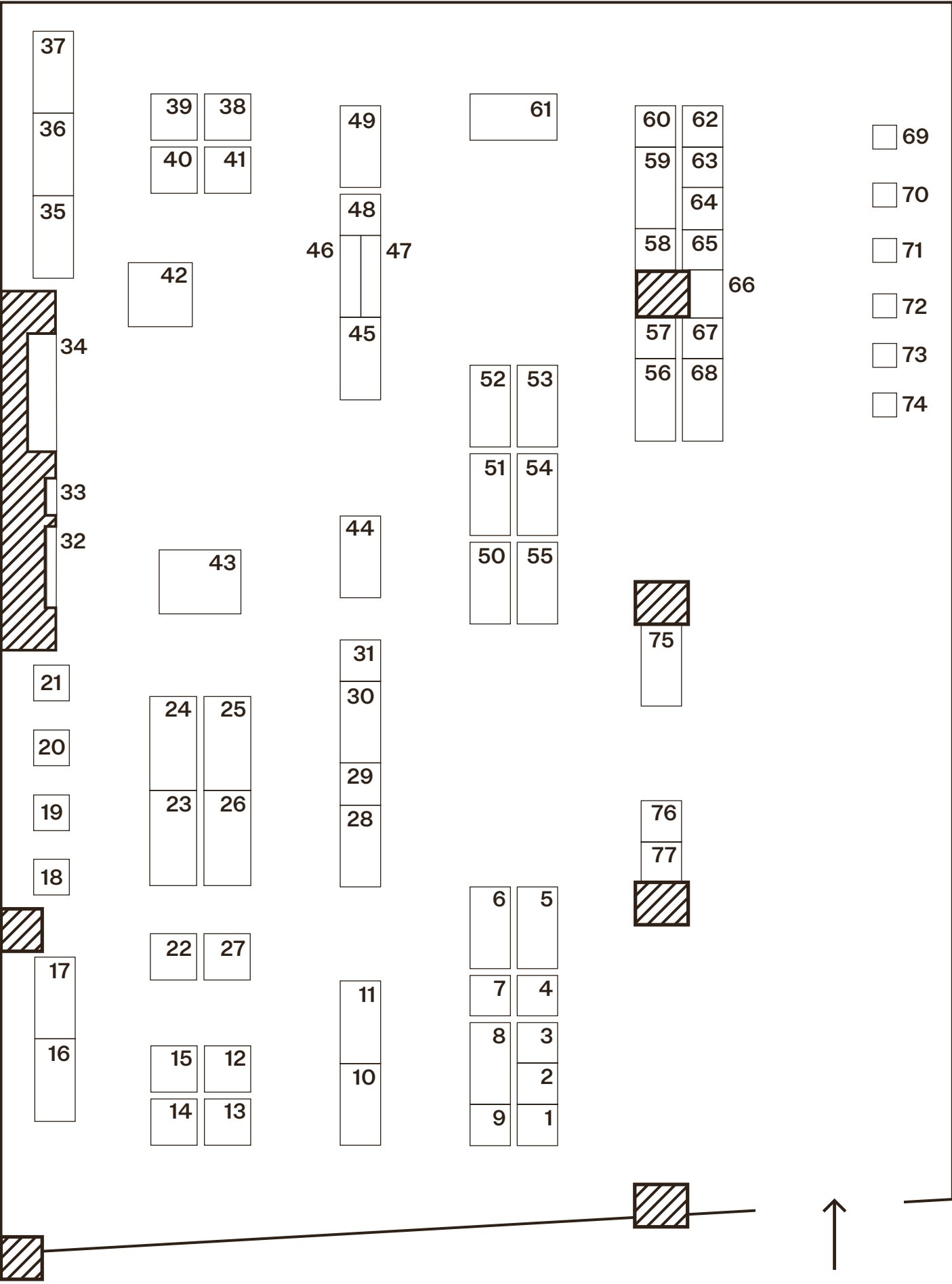


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# THE OPEN STORAGE GUIDE TO THE ART OF ASIA

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# Exhibition ground plan



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### Palace vases with decoration in the flowers and birds genre

*Cloisonné* is a decorative technique in which thin wires are soldered to an object's metal core. The resulting "compartments" are then filled with enamels of different colours, fired and polished. It is one of the few decorating techniques in Chinese art to have come from abroad. *Cloisonné* objects were especially popular among emperors and officials of the last Qing dynasty, ethnic Manchus whose tastes often differed from those of the traditional Chinese literati. Large palace vases are decorated with typical flowers and birds genre motifs. The vase's lower section bears plants such as peony and lotus that have congratulatory motifs and serve as the background for a scene known as "one hundred birds". The pheasant represents the emperor here and dominates the birds and butterflies personifying ministers and subjects. The upper part has elegantly formed dragon-shaped handles, the dragon being an imperial symbol *par excellence*.

PALACE VASES DECORATED WITH FLOWERS AND BIRDS  
China, Qing dynasty, 18th century  
metal, *cloisonné* enamel  
h. 154 cm  
Vu 90 and Vu 91

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## 1

### The oldest Chinese pottery

Pottery is one of typical features of Neolithic cultures, which were often named and categorized based on the type of vessels they produced. In China, the "culture of painted pottery", or Yangshao, from the northern Chinese Central Plain regions dating from the fifth – second millennium BC is considered one of the oldest. Typical storage jars decorated in natural pigments after firing are especially attractive among pottery discoveries. They bear various geometric motifs and, on rare occasions, animal or human faces.

- 1 STORAGE JAR  
China, Neolithic age, Yangshao culture, 23rd–21st century BC  
earthenware painted in red and black  
h. 32 cm  
Vp 2611
- 2 STORAGE JAR  
China, Neolithic age, Yangshao culture, c. 2600–2300 BC  
polychrome earthenware  
h. 18.4 cm  
Vp 416
- 3 STORAGE JAR  
China, Neolithic age, Yangshao culture, c. 22nd–20th century BC  
polychrome earthenware  
h. 40.4 cm  
Vp 415
- 4 STORAGE JAR HU  
China, Eastern Han dynasty, 1st century  
earthenware with green glaze  
h. 32.7 cm  
Vp 419

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## 2

### Duck-shaped vessel and objects linked with the ancestors' cult

The objects in this showcase including the model of a duck are ceramic substitutes of bronze wares called *mingqi*, non-functional vessels made specifically for the needs of the dead. The duck-shaped vessel forms a special category. It is a globe-shaped lidded container, whose abstract geometrically stylized appearance is animated with details of a half-open beak and eyes.

- 1 DUCK-SHAPED VESSEL  
China, Eastern Zhou dynasty, 4th–3rd century BC  
polychrome earthenware  
26 x 35 x 32 cm  
*Vp 2908*
- 2 STORAGE JAR *HU*  
China, Western Han dynasty, 1st century BC  
polychrome earthenware  
h. 38 cm  
*Vp 33*
- 3 STORAGE JAR *HU*  
China, 2nd–1st century BC  
polychrome earthenware  
h. 44 cm  
*Vp 739*

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## 3

- 1 SEATED BEAR  
China, Western Han dynasty, 2nd–1st century BC  
black marble  
h. 18 cm  
*Vp 3109*
- 2 GUARDIAN ANIMAL – GUARDIAN OF THE TOMB  
China, Western Wei dynasty, 5th–6th century  
earthenware  
h. 28 cm  
*Vp 32*
- 3 GUARDIAN ANIMAL  
China, Northern Qi – Sui dynasty, c. 555–585  
earthenware with yellow glaze  
h. 24 cm  
*Vp 3046*
- 4 GUARDIAN ANIMAL  
China, Northern Qi – Sui dynasty, c. 555–585  
earthenware with yellow glaze  
h. 26 cm  
*Vp 3047*

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## 4

### Death mask and other Chinese archaic metal objects

Masks of this type were part of the funerary cult of the Khitan people during the Liao dynasty that ruled in northern China in 907–1125. Their precise function has never been explained, but they are believed to symbolically protect the deceased from adverse forces. They may depict the specific physiognomic features of the dead. Earrings and adornments were put in holes in the ear lobes. The masks were often gilded or silver-coated, making their discovery in graves in northern China a sensational event.

- 1 DEATH MASK  
China, 10th–11th century  
silver-coated copper  
23.5 x 18.5 cm  
*Vp 26*
- 2 SPEAR WITH JADE POINT  
China, Shang dynasty, c. 1200 BC  
bronze, jade  
l. 23.3 cm  
*Vp 388*
- 3 KNIFE *DAO*  
China, Western Zhou dynasty, 9th century BC  
bronze  
l. 36 cm  
*Vp 1827*
- 4 HALBERD *GE*  
China, Shang dynasty, 14th century BC  
bronze, jade  
l. 28.5 cm  
*Vp 125*
- 5 SPEAR  
China, Eastern Zhou dynasty, c. 6th–5th century BC  
bronze  
l. 21.5 cm  
*Vp 389*
- 6 LADLE  
China, Western Zhou dynasty, 10th–8th century BC  
bronze  
l. 25.1 cm  
*Vp 379*
- 7 HALBERD *GE*  
China, Shang dynasty, second half of the 13th century BC  
bronze  
l. 28,3 cm  
*Vp 443*
- 8 HALBERD *GE*  
China, Shang dynasty, 13th century BC  
bronze  
l. 26,2 cm  
*Vp 339*
- 9 BELL *ZHONG*  
China, Western Zhou dynasty, second half of the 10th century BC  
bronze  
h. 17 cm  
*Vp 451*
- 10 BELL *ZHONG*  
China, Eastern Zhou dynasty, second half of the 6th century BC  
bronze  
h. 20.8 cm  
*Vp 687*

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## 5

### Ritual bronzeware

Items of ritual bronzeware from the Bronze period (c. 2000–200 BC), which have survived

in China in great numbers, are unique both in how they were used and how they were produced. They were not made using the lost-wax technique, but were cast in elaborately decorated moulds of joined ceramic parts made for each individual object. In the times of the first Chinese states, they were used in rituals to honour the dead and held offerings such as meat, corn and alcohol. Over time, elaborate sets began to be made, their ownership indicating a certain social status. The tripod *ding* had exclusive status in bronzeware classification as its ownership was linked with state power. According to legend, nine tripods were cast in metal, brought as a tribute by the representatives of all the vassal territories and given to the first legendary ruler of China. They symbolized the sovereign power of their owner; to steal them meant to assume power over the defeated state.

