nephrite, with curious celadon upper half and dark brown lower half, the sides carved with mask-and-ring handles.
Provenance: Gerry P Mack Collection 1780-1850 Height: 6.2cm

96  Nephrite, mottled green and white with darker inclusions. 1780-1850 Height: 5.1cm

97  Nephrite, pure white colour, of rectangular form on a protruding oval footrim. 1780-1850 Height: 6.3cm

98  Nephrite, of squared pebble form, with ochre skin on one side, on a protruding oval footrim. 1736-1795 Height: 6cm

99  Nephrite, celadon with a brown inclusion, carved with a scholar seated under pine with a stork, the sides with an intriguing natural inclusion surrounding the body and carved with rockwork. 1780-1850 Height: 6.8cm
Jadeite, dark emerald-green of squared form, with a removable foot forming the base.

Qianlong, 1736-1795
Height: 5.2cm
Provenance: Bigelow Family Collection, USA

This is one example of a handful of jade or nephrite bottles where the base has been made separately with the intent to attach it to the body. The logical manner of making the bottle encourages the very limits of hollowing, especially in the difficult corners of the inside of the bottle. Perhaps also the base could be used as a dish for snuff.
| 101 | Agate, of deep honey colour, well hollowed and sitting on an oval footrim.  
     | 1780-1850  
     | Height: 5.8cm |
| 102 | Agate, with ochre and brown dendritic markings, the sides carved with mask-and-ring handles, resting on a protruding oval footrim.  
     | 1780-1850  
     | Height: 5.3cm |
| 103 | Agate, dark honey colour with banding and macaroni markings resembling clouds.  
     | 1780-1850  
     | Height: 6.8cm |
| 104 | Agate, honey-coloured with white banding running in vertical stripes, the bottle well hollowed.  
     | 1780-1850  
     | Height: 5.1cm |
| 105 | Carnelian, of light pink hue, the double-gourd form with a wide base resting on a small dimpled foot.  
     | 1780-1850  
     | Height: 6.3cm |
| 106 | Agate, of deep toffee colour, the bottle well hollowed.  
     | 1780-1850  
     | Height: 6.4cm |
| 107 | Fossiliferous limestone, cream shells in an ochre matrix on a protruding oval footrim.  
     | 1780-1850  
     | Height: 6.4cm |
Coral, carved with a lady supporting a large vase which is decorated with a long-tailed bird and peony flowers. The matching stopper also decorated with a peony.

19th century
Height: 6.6cm
Provenance: Bigelow Family Collection, USA

Coral, the shape of the bottle following the root of the coral, carved with an elegant phoenix, its head turned towards a large peony plant, the reverse with two quail and a long-tailed bird above.

19th century
Height: 6.5cm

Gourd, moulded with a raised design of dragons contesting a flaming pearl, the neck with a bone ring, the body covered with black lacquer.

Qianlong, 1736-1795
Height: 7.3cm

Gourd, the material with natural knobbles and protrusions.

19th Century
Height: 2.9cm

Amber, carved with two dogs beneath a swooping bird, the material a mixture of Baltic amber around the shoulders and reverse, with a clear area in the centre left uncarved thus creating a window to see how much snuff remains.

1780-1850
Height: 6.4cm
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Moss, Hugh M. (ed.), Chinese Snuff Bottles, No. 1 (1963), No. 3 (1965), No. 6 (1974);


QING DYNASTY CHRONOLOGY

Shunzhi       1644-1662
Kangxi        1662-1722
Yongzheng    1723-1735
Qianlong     1736-1795
Jiaqing      1796-1820
Daoguang     1821-1850
Xianfeng     1851-1861
Tongzhi      1862-1874
Guangxu      1875-1908
Xuantong     1909-1911