- 1 RITUAL VESSEL *JUE*  
China, Shang dynasty, c. 1200 BC  
bronze  
h. 18 cm  
Vp 2909
- 2 RITUAL VESSEL *JUE*  
China, 19th – early 20th century, Shang dynasty style  
bronze  
h. 19 cm  
Vu 3922
- 3 RITUAL VESSEL *YOU*  
China, Western Zhou dynasty, 10th century BC  
bronze  
h. 18 cm  
Vp 20
- 4 RITUAL VESSEL *DING*  
China, 18th – 20th century, Shang dynasty style  
bronze  
h. 21.6 cm  
Vp 2532
- 5 RITUAL VESSEL *LI*  
China, Western Zhou dynasty, c. 800 BC  
bronze  
h. 13.5 cm  
Vp 66
- 6 RITUAL VESSEL *DING*  
China, Shang dynasty, 1150–1080 BC  
bronze  
h. 18 cm, ø 17.5 cm  
Vp 3138
- 7 RITUAL VESSEL *DING*  
China, Western Zhou dynasty, c. 900 BC  
bronze  
h. 17.5 cm  
Vp 2343

- 8 RITUAL VESSEL *DING* WITH LID  
China, Eastern Zhou dynasty, first half of the 5th century BC  
bronze  
18.5 x 23 cm  
Vp 2655
- 9 RITUAL VESSEL *GUI*  
China, Western Zhou dynasty, 10th century BC  
bronze  
14 x 30 cm  
Vp 2662
- 10 EWER *HE*  
China, Shang dynasty, 12th century BC – copy  
bronze  
h. 20.7 cm  
Vp 223
- 11 RITUAL VESSEL *YOU*  
China, Shang dynasty, early 12th century BC  
bronze  
h. 16,5 cm, ø 25 cm  
Vp 29
- 12 RITUAL VESSEL *ZUN*  
China, Shang dynasty, 15th–14th century BC  
bronze  
h. 20.5 cm  
Vp 375

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## 6

- 1 OFFICIALS IN MOURNING  
China, Eastern Han dynasty, 1st–2nd century  
earthenware  
h. 15.3 cm – h. 22.3 cm  
Vp 1092 – Vp 1097
- 2 BOAR  
China, Sui dynasty, c. 600  
polychrome earthenware  
6 x 12 cm  
Vp 2763
- 3 RECUMBENT BULL  
China, Sui-Tang dynasty, 7th century  
earthenware with straw-yellow glaze  
9.5 x 12 cm  
Vp 2506
- 4 YOUNG BULL  
China, Western Han dynasty, 1st century BC  
earthenware  
16.5 x 27.5 cm  
Vp 245
- 5 HEAD OF A HORSE  
China, Western Han dynasty, 206 BC–25 AD  
polychrome earthenware  
l. 17 cm  
Vp 3178

- 6 FEMALE FALCONER  
China, Sui dynasty, second half of the 6th century  
polychrome earthenware  
h. 20.7 cm  
Vp 2743
- 7 OFFICER  
China, Sui dynasty, c. 600  
polychrome earthenware  
h. 35 cm  
Vp 3048
- 8 FIGURE OF A MAN  
China, Six dynasties, mid-6th century  
polychrome earthenware  
h. 32 cm  
Vp 3185
- 9 BUTLER IN MOURNING  
China, Tang dynasty, c. 700  
polychrome earthenware  
h. 26 cm  
Vp 2575
- 10 LADY IN THE CORTÈGE  
China, Sui dynasty, second half of the 6th century  
polychrome earthenware  
h. 26.5 cm  
Vp 2765
- 11 STANDING LADY  
China, Han dynasty, c. early AD  
polychrome earthenware  
h. 26 cm  
Vp 2598
- 12 FEMALE DANCER  
China, Western Han dynasty, c. 100 BC  
polychrome earthenware  
h. 27,3 cm  
Vp 41
- 13 FEMALE DANCER  
China, dynasty Western Han, c. 100 BC  
polychrome earthenware  
h. 27.3 cm  
Vp 27
- 14 STANDING LADY  
China, Western Han dynasty, c. 1st century BC  
polychrome earthenware  
h. 31 cm  
Vp 3005
- 15 WOMAN PLAYING THE LUTE *PIPA*  
China, Jin-Yuan dynasty, 12th–13th century  
polychrome earthenware  
29 x 29 cm  
Vp 2665
- 16 WOMAN PLAYING THE ORGAN *SHENG*  
China, Jin-Yuan dynasty, 12th–13th century  
polychrome earthenware  
29 x 29 cm  
Vp 2666

- 17 FEMALE SINGER - DANCER  
China, Jin-Yuan dynasty, 12th–13th century  
polychrome earthenware  
29 x 29 cm  
Vp 3667
- 18 FEMALE DRUMMER  
China, Jin-Yuan dynasty, 12th–13th century  
polychrome earthenware  
29 x 29 cm  
Vp 2668
- 19 WOMAN PLAYING FLUTE  
China, Jin-Yuan dynasty, 12th–13th century  
polychrome earthenware  
29 x 29 cm  
Vp 2669
- 20 WOMAN PLAYING OCARINA  
China, Jin-Yuan dynasty, 12th–13th century  
polychrome earthenware  
29 x 29 cm  
Vp 2670

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## 7

### Funerary figures of the Han and Tang dynasties

In ancient China, so-called funerary figures were placed in tombs with the deceased as accoutrements serving the same purpose after death as real objects and people did in life. We find dishes, furniture, models of houses and livestock, but also figures of people performing various social functions. Frequently seen are figures of female musicians, housemaids and officials accompanying decedents of high-ranking position. Early Han figures are characterized by a simple schematic shape and were often moulded in pair moulds; the seam is still visible on the sides. Later, the figures were moulded in greater detail with the most beautiful examples being adorned in natural pigments and gold. The unique three-colour glaze used under the Tang dynasty was the most highly valued decoration of these objects.

- 1 SEATED FEMALE MUSICIAN  
China, Tang dynasty, 618–907  
earthenware  
h. 15 cm  
Vp 4134
- 2 SEATED FEMALE MUSICIAN  
China, Tang dynasty, 618–907  
earthenware  
h. 15 cm  
Vp 4132

3 SEATED FEMALE MUSICIAN  
China, Tang dynasty, 618–907  
earthenware  
h. 15 cm  
*Vp 4131*

4 SEATED FEMALE MUSICIAN  
China, Tang dynasty, 618–907  
earthenware  
h. 15 cm  
*Vp 4133*

5 FEMALE DANCER  
China, Tang dynasty, 7th century  
polychrome earthenware  
h. 31 cm  
*Vp 3012*

6 FEMALE DANCER  
China, Tang dynasty, 7th century  
polychrome earthenware  
h. 31.5 cm  
*Vp 3011*

7 FEMALE ORCHESTRA CONDUCTOR – LADY-IN-WAITING  
China, Tang dynasty, 7th century  
earthenware  
h. 32.5 cm  
*Vp 3009*

8 STANDING MAN  
China, Western Han dynasty, c. 150 BC  
polychrome earthenware  
h. 42.5 cm  
*Vp 12*

9 KNEELING MAN  
China, Western Han dynasty, c. 150 BC  
polychrome earthenware  
h. 31 cm  
*Vp 13*

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## 8

1 CAMEL WITH CARGO  
China, Northern Wei dynasty, first half of the 6th century  
earthenware  
22.5 x 17 cm  
*Vp 2973*

2 CAMEL  
China, Tang dynasty, first half of the 8th century  
earthenware with three-colour glaze  
38.5 x 32 cm  
*Vp 2989*

3 CAMEL WITH CARGO  
China, Eastern Wei dynasty, 6th century  
earthenware  
h. 36 cm  
*Vp 127*

4 HAND-CART DRIVEN BY BUFFALO  
China, Tang dynasty, 7th–8th century  
earthenware  
33 x 40 cm  
*Vp 740*

5 CART DRIVEN BY BUFFALO  
China, Jin dynasty, 3rd–4th century  
earthenware  
21 x 55 cm  
*Vp 1034*

6 HORSE WITH RAISED LEG  
China, Tang dynasty, first half of the 8th century  
earthenware  
h. 52 cm  
*Vp 47*

7 HORSE GNAWING ITS KNEE  
China, Tang dynasty, 8th century  
earthenware with three-colour glaze  
39 x 44 cm  
*Vp 2988*

---

## 9

1 HEAVENLY KING  
China, Tang dynasty, c. 700  
polychrome earthenware  
h. 68 cm  
*Vp 14*

2 ARMoured SOLDIER  
China, Tang dynasty, c. 700  
earthenware  
h. 64 cm  
*Vp 90*

3 ARMoured SOLDIER  
China, Tang dynasty, c. 700  
earthenware  
h. 65 cm  
*Vp 91*

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## 10

1 EQUESTRIAN ACROBAT  
China, Tang dynasty, second half of the 7th century  
polychrome earthenware  
42 x 34 cm  
*Vp 2334*

2 HORSE GNAWING ITS KNEE  
China, Tang dynasty, first half of the 8th century  
polychrome earthenware  
h. 22.5 cm  
*Vp 341*



- 3 OFFICER ON HORSEBACK  
China, Northern Wei – Northern Zhou dynasty, 2nd–3rd quarter  
of the 6th century  
polychrome earthenware  
h. 26 cm  
*Vp 2613*
- 4 FRIGHTENED HORSE  
China, Tang dynasty, early 8th century  
polychrome earthenware  
h. 31 cm  
*Vp 2673*
- 5 WOMAN ON HORSEBACK  
China, Sui dynasty, c. 600  
earthenware with straw-yellow glaze  
h. 30 cm  
*Vp 110*
- 6 NOBLE HORSE  
China, Tang dynasty, early 8th century  
earthenware with three-colour glaze  
75.5 x 87 cm  
*Vp 129*
- 7 NOBLE HORSE  
China, Tang dynasty, 618–907  
earthenware with three-colour glaze  
64 x 60 cm  
*Vp 4128*
- 6 SOLDIER IN ARMOUR  
China, Sui dynasty, c. 600  
earthenware with yellow glaze  
h. 35.5 cm  
*Vp 2612*
- 7 WESTERN TRADER  
China, Tang dynasty, 8th century  
glazed earthenware  
h. 26.5 cm  
*Vp 2573*
- 8 HOUSEMAID  
China, Tang dynasty, late 7th century  
glazed earthenware  
h. 25.5 cm  
*Vp 2745*
- 9 OFFICIAL WEARING A PERSIAN CLOAK  
China, Tang dynasty, 8th century  
earthenware with three-colour glaze  
h. 29 cm  
*Vp 2576*
- 10 FEMALE MUSICIAN  
China, Tang dynasty, second half of the 7th century  
polychrome earthenware  
h. 26 cm  
*Vp 2744*
- 11 FEMALE DANCER  
China, Tang dynasty, 7th century  
polychrome earthenware  
h. 32 cm  
*Vp 2979*

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# 11

- 1 OFFICIAL  
China, Sui-Tang dynasty, 7th century  
earthenware with straw-yellow glaze  
h. 19 cm  
*Vp 2768*
- 2 LADY-IN-WAITING  
China, Tang dynasty, first half of the 8th century  
polychrome earthenware  
h. 38.5 cm  
*Vp 2600*
- 3 LILLIPUTIAN  
China, Tang dynasty, 8th century  
earthenware with three-colour glaze  
h. 12.5 cm  
*Vp 2523*
- 4 LILLIPUTIAN  
China, Sui-Tang dynasty, 6th–7th century  
earthenware with celadon glaze  
h. 22.5 cm  
*Vp 2527*
- 5 LILLIPUTIAN  
China, Tang dynasty, 7th–8th century  
polychrome earthenware  
h. 12.4 cm  
*Vp 585*
- 12 OFFICIAL  
China, Tang dynasty, early 7th century  
earthenware with straw-yellow glaze  
h. 20.5 cm  
*Vp 3977*
- 13 HOUSEMAID OR LADY-IN-WAITING  
China, Sui-Tang dynasty, early 7th century  
earthenware with straw-yellow glaze  
h. 21 cm  
*Vp 2976*
- 14 HOUSEMAID OR LADY-IN-WAITING  
China, Sui – Tang dynasty, 7th century  
polychrome earthenware  
h. 21 cm  
*Vp 2708*
- 15 HOUSEMAID OR LADY-IN-WAITING  
China, Sui-Tang dynasty, early 7th century  
earthenware with straw-yellow glaze  
h. 22 cm  
*Vp 747*
- 16 HEAVENLY KING  
China, Sui dynasty, 581–618  
earthenware with yellow glaze  
h. 36.5 cm  
*Vp 2767*

- 17 GUARDIAN ANIMAL – GUARDIAN OF THE TOMB  
China, Tang dynasty, first half of the 8th century  
earthenware with three-colour glaze  
h. 75.5 cm  
*Vp 96*
- 18 GUARDIAN ANIMAL – GUARDIAN OF THE TOMB  
China, Tang dynasty, first half of the 8th century  
earthenware with three-colour glaze  
h. 30 cm  
*Vp 2990*
- 19 GUARDIAN ANIMAL – GUARDIAN OF THE TOMB  
China, Tang dynasty, first half of the 8th century  
earthenware with three-colour glaze  
h. 63 cm  
*Vp 2889*
- 20 MILITARY OFFICIAL  
China, Tang dynasty, c. 700  
earthenware with three-colour glaze  
h. 47.5 cm  
*Vp 3007*
- 21 EQUERRY  
China, Tang dynasty, first half of the 8th century  
earthenware with three-colour glaze  
h. 61 cm  
*Vp 46*

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## 12

- 1 FRAGMENT OF A STELE  
China, 10th–11th century  
limestone  
19 x 16 x 9 cm  
*Vp 3071*
- 2 SEATED LION  
China, Six Dynasties, mid-6th century  
stone  
h. 14 cm  
*Vp 731*
- 3 HEAD OF BODHISATTVA  
China, Sui dynasty, late 6th century  
sandstone with remnants of polychromy  
h. 40.5 cm  
*Vp 343*
- 4 VOTIVE STELE WITH BUDDHIST SCENE  
China, Northern Wei dynasty, first quarter of the 6th century  
marble  
29.5 x 16.5 x 4 cm  
*Vp 3131*

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## 13

- 1 STANDING BUDDHA  
China, Ming dynasty, Yongle era, 1403–1425  
lacquer on wooden skeleton, partly gilded  
h. 50 cm  
*Vp 2968*

- 2 SIDHANA – CHILD AIDE OF GUANYIN  
China, Ming dynasty, 1368–1644  
gilded bronze  
h. 26 cm  
*Vp 2534*
- 3 GUANYIN BRINGING SONS  
China, Ming dynasty, 14th–15th century  
glazed porcelain  
h. 72.7 cm  
*Vu 4240*

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## 14

### Early bronze votive sculptures

Small bronze votive sculptures were mainly designed for household shrines. Initially, they most often depicted the historical Buddha Shakyamuni. The artworks' iconography changed with the development of the Buddhist doctrine – the classic arrangement with a single figure of the seated Buddha was gradually replaced by complicated iconography depicting the Buddha with various bodhisattvas (beings that have reached the threshold of nirvana, but remain on earth to help mortals achieve enlightenment). Aside from the historical Buddha, the future Buddha, Maitreya, and the Buddha of Immeasurable Light, Amitabha, were most often depicted.

- 1 HIGH RELIEF WITH BUST OF BODHISATTVA CARRYING THREE FLAMING PEARLS  
China, Ming dynasty, 16th–17th century  
marble  
30 x 29 cm  
*Vp 2960*
- 2 HEAD OF BODHISATTVA  
China, 17th–18th century  
marble  
28 x 20 cm  
*Vp 2961*
- 3 BODHISATTVA  
China, Tang dynasty, 8th–9th century  
gilded bronze  
h. 13.5 cm  
*Vp 719*
- 4 BUDDHA  
China, 5th–6th century  
bronze  
h. 9.3 cm  
*Vp 3181*
- 5 AMITABHA TRINITY  
China, Northern dynasties, 6th century  
bronze with remnants of gilding  
h. 12 cm  
*Vu 2473*

- 
- 6 BUDDHA  
China, 5th–6th century  
bronze  
h. 9 cm  
*Vp 3182*
  - 7 BUDDHA SEATED ON THE LOTUS THRONE  
China, Sui dynasty, c. 600  
gilded bronze  
h. 13 cm  
*Vp 1821*
  8. GUANYIN  
China, Tang dynasty, 8th century  
gilded bronze  
h. 11.5 cm  
*Vp 2408*
  - 9 BODHISATTVA GUANYIN  
China, Tang dynasty, 8th century  
gilded bronze  
h. 16 cm  
*Vp 274*
  - 10 SEATED BUDDHA WITH FIERY NIMBUS  
China, dynasty Wei, 5th century  
gilded bronze  
h. 23 cm  
*Vp 453*
  - 11 PERFECTED WARRIOR ZHENWU  
China, Ming dynasty, 15th century  
bronze  
h. 46 cm  
*Vp 141*

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## 15

- 1 STANDING BODHISATTVA GUANYIN  
China, Eastern Wei-Qi dynasty, c. 540  
marble  
h. 29.8 cm  
*Vp 404*
- 2 TORSO OF BODHISATTVA GUANYIN  
China, Sui dynasty Sui, 580–600  
marble  
h. 29.4 cm  
*Vp 252*
- 3 BODHISATTVA  
China, Six Dynasties period, 6th century  
sandstone  
h. 36.8 cm  
*Vp 270*
- 4 SEATED MAITREYA  
China, Northern Wei dynasty, dated 512  
marble  
h. 40.3 cm  
*Vp 3176*

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## 16

### Jade

Aside from small sculptures, pendants and ornaments, jade was used mainly to produce special ritual artefacts, such as the circular disc *bi* and tube *cong*. As recent findings in Neolithic burial sites have shown, these objects were placed in graves to cover the bodies of the dead, but their exact function and meaning are unclear. In later times, ritual jade objects served as insignias of the Zhou and Han dynasties. In many jade artefacts, the stone's magic power is linked to the symbolic meaning of a certain motif or shape. For example, jade amulets placed in the mouth of the deceased are often shaped like a locust, a symbol of the continuous cycle of transformation and rebirth.

- 1 LOCUST  
China, Western Zhou dynasty, 10th–9th century BC  
jade  
4 x 2.6 x 1 cm  
*Vp 2441*
- 2 DISC *BI* WITH CORAL  
China, Eastern Zhou dynasty, c. 3rd century BC  
yellow glass  
ø 4.8 cm  
*Vp 2443*
- 3 PREDATOR  
China, Western Zhou dynasty, c. 1000 BC  
jade  
2.6 x 6.2 cm  
*Vp 2463*
- 4 DRAGON  
China, Eastern Zhou dynasty, 4th–3rd century BC  
jade  
4.7 x 4.3 cm  
*Vp 2439*
- 5 LOCUST  
China, Eastern Zhou dynasty, 770–256 BC  
stone  
2x5 cm  
*Vp 2770*
- 6 ANCESTOR *WENZONG*  
China, Han dynasty, 206–220 BC  
jade  
h. 4 cm  
*Vp 2769*
- 7 TIGER  
China, Shang dynasty, c. 1200 BC  
jade  
12.3 x 7 cm  
*Vp 2440*

- 8 TIGER  
China, Eastern Zhou dynasty, 7th–5th century BC  
jade  
4 x 2.5 cm  
Vp 2405
- 9 AXE  
China, Shang dynasty, c. 15th century BC  
jade  
21.5 x 8 cm  
Vp 733
- 10 DISC *BI*  
China, Eastern Zhou dynasty, c. 4th century BC  
jade  
ø 12 cm  
Vp 390
- 11 GUI TABLET WITH INSCRIPTION  
China, Eastern Zhou dynasty, 8th–6th century BC  
stone  
27 x 4.5 cm  
Vp 3091

## Mirrors

In ancient China, the physical aspect of mirrors – reflecting an image of reality – strikes one as less important than their role in magic and ritual. Bronze mirrors were placed in tombs and believed to protect the dead from evil and malicious forces and help the soul orient itself in the netherworld. The mirrors' decorative motifs and inscriptions often reflect cosmological meanings, symbols of Heaven and Earth and other contemporary ideas.

- 12 MIRROR WITH GEOMETRIC PATTERN  
China, Western Zhou dynasty, 11th–10th century BC  
bronze  
ø 6 cm  
Vp 1796
- 13 MIRROR OF “SEVEN PLANETS”  
China, Western Jin dynasty, dated 291  
bronze  
ø 17.7 cm  
Vp 421
- 14 MIRROR WITH BIRDS  
China, Eastern Zhou dynasty, 5th century BC  
bronze  
ø 9.3 cm  
Vp 18
- 15 MIRROR WITH FOUR-LEAF CLOVERS  
China, Eastern Zhou dynasty, 5th–4th century BC  
bronze  
ø 11.5 cm  
Vp 19
- 16 MIRROR WITH FOUR MARINE ANIMALS  
China, Six Dynasties period, 3rd–5th century  
bronze, tin  
ø 10 cm  
Vp 717

- 17 TLV-TYPE MIRROR  
China, Han dynasty, early first century  
bronze  
ø 14.3 cm  
Vp 382
- 18 MIRROR WITH GRAPES AND SEVEN LIONS  
China, Tang dynasty, first half of the 7th–8th century  
bronze  
ø 14 cm  
Vp 2963

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# 17

## Small bronze appliqués and buckles

Buckles to fasten a belt or attach a garment's hem began to be used in the 6th century BC in China, even in nomadic cultures of the Eurasian forest steppes. The shape of the buckles refers to their function – a button on the reverse was attached at one end, while a hook connected the other end of the belt or garment. As corroborated by clasps or buckles decorated with fine ornaments or inlaid in precious metals or semi-precious stones, these objects, once purely utilitarian, developed into luxurious artefacts for personal adornment expressing social status and prestige.

- 1 DAIGOU BUCKLE  
China, Eastern Zhou dynasty, 5th–4th century BC  
gilded bronze  
h. 8.5 cm  
Vp 2416
- 2 DAIGOU BUCKLE  
China, Eastern Zhou dynasty, 5th century BC  
bronze  
7 x 5 cm  
Vp 3044
- 3 TIGER-SHAPED APPLIQUÉ  
China, Eastern Zhou dynasty, 7th–6th century BC  
bronze  
2.8 x 9 cm  
Vp 1795
- 4 APPLIQUÉ WITH MASK  
China, Eastern Zhou dynasty, 5th century BC  
bronze  
3 x 3.5 cm  
Vp 2349
- 5 BOAR  
China, Eastern Zhou dynasty, 6th–5th century BC  
bronze  
3 x 2.5 cm  
Vp 1808

- 6 TIGER AND HEADS OF RAMS  
China, Eastern Zhou dynasty, 5th century BC  
bronze  
2.8 x 5.3 cm  
*Vp 1794*
- 7 MOUNTAIN SHEEP ARGALI  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
5 x 2 cm  
*Vp 397*
- 8 APPLIQUÉ WITH MOUNTAIN DONKEYS  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
4.8 x 2.6 cm  
*Vp 584*
- 9 APPLIQUÉ WITH WILD DONKEYS  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
5 x 2.6 cm  
*Vp 1790*
- 10 APPLIQUÉ WITH WILD DONKEYS  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
5 x 2.6 cm  
*Vp 1791*
- 11 PRZEWALSKI'S HORSES  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
4.5 x 3.3 cm  
*Vp 1786*
- 12 PRZEWALSKI'S HORSES  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
4.5 x 3.3 cm  
*Vp 1787*
- 13 APPLIQUÉ WITH PAIR OF TIGERS  
China, Eastern Zhou dynasty, 7th–6th century BC  
bronze  
5.2 x 4 cm  
*Vp 1788*
- 14 APPLIQUÉ WITH PAIR OF TIGERS  
China, Eastern Zhou dynasty, 7th–6th century BC  
bronze  
5.2 x 4 cm  
*Vp 1789*
- 15 APPLIQUÉ WITH DRAGONS  
China, Eastern Zhou dynasty, 7th century BC  
bronze  
6 x 3.5 cm  
*Vp 2348*
- 16 WILD DONKEY  
China, Eastern Zhou dynasty, late 5th–early 4th century BC  
bronze  
6.5 x 8.5 cm  
*Vp 24*
- 17 WILD DONKEY  
China, Eastern Zhou dynasty, c. 4th century BC  
bronze  
5 x 7 cm  
*Vp 2592*
- 18 WILD DONKEY  
China, Eastern Zhou dynasty, 4th century BC  
bronze  
5 x 7 cm  
*Vp 2593*
- 19 RIDER  
China, Eastern Zhou dynasty, 3rd–2nd century BC  
bronze  
4 x 4 cm  
*Vp 1807*
- 20 SACRIFICIAL HORSE  
China, Eastern Zhou dynasty, 7th–6th century BC  
bronze  
4 x 9.2 cm  
*Vp 400*
- 21 APPLIQUÉ WITH ANIMAL MASK  
China, Western Zhou dynasty, 10th–9th century BC  
bronze  
9.5 x 7.5 cm  
*Vp 2402*
- 22 FRAGMENT OF HANDLE OF YOU VESSEL  
China, Western Zhou dynasty, second half of the 11th century BC  
bronze  
2.5 x 4.7 cm  
*Vp 2511*
- 23 FRAGMENT OF HANDLE OF YOU VESSEL  
China, Western Zhou dynasty, second half of the 11th century BC  
bronze  
2.5 x 4.7 cm  
*Vp 2512*
- 24 FRAGMENT OF THE HANDLE SHAPED AS DRAGON'S HEAD  
China, Shang dynasty, 12th–11th century BC  
bronze  
h. 10 cm  
*Vp 3143*
- 25 METALWORK WITH MASK AND CIRCLE  
China, Eastern Zhou dynasty, 6th century BC  
bronze  
9.5 x 5.5 cm  
*Vp 2841*
- 26 DECORATIVE NAIL WITH MASK  
China, Eastern Han dynasty, 1st–2nd century AD  
gilded bronze  
5 x 5 cm  
*Vp 2347*
- 27 DAIGOU BUCKLE  
China, Eastern Zhou dynasty, 5th–4th century BC  
bronze inlaid in gold, silver and turquoise  
l. 21.3 cm  
*Vp 383*

## 28 DAIGOU BUCKLE

China, Eastern Zhou dynasty, c. 400 BC  
bronze inlaid in turquoise, gold and silver  
l. 18.5 cm  
Vp 2414

## 29 DAIGOU BUCKLE

China, Eastern Zhou dynasty, 4th–3rd century BC  
bronze  
l. 18.5 cm  
Vp 384

## 30 WOLVES FIGHTING WOLVES

China, Eastern Zhou – Western Han dynasty, 3rd–2nd century BC  
bronze  
5.3 x 10.5 cm  
Vp 1784

## 31 WOLVES FIGHTING WOLVES

China, Eastern Zhou dynasty, 3rd–2nd century BC  
bronze  
5.3 x 10.5 cm  
Vp 1785

## 32 TIGERS FIGHTING CAMELS

China, Eastern Zhou dynasty, 4th–3rd century BC  
bronze  
6.8 x 12 cm  
Vp 228

## 33 TIGERS FIGHTING CAMELS

China, Eastern Zhou dynasty, 4th–3rd century BC  
bronze  
6.8 x 12 cm  
Vp 229

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# 18

## HEAD OF A FEMALE DEITY

China, 18th century  
clay with plant fibres on skeleton of wood, iron and wires, polychromy  
h. 31.5 cm  
Vp 88

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# 19

## HEAD OF A BODHISATTVA

China, 8th century  
limestone  
h. 36 cm  
Vp 2890

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# 20

## HEAD OF A BODHISATTVA

China, 12th century  
stucco  
h. 36 cm  
Vp 2636

This rare, delicately modelled head with a soulful expression was part of a sculpture of a bodhisattva, which in turn was part of a large set of sculptures in a monastery under the patronage of the ruling family in northern China during the Liao dynasty in the 11th–12th centuries. Polychromy remnants suggest its original colourfulness. The sculpture comes from the collection of V. V. Štech, an art critic and connoisseur of the interwar period (1918–1938), who probably acquired it from Josef Martínek, who collected and traded in Chinese art.

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# 21

## HEAD OF BODHISATTVA

China, c. 1000  
marble  
h. 34 cm  
Vp 194

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# 22

## 1 BUDDHA DESCENDING FROM TAVATIMSA HEAVEN

Myanmar (Burma) or Thailand, c. 9th century  
bronze  
h. 21 cm  
Vp 3131

## 2 KUIVERA

Indonesia, Java, 10th century  
bronze  
h. 14.3 cm  
Vp 2924

Kuvera, god of wealth, was worshipped in Java by the Hindus and, under the name Jambhala, by the Buddhists. A mongoose, his permanent companion, looks out from the throne pedestal. Small bronze sculptures were probably designed for household altarpieces.

## 3 BUDDHA SUBDUING MARA

Thailand, 15th century or later  
bronze  
h. 26 cm  
Vp 1046

The Sukhothai style, which developed in central Thailand in the 13th–15th centuries, is characterized by the figure's distinctive profile with a long and slightly bent nose. The lines of the broad-shouldered, slim-waisted figure go against anatomy in favour of a perceived ideal. The left hand lies in the figure's lap, the right points toward the ground in the *bhumisparsha* gesture. It evokes the legend of the demon Mara tempting the Buddha (still the bodhisattva Gautama at that time) and trying to disturb him from meditation shortly before his awakening (enlightenment). The Buddha used the gesture to summon the goddess of the Earth to help (or as a witness). The faces and figures of the Sukhothai Buddhas were modelled with the idea of fulfilling the ideal of perfect beauty; the likeness of this ideal was basically retained in the further development of Thai sculpture.

## 4 BUDDHA SUBDUING JAMBHUPATI

Myanmar (Burma), late 18th century  
gilded bronze  
h. 28.2 cm

The typical Burmese iconographic type with a large crown

and jewels refers to the legend of the subduing of proud King Jambhupati, to whom the Buddha revealed himself in royal splendour. The pedestal inscription combining Shan and Burmese scripts was probably added in 1893 (1850?):  
*In the Burmese era 55 [12?] a praiseworthy deed – can be approved by all people and spirits – [can deserve] the attainment of nirvana.*

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## 23

### Khmer Buddhist sculpture

The type of Buddha seated on a throne of a coiled snake's body and protected by a crown made of the snake's heads was one of the most popular themes of Khmer sculpture in Cambodia and Thailand. It is based on a legend about the snake king Muchalinda who sheltered the meditating Buddha from a storm.

- 1 HEAD OF BUDDHA SHELTERED BY THE SERPENT KING  
Cambodia, 13th century  
sandstone  
h. 42 cm  
Vp 2882
- 2 HEAD OF BUDDHA SHELTERED BY THE SERPENT KING  
Cambodia or Thailand, 13th century  
sandstone  
h. 32 cm  
Vp 2630

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## 24

### 18th and 19th century sculpture of Thailand and Laos

Rattanakosin (Bangkok) style sculpture in the 19th century Thailand most often depicted the Buddha standing with both hands in the gesture of fearlessness *abhaya*. Fingers of equal length are part of *mahapurushalakshana*, special features of the Buddha's form.

- 1 STANDING BUDDHA  
Laos, 18th century  
bronze  
h. 70.8 cm  
Vp 583  
Laotian sculpture is based on principles similar to Thai sculpture, but the figures are usually more robust and differ in the arrangement of their garments.
- 2 BUDDHA IN MEDITATION  
Thailand, 19th century  
bronze, lacquer, gilding  
h. 43.5 cm  
Vp 162

- 3 STANDING BUDDHA  
Thailand, 19th century  
bronze, lacquer, gilding  
h. 45 cm  
Vp 2904
- 4 STANDING BUDDHA  
Thailand, 19th century  
bronze, lacquer, gilding  
h. 89 cm  
Vp 76

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## 25

- 1 CROWNED BUDDHA  
Tibet, 17th century  
gilded bronze  
h. 17 cm  
Vp 3095
- 2 AMITAYUS  
Tibet, 17th–18th century  
gilded bronze, polychromy  
h. 11 cm  
Vp 2818
- 3 MANJUSHRI  
Tibet, 18th century  
gilded bronze, turquoises  
h. 17.5 cm  
Vp 3033
- 4 AVALOKITESHVARA  
Tibet, 15th–16th century  
partly gilded brass, polychromy  
h. 19 cm  
Vp 479
- 5 AMITAYUS  
Tibet, second half of the 19th century  
gilded brass  
h. 20.5 cm  
Vp 2688
- 6 SHAKYAMUNI BUDDHA  
Tibet, 18th century  
gilded bronze  
h. 13.5 cm  
Vp 2453
- 7 SHAKYAMUNI BUDDHA  
Tibet, 18th century  
bronze  
h. 22.7 cm  
Vp 2925
- 8 AMITABHA BUDDHA  
Tibet, 15th–16th century  
gilded bronze  
h. 15 cm  
Vp 2642

9 NRTYA – ONE OF “THE SEVEN MOTHERS”

Tibet, late 19th – early 20th century

bronze

h. 17 cm

Vp 2495

10 AVALOKITESHVARA, BODHISATTVA OF COMPASSION

Tibet, 15th century

gilded bronze

h. 26.5 cm

Vp 896

The term Bodhisattva, meaning a being working toward awakening, is a key concept in Mahayana Buddhism.

Bodhisattva has reached a high enough level to depart from this world and attain nirvana, but remains to help all living creatures on their road to enlightenment. Bodhisattvas can assume various forms. They are often depicted with more than one face or several pairs of arms. Their typical features are a five-point crown and other jewels. The Bodhisattva of Compassion is one of the most revered in Tibet, China, Japan, Korea and other Far Eastern countries.

11 WHITE TARA

Tibet, 18th century

brass with turquoises and corals

h. 13 cm

Vp 3152

12 WHITE TARA

Eastern Tibet, 17th century

gilded bronze

9 x 7 cm

Vp 3093

13 GREEN TARA

Tibet, 17th century

gilded bronze, turquoise

h. 13 cm

Vp 3094

14 AMITAYUS

Tibet, early 16th century

gilded and inlaid bronze

h. 28 cm

Vp 320

15 GREEN TARA

Northern India or Tibet, 18th century

gilded bronze, silver inlay

h. 14 cm

Vp 2455

16 RIGDZIN PADMA THINLÄ

Tibet, 19th century

gilded copper, polychromy

h. 36.6 cm

Vp 3186

17 TSONGKHAPA

Tibet, 19th century

gilded copper

h. 19.5 cm

Vp 3189

18 TSONGKHAPA (?)

China or Tibet, 18th century

gilded bronze

h. 39 cm

Vp 460

## 26

1 SHANKHA CONCH SHELL

Mongolia, 18th century

silver-coated copper, right-turning conch

l. 21.5 cm

Vu 3782

2 FIVE-POINT DIAMOND SCEPTRE

Eastern Tibet, c. 18th century

gilded bronze

h. 19.3 cm

Vu 4009

3 PRAYER WHEEL

Nepal, late 19th century

silver-coated copper sheet, stones

h. 21

Vu 3824

4 MANJUSHRI

Mongolia, 18th century

gilded bronze

h. 15 cm

Vp 2452

5 AMITAYUS

Mongolia, 19th century

gilded bronze

h. 16.5 cm

Vp 3068

6 AMITABHA BUDDHA

Mongolia, 19th century

polychrome gilded bronze

h. 10 cm

Vp 2454

7 WHITE TARA

Mongolia, 19th century

gilded brass

h. 11 cm

Vp 2456

8 FIGURE OF BUDDHIST MONK

Mongolia, 18th century

gilded bronze

h. 8.5 cm

Vp 2458

9 LOKAPALA KUVERA

Mongolia 19th century

brass

h. 13 cm

Vp 2457

10 VOTIVE HIGH RELIEF WITH MOTIF OF MAHAKALA

Tibet, 18th-century mould

fired clay

7.4 x 6 cm

Vp 3042

11 VOTIVE HIGH RELIEF WITH MOTIF OF TSONGKHAPA

Tibet, 17th century

fired clay

4.5 x 3.2 cm

Vp 2597

12 VOTIVE HIGH RELIEF WITH MOTIF OF TSONGKHAPA



Tibet, 17th century  
fired clay  
3.3 x 2.8 cm  
Vp 3040

- 13 VOTIVE HIGH RELIEF WITH MOTIF OF GREEN TARA  
Mongolia, 19th century  
fired clay  
3 x 2.5 x 0.5 cm  
Vp 2956

- 14 VOTIVE HIGH RELIEF WITH MOTIF OF MAHAKALA  
Eastern Tibet, 19th century  
fired clay  
4.7 x 3.7 cm  
Vp 3041

- 15 VAJRAKUMARA  
Tibet, 19th century  
gilded brass  
h. 10 cm  
Vp 2478

- 16 BUDDHA AKSHOBHYA  
Tibet, 17th–18th century  
gilded bronze  
h. 13.5 cm  
Vp 2869

- 17 MAHAKALA  
Mongolia, 19th century  
gilded bronze, polychromy  
h. 15 cm  
Vp 2883

- 18 PADMA HERUKA AND HIS SHAKTI  
Tibet, late 19th – early 20th century  
bronze  
h. 14 cm  
Vp 2496

- 19 MAHAKALA  
Tibet, 18th–19th century  
partly gilded, polychrome and patinated bronze  
h. 19 cm  
Vp 2781

- 20 DHARMAPALA YAMA  
Tibet, 17th century  
gilded and polychrome clay  
h. 35.5 cm  
Vp 946

- 21 VAJRABHAIRAVA  
Tibet, 17th–18th century  
gilded bronze  
h. 31 cm  
Vp 2446  
Vajrabhairava – with many arms and heads – is a manifestation of Bodhisattva Manjushri, whose head is symbolically situated in the flaming hair above the largest bull-like face of the deity. This guardian of the Buddha's teaching, his legs wide apart, tramples the enemies of the faith in the "father-mother" pose. His main pair of arms embraces his Tantric partner Vidyadhara, who, like Vajrabhairava, holds her two main attributes in her hands – a skull and a ritual dagger. The embrace of the two figures symbolizes the union of the male and female aspects. Vajrabhairava, as a formidable manifestation of the Bodhisattva of Compassion, represents the suppression of ignorance and, consequently, the battle against death, whose lord – Jamma

– he overwhelms.

- 22 PEHAR  
Tibet, 18th–19th century  
gilded bronze, partly polychrome  
h. 20 cm  
Vp 2782

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## 27

RITUAL DAGGER – DORJE PHURBA  
Tibet, 18th – 19th century  
brass  
h. 167 cm  
Vu 106

Three-sided ritual knives, whose ends are decorated with formidable masks, are used in many Tantric ceremonies. Each side symbolizes one of the three "evils" – envy, blindness and hatred. Ordinary ritual daggers are, however, not as large as our artefact, which fulfilled rather a decorative function due to its size. It was probably made in China and apocryphally dated to the Xuande era (1426–1435) of the Ming dynasty, which was famous for good-quality arts and crafts. The stylization of details, however, resembles the 18th century when the Manchurian emperors supported Tibetan Buddhism and many votive artefacts were made in the Chinese territory.

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## 28

### The Art of Gandhara

In the first to fifth centuries, Indian, Persian and central Asian traditions mingled with Greco-Roman realism in what is today northern Pakistan and eastern Afghanistan to create the Gandhara style of sculpture; it influenced northern Buddhist art, which continued to spread to Central Asia, China, Korea and Japan.

- 1 FOUR FIGURES IN ARCADES  
Gandhara (today's Pakistan), 3rd century  
schist  
10.3 x 28 cm  
Vp 3205

- 2 SCENES FROM THE LIFE OF BUDDHA SHAKYAMUNI  
Gandhara (today's Pakistan), 3rd century  
schist  
11.3 x 37 cm  
Vp 3206

- 3 BUDDHA SHAKYAMUNI IN MEDITATION  
Gandhara (today's Pakistan), 2nd century  
schist  
h. 27 cm  
Vp 783

Early Gandhara sculpture presents Shakyamuni Buddha with a stern impersonal expression and a fixed gaze without the idealization that was typical of the following phase. The slightly wavy hair and arrangement of the monk's garment (reminiscent of a toga) suggest Mediterranean models. The monk's garment

covers the soles of his feet, while his hands are folded in the meditation gesture.

- 4 BODHISATTVA  
Gandhara (today's Pakistan), 3rd–4th century  
schist  
h. 26.2 cm  
Vp 323
- 5 MAITREYA IN TUSHITA HEAVEN  
Gandhara (today's Pakistan), 3rd century  
schist  
15.6 x 53.4 cm  
Vp 1758  
Tushita is the fourth of six Buddhist heavens. It is inhabited by the future Buddha Maitreya.

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## 29

HEAD OF BUDDHA SHAKYAMUNI  
Gandhara (today's Pakistan), 3rd–4th century  
stucco with remnants of polychromy  
h. 28 cm  
Vp 782

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## 30

### Reliefs from Indian Jain and Hindu temples

- 1 FOUR JAIN SAINTS  
Western India, 11th – mid-13th century  
marble  
h. 32 cm  
Vp 97
- 2 JAIN SAINT  
Western India, 11th – mid-13th century  
marble  
h. 35 cm  
Vp 3147
- 3 VISHNU WITH ATTENDANTS  
Western India, 11th – mid-13th century  
sandstone, black paint  
h. 28 cm  
Vp 3148
- 4 VISHNU  
Western India, 11th–12th century  
marble  
h. 27.8 cm  
Vp 3146
- 5 HEAD OF A WOMAN  
Central India, 11th century  
sandstone  
h. 9 cm  
Vp 2648

- 6 APSARAS KISSING A LOTUS AT THE FEET OF A GOD  
Central India, 11th century  
sandstone  
h. 13.3 cm  
Vp 2647
- 7 FLYING APSARAS  
Central India, 11th century  
sandstone  
h. 7 cm  
Vp 2650

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## 31

GODDESS DURGA KILLING THE BUFFALO DEMON  
India, Himachal Pradesh or Kashmir, 14th–15th century  
stone  
h. 32.5 cm  
Vp 1757

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## 32

### Arts and crafts, *netsuke* miniatures, *okimono* statues and *inrō* boxes

The term *netsuke* literally means to “attach to the roots”. It refers to the function of *netsuke* miniatures, namely that they were attached by a cord to the kimono waistband (*obi* sash). The Japanese term *okimono* can be translated as a “decorative object” or “object to be displayed”. Unlike *netsuke* miniatures, which were used to fasten kimono waistbands, *okimono*s have a purely decorative function. Japanese culture is characterized by a strong feeling for beauty and detail, which is especially reflected in lacquerware for daily use ranging from sets of dishes to small boxes for odds and ends. One type of decorative box is called *inrō*, “box for a personal seal”.

- 1 MYTHOLOGICAL FISH *SHACHI*  
Japan, 19th century  
wood, bone inlay  
l. 8 cm  
Vp 2520  
In this case, the *netsuke* fastener takes the form of the mythological fish *shachi* with eyes inlaid in bone. In terms of zoology, the *shachi* fish is a common killer whale and, in Japanese mythology, a guardian animal, e.g. the *shachi* fish guards the roof crest of Japanese castles and monasteries in the form of end roof tiles *shachihoko*. The *shachi* fish with the mouth of a tiger and the body of a carp is believed to be capable of bringing rain; therefore, it also protects from fire.

- 2 BADGER  
Japan, 19th century  
whale tooth  
h. 3.5 cm  
Vp 2751  
The miniature fastener with holes to thread a cord on the back, which is carved from whale tooth, depicts the mythological Japanese *tanuki*, which is often translated as “badger”, but looks like a racoon dog. Like the white fox, the “badger” *tanuki* is a figure frequently featured in Japanese folklore. *Tanuki* can assume different forms and often uses this ability to play tricks and jokes. *Tanuki* is also known to like eating well and drinking sake, which is why its sculptured likeness decorates the entrances of many Japanese restaurants and bars.
- 3 BIRTH OF A MYTHOLOGICAL BIRD  
Japan, 19th century  
wood combined with metal  
4 x 3.5 x 4 cm  
Vp 2778
- 4 BOX FOR BRUSHES DECORATED WITH JUGGLER AND FIVE MONKEYS  
Japan, 19th century  
ivory  
l. (base included) 21 cm  
Vu 3130
- 5 JUGGLER WITH MONKEY  
Japan, 19th century  
ivory  
5.6 x 5 cm  
Vp 2887
- 6 JUGGLER WITH MONKEY (SARUMAWASHI)  
Japan, 19th century  
ivory  
3 x 3 x 3.5 cm  
Vp 2947
- 7 SKELETON WITH RITUAL DAGGER (KILA)  
Japan, 18th century  
ivory  
h. 7 cm  
Vp 2834  
This Japanese ivory miniature, a *netsuke* fastener, dates from the 18th century. The skeleton, bringing together the Buddhist and folklore traditions of Japanese culture, holds a ritual spear much like the dagger, *kila*, which can be compared to the Tibetan ritual dagger *vajrakila* housed in the collections of the National Gallery in Prague. Considering the Japanese tradition of burning the dead and Japanese urban and folk art, the skeleton looks more amusing than imposing. It often appears in a similarly relaxed form in Japanese “horror” wood block prints.
- 8 LOTUS-SHAPED BOX (BUDDHA AMIDA AND KANNON WITH DISCIPLES)  
Japan, 19th century  
ivory  
3 x 7 cm  
Vp 2533
- 9 BOX WITH MOULDED FIGURAL DECORATION  
Japan, 19th century  
ivory  
h. 8.2 cm, ø 6.7 x 7.2 cm  
Vu 2852
- 10 EQUESTRIAN MINIATURE OF “CAPTAIN” OGURI ON CHESSBOARD  
Japan, early 19th century  
ivory  
h. 5 cm  
Vp 2354
- 11 FAMILY RIDING A MULE  
Japan, first half of the 19th century  
wood  
h. 4 cm  
Vp 2356
- 12 KARASHISHI LION WITH PEARL AND CUB  
Japan, 19th century  
ivory  
2.7 x 5 cm  
Vp 2583
- 13 BOAT OF TREASURES WITH SEVEN GODS OF FORTUNE  
Japan, first half of the 19th century  
ivory  
3.5 x 4 x 3 cm  
Vp 3056
- 14 BARBARIAN FROM THE SOUTHERN SEAS NAMBAN WITH CORAL (OKIMONO)  
Japan, 19th century  
ebony, coral  
h. 18 cm  
Vp 2702
- 15 LUCKY GOD EBISU AND A KNEELING FISHERWOMAN (OKIMONO)  
Japan, 19th century  
ivory  
h. 12 cm  
Vp 2703  
The god Ebisu is the only one of the seven Lucky Gods that is genuinely Japanese, and not Chinese, in origin. It is usually depicted as a smiling chubby god holding a fishing rod and a rock cod, the guardian of fishermen and seamen. Ebisu is also the name of a well-known lager from Sapporo.
- 16 TRAVELLING MONK (OKIMONO)  
Japan, 19th century  
wood, bone  
h. 20 cm  
Vp 2711
- 17 OCTOPUS  
Japan, 19th century  
wood, inlay  
4 x 3.4 x 3.1 cm  
Vp 3179
- 18 OCTOPUS  
Japan, 19th century  
wood  
4.4 x 2.4 x 4.2 cm  
Vp 3180

- 1 SIX-PART *INRŌ* BOX DECORATED WITH IRISES COMPLETED WITH GLASS *OJIME* AND IVORY *NETSUKE* SHAPED AS A SUMO WRESTLER  
Japan, 19th century  
golden lacquer, glass, ivory  
9 x 5.3 cm  
*Vu 2818*  
As the *inrō* boxes were also used for medicines, they are divided into several compartments; our *inrō* box has six. It is made of lacquered wood and decorated with the popular iris motif. In Japanese culture, the iris is linked with the Festival of Boys, *tango no sekku*, as it has sword-shaped leaves. In addition to the iris decoration, the lacquered box is adorned with the glass bead *ojime*. *Ojime* beads served as fasteners and were made of glass as well as mother-of-pearl, stone, horn, ivory, coral, metal or clay. This *inrō* box comes with an ivory figure *netsuke* carved as a sumo wrestler.
- 2 BOX FOR MEDICAMENTS – *INRŌ*  
Japan, 19th century  
wood, natural lacquer  
7 x 3.8 cm, ø 4.5 cm (button)  
*Vu 4013*
- 3 BOX FOR SMOKING ACCESSORIES WITH SMALL BAG  
Japan, 1850–1880  
golden lacquer, tortoise shell, leather, linen  
l. 22.2 cm (box), 9.5 x 4.8 cm (bag)  
*Vu 1611*
- 4 FOUR-PART *INRŌ* BOX DECORATED WITH FISHERMEN  
Japan, 19th century  
brown lacquer  
6.5 x 6.3 cm  
*Vu 3568*
- 5 CHEST DECORATED WITH PHEASANT – MODEL  
Japan, 19th century  
lacquer  
5.5 x 11.5 x 4.6 cm  
*Vu 1087*
- 6 RECTANGULAR TABLE DECORATED WITH TREES AND A PHEASANT – MODEL  
Japan, 19th century  
lacquer  
2.5 x 11.4 x 4.5 cm  
*Vu 1094*
- 7 CHEST DECORATED WITH LOTUS TENDRILS – MODEL  
Japan, 19th century  
lacquer, tin fittings  
5.3 x 11 x 4.5 cm  
*Vu 1088*
- 8 COMB WITH A BROAD ARCHED HOLDER  
Japan, 19th century  
horn  
5 x 11.4 cm  
*Vu 1498*
- 9 COMB WITH AN ARCHED HOLDER  
Japan, 19th century  
black and red lacquer  
9 x 12.6 cm  
*Vu 1497*

### Metal decorating techniques

*Cloisonné*, or “compartment” enamel, was a particularly widespread metal decorating technique during the rule of the last Qing dynasty. Copper wires were soldered onto a metal core, filled with enamels of various colours and then fired, ground and polished. Impressive patterns were thus created, similar to those on porcelains or other objects of the decorative industry. *Cloisonné* was popular in palace interiors and among the first European collectors of Asian art.

- 1 BEAKER SHAPED AS STYLIZED LOTUS BLOSSOM  
China, 18th century  
*cloisonné* enamel  
h. 14.3 cm  
*Vu 2628*
- 2 THREE-FOOTED BOWL  
China, 17th century  
*cloisonné* enamel  
ø 18 cm  
*Vu 3699*
- 3 BOTTLE DECORATED WITH BUSHES IN BLOSSOM  
China, 18th century  
*cloisonné* enamel  
h. 20 cm  
*Vu 3778*
- 4 TWO HIGH-FOOTED BOXES  
China, 18th century  
copper body, *cloisonné* enamel  
h. 15 cm  
*Vu 4042*
- 5 TETRAGONAL VASE DECORATED WITH FLOWERS OF FOUR SEASONS  
China, 19th century  
copper, *cloisonné* enamel  
h. 48 cm  
*Vu 2617*
- 6 TETRAGONAL VASE DECORATED WITH FLOWERS OF FOUR SEASONS  
China, 19th century  
*cloisonné* enamel  
h. 47.7 cm  
*Vu 2641*
- 7 TRAY DECORATED WITH FLOWERS AND BIRDS  
China, 18th century  
brass, *cloisonné* enamel  
35.6 x 25.3 cm  
*Vu 2963*
- 8 BOTTLE DECORATED WITH FLOWERS AND BUTTERFLIES  
China, second half of the 16th – first half of the 17th century  
copper, bronze, *cloisonné* enamel  
h. 33 cm  
*Vu 403*
- 9 INCENSE BURNER *DING* WITH WOODEN LID

China, 15th–16th century  
bronze inlaid in gold, semi-diamond knob  
h. 21.5 cm  
*Vu 404*

- 10 INCENSE BURNER *DING* WITH LID  
China, Ming dynasty, Xuande era, 1426–1435  
bronze  
h. 54 cm  
*Vu 1954*

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## 35

### Tsuba sword guards

The sword was not only a weapon, but also a Japanese warrior's adornment. Its parts and accessories, such as the sword guards, *tsuba*, small knife, *kozuka*, hair arranger, *kōgai*, scabbard end piece, *kojiri*, handle ornament, *menuki*, sword hilt cap, *kashira*, and guard metal collar, *fuchi*, have always been major examples of Japanese artistic craft.

- 1 TSUBA (SWORD GUARD) WITH DECORATIVE GRID  
Japan, 16th–17th century  
iron  
8 x 7.6 cm  
*Vu 3892*
- 2 TSUBA WITH CHINESE MOUNTAINOUS LANDSCAPE  
Japan, 18th–19th century  
iron  
ø 6.8 – 7.2 cm  
*Vu 2079*
- 3 TSUBA WITH SNAKES AND GRIDDING  
Japan, 18th century  
iron, gold  
ø 6.7 – 7.2 cm  
*Vu 2092*
- 4 TSUBA WITH MUSASHINO PLAIN GRASS MOTIF  
Japan, 18th–19th century  
white metal  
ø 7.2 cm  
*Vu 2124*
- 5 SQUARE TSUBA WITH REGULAR GRIDDING  
Japan, 16th century  
iron  
8.2 x 8.2 cm  
*Vu 2133*
- 6 MOKKŌ TSUBA WITH GRIDDING  
Japan, 17th–18th century  
iron, patina  
8.5 x 8.2 cm  
*Vu 3705*
- 7 TSUBA WITH MOTIF OF PRUNUS  
Japan, 18th century  
iron  
ø 7.5 cm  
*Vu 2049*
- 8 TSUBA WITH INTERSECTING CIRCLES  
Japan, 18th–19th century  
*shakudō* alloy  
6 x 5.2 cm  
*Vu 3888*
- 9 TSUBA DECORATED WITH FLAT RELIEF OF TWO DRAGONS  
Japan, 18th century  
iron, gold  
ø 7.6 cm  
*Vu 3770*
- 10 CHRYSANTHEMUM-SHAPED TSUBA  
Japan, 16th–17th century  
iron  
7.1 x 6.7 cm  
*Vu 3878*
- 11 TSUBA WITH THREE-FINGERED DRAGON IN CLOUDS  
Japan, 18th–19th century  
iron, gold  
8.3 x 8 cm  
*Vu 3774*
- 12 TSUBA DECORATED WITH ZODIACAL SIGNS  
Japan, 18th century  
iron, black patina  
ø 7.2 cm  
*Vu 1320*
- 13 TSUBA DECORATED WITH BAMBOO, PRUNUS AND EAGLE  
Japan, 18th–19th century  
iron patina, copper, silver, brass  
5.7 x 6.2 cm  
*Vu 1319*
- 14 TSUBA DECORATED WITH CARP IN WAVES  
Japan, 18th century  
iron  
ø 8 cm  
*Vu 1312*
- 15 MOKKŌ TSUBA DECORATED WITH BLOOMING PRUNUS  
Japan, 18th–19th century  
iron, brass  
7.2 x 6.5 cm  
*Vu 4005*
- 16 TSUBA DECORATED WITH PHOENIXES  
Japan, 17th century  
iron, brass  
8.8 x 8.4 cm  
*Vu 3767*
- 17 FOUR-LOBED TSUBA DECORATED WITH GRIDDING  
Japan, 19th century  
iron, gold  
ø 7.8 cm  
*Vu 1517*

- 18 TSUBA DECORATED WITH CRABS  
Japan, 16th century?  
iron, brass  
ø 8.5 cm  
Vu 2142
- 19 TSUBA DECORATED WITH PRUNUS BLOSSOMS AND PINE NEEDLES  
Japan, mid-19th century  
brass  
ø 7.5 cm  
Vu 1520
- 20 TSUBA WITH ABSTRACT NEGATIVE SILHOUETTE  
Japan, 15th–16th century  
iron  
8 x 7.3 cm  
Vu 3717
- 21 TSUBA DECORATED WITH TWO BLOSSOMS  
Japan, c. 18th century  
*shakudō* alloy  
7.1 x 6.5 cm  
Vu 3879
- 22 TSUBA DECORATED WITH TIGER AND BAMBOO STEM  
Japan, 18th–19th century  
iron  
7 x 6.7 cm  
Vu 3894
- 23 TSUBA DECORATED WITH CHRYSANTHEMUM AND TENDRILS  
Japan, 15th–16th century  
white metal  
ø 8 cm  
Vu 2134
- 24 TSUBA DECORATED WITH MAPLE LEAVES IN WAVES  
Japan, 17th–18th century  
iron, gold  
7.4 x 6.6 cm  
Vu 2117
- 25 TSUBA DECORATED WITH FIELD BLOSSOMS AND BUTTERFLIES  
Japan, c. 1800  
iron, gold  
ø 7.8 cm  
Vu 1510
- 26 GRIDDED TSUBA DECORATED WITH DRAGONS AND PEARL  
Japan, early 19th century  
iron  
7.1 x 6.6 cm  
Vu 3772
- 27 TSUBA DECORATED WITH CROSSES, SYMBOLS OF BODHISATTVA MYŌKEN  
Japan, c. 16th century  
iron  
ø 7.6 cm  
Vu 3882
- 28 TSUBA WITH STYLISTED FLORAL AND GEOMETRICAL DECOR  
Japan, c. 1800  
*shakudō* alloy, copper  
ø 7.6 cm  
Vu 1511
- 29 TSUBA DECORATED WITH *CHIDORI* BIRDS AND WAVES  
Japan, 16th century  
iron  
7 x 8 cm  
Vu 18
- 30 TSUBA DECORATED WITH PRUNUS BLOSSOMS  
Japan, 18th century  
iron, *shakudō* alloy  
7.1 x 6.7 cm  
Vu 1311
- 31 ROUND TSUBA DECORATED WITH GRIDDING  
Japan, 15th–16th century  
iron  
ø 7.5 cm  
Vu 2140
- 32 ORNAMENTALLY GRIDDED TSUBA  
Japan, 15th–16th century  
iron  
ø 7.2 cm  
Vu 2132
- 33 CLOVERLEAF-SHAPED TSUBA DECORATED WITH TWO DRAGONS  
Japan, 17th century  
iron, gold, silver  
7.2 x 6.6 cm  
Vu 2866
- 34 PRUNUS BLOSSOM-SHAPED TSUBA  
Japan, Edo period  
iron, gold, silver  
8.7 x 8.3 cm  
Vu 2077
- 35 TSUBA DECORATED WITH GEOMETRICAL GRIDDING  
Japan, 16th century  
iron, copper  
ø 7.7 cm  
Vu 3893
- 36 TSUBA DECORATED WITH MOTIF OF PLATES TO FRIGHTEN OFF BIRDS AND WILD GEESE  
Japan, 18th–19th century  
iron, brass, copper  
8.3 x 7.8 cm  
Vu 3671
- 37 TSUBA DECORATED WITH PLANTS AND FRUITS  
Japan, 17th–18th century  
iron, gilding  
ø 7.8 cm  
Vu 1514
- 38 TSUBA DECORATED WITH FLYING GEESE AND WILD GRASS  
Japan, 17th century  
iron  
ø 7.2 cm  
Vu 4002

painters and calligraphers, the so-called four treasures (*si bao*) – brush, ink, rubbing stone and paper – played a special role. The accoutrements of the literati study also included objects such as tubes for brushes, vessels for water and sealing colour, water-droppers, paperweights, seals, boxes and pads for brushes. These items were often rendered as works of art with aesthetic values highly prized by collectors.

- 1 TUBE FOR BRUSHES WITH MOTIF OF A FISHERMAN  
China, Qing dynasty, 1644–1912  
ivory  
11.2 x 8.5 cm  
*Vu 3985*
- 2 TUBE FOR BRUSHES DECORATED WITH LANDSCAPE AND DWELLING  
China, Qing dynasty, 1644–1912  
ivory  
8.6 x 6.5 cm  
*Vu 3987*
- 3 TUBE FOR BRUSHES  
China, Qing dynasty, 1644–1912  
ivory painted in ink  
7 x 5.5 cm  
*Vu 3825*
- 4 VESSEL FOR WASHING BRUSHES  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain with red glaze  
h. 7.3 cm, ø 12 cm  
*Vu 2726*
- 5 SMALL WATER CONTAINER  
China, c. 1700  
porcelain with black glaze, wooden base  
3 x 7 cm  
*Vu 3924*
- 6 BOX FOR SEALING COLOUR  
China, 17th–18th century  
stoneware, underglaze embossed decoration  
h. 4 cm, ø 9.8 cm  
*Vu 3925*
- 7 RUBBING STONE WITH POEM  
China, 18th century  
stone  
17 x 7.3 x 2 cm  
*Vp 2590*
- 8 INK SLAB WITH RELIEF MOTIF OF “ONE HUNDRED BIRDS”  
China, 16th–17th century  
ink  
ø 14 cm  
*Vu 2683*
- 9 DUCK-SHAPED PAPERWEIGHT  
China, Ming dynasty, 1368–1644  
steatite  
8 x 10.5 x 6 cm  
*Vp 2664*
- 10 BOWL SHAPED AS LOTUS LEAF  
China, 14th–15th century  
jade, wooden base  
6 x 9.5 x 7 cm  
*Vu 3923*
- 11 SEAL SHAPED AS LOTUS BLOSSOM  
China, 10th–11th century  
jade  
h. 4.5 cm  
*Vp 3183*
- 12 SEAL – THREE LIONS IN THE JUNGLE  
China, Qing dynasty, 1644–1912  
jade  
5 x 4.5 cm  
*Vu 2938*
- 13 SEAL SHAPED AS TIGER ON ROCK CLIFF  
China, Qing dynasty, 1644–1912  
jade  
5 x 4 cm  
*Vu 2936*
- 14 SEAL SHAPED AS SEA DRAGON  
China, Qing dynasty, 1644–1912  
jade  
3 x 4 cm  
*Vu 2935*
- 15 SEAL SHAPED AS ROCK AND CLOUDS  
China, 18th–19th century  
amber  
h. 6 cm  
*Vp 3124*
- 16 SEAL SHAPED AS UNICORN *QILIN*  
China, Qing dynasty, Qianlong era, 1736–1796  
ivory  
h. 4.5 cm  
*Vp 3188*
- 17 DOUBLE SEAL  
China, 18th century  
stone  
5 x 2.2 cm  
*Vu 2681*
- 18 WRITING SET – BOX FOR BRUSHES  
China, 18th century  
porcelain  
h. 28 cm  
*Vu 2947*
- 19 WRITING SET – BOX FOR BRUSHES  
China, 18th century  
porcelain  
h. 28 cm  
*Vu 2948*
- 20 WRITING SET – HEXAGONAL TRAY  
China, 18th century  
porcelain  
ø 23.5 cm  
*Vu 2949*



21 WRITING SET – CUBIC BOX

China, 18th century  
porcelain  
4.8 x 4.2 cm  
*Vu 2951*

22 WRITING SET – STAND

China, 18th century  
porcelain  
8.4 x 4.3 x 2 cm  
*Vu 2950*

23 WRITING SET – FLAT BOWL

China, 18th century  
porcelain  
l. 8 cm  
*Vu 2952*

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# 37

## Small decorative objects

Starting in the 19th century, Chinese snuff bottles were among the most popular items for collectors; many may be found in European collections. They were made of blue-and-white or colourful porcelain or glass or carved from various stones. A miniature spoon has survived with some of the objects; it was sometimes attached to the lid and originally served to draw a pinch of snuff from the bottle. Other decorative objects, such as the *ruyi* sceptre, served solely to please their owner or as a collector's item exemplifying perfection in execution and the meticulous use of precious materials.

1 RUYI SCEPTRE

China, 19th century  
soapstone  
l. 38 cm  
*Vu 2634*

2 RUYI SCEPTRE

China, 19th century  
wood  
l. 48 cm  
*Vu 2870*

3 GUANYIN AND A SUPPLICANT

China, 18th century  
ivory  
h. 13.2 cm  
*Vp 3020*

4 SEATED BUDAI

China, 19th century  
ivory  
h. 5.2 cm  
*Vp 3155*

5 OLD MAN WITH BOY

China, Qing dynasty, 1644–1912  
ivory  
5.7 x 5.2 cm  
*Vp 2589*

6 SNUFF BOTTLE DECORATED WITH HARES WATCHING THE MOON

China, 20th century  
porcelain painted in cobalt and brown  
h. 9.2 cm  
*Vu 3982*

7 SNUFF BOTTLE DECORATED WITH WOMEN AND CHILDREN IN THE GARDEN

China, 18th–19th century  
porcelain painted in *famille rose* enamels  
h. 7.5 cm  
*Vu 3822*

8 SNUFF BOTTLE WITH MOTIF OF 12 ANIMALS

China, late 18th–19th century  
porcelain painted in cobalt and copper  
h. 7.5 cm  
*Vu 3164*

9 SNUFF BOTTLE WITH BROWN AND RED SHADING

China, Qing dynasty, 1644–1912  
serpentine  
h. 5.2 cm  
*Vu 3188*

10 SNUFF BOTTLE WITH THEATRE SCENE

China, Qing dynasty, 1644–1912  
porcelain painted in cobalt and copper  
h. 8.5 cm  
*Vu 3166*

11 SNUFF BOTTLE DECORATED WITH LANDSCAPE

China, early 19th century  
porcelain painted in cobalt  
h. 8 cm  
*Vu 3979*

12 SNUFF BOTTLE DECORATED WITH ARCHAIC VESSELS

China, Qing dynasty, 1644–1912  
multilayer glass  
h. 5 cm  
*Vu 3178*

13 SNUFF BOTTLE WITH FIGURAL MOTIF

China, Qing dynasty, Yongzheng era, 1722–1736  
porcelain painted in cobalt and copper  
h. 8.2 cm  
*Vu 2663*

14 SNUFF BOTTLE WITH MOTIF OF LANDSCAPE AND FISHERMEN

China, late 18th–19th century  
porcelain painted in cobalt and copper  
h. 6.8 cm  
*Vu 3165*

15 SNUFF BOTTLE DECORATED WITH DRAGONS

China, Qing dynasty, Jiaqing era, 1796–1820  
porcelain painted in ferrous red  
h. 5 cm  
*Vu 3980*



16 SNUFF BOTTLE WITH MOTIF OF FISH

China, Qing dynasty, 1644–1912

glass painted inside

h. 6.1 cm

*Vu 3172*

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## 38

1 INCENSE BURNER WITH FIGURAL MEDALLIONS

Syria, 13th–14th century

bronze, silver, gold

h. 23.8 cm

*Vu 1683*

Cylindrical incense burners set on zoomorphic legs and with a dome-like lid originated in pre-Islamic Egypt and the Byzantine Empire. The bronze vessel is adorned with an incised and perforated design and inlaid with gold and silver. Prevalent are circular medallions with motifs of figural court motifs.

The inscription “hālat as-silā’ /bi Allāh as-silāh” (“the state of burning/weapons with Allah”) runs twice around the circumference of the cover. Incense burners such as this one were used at the court for burning incense or sandalwood.

2 INCENSE BURNER

Iran, 19th century

brass

h. 31 cm

*Vu 3688*

3 INCENSE BURNER

Iran, 19th century

brass

h. 24.2 cm

*Vu 1686*

4 SWORD ACCESSORIES

Iran, 19th century

silver, enamel, pearls

50 pieces

*Vu 2015*

5 BOWL DECORATED WITH CALLIGRAPHY AND ARABESQUE

Egypt, 18th century

brass

h. 16.5 cm

*Vu 3028*

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## 39

1 BOX FOR PENS WITH HUNTING SCENES

Iran, 19th century

steel, gold

l. 20.2 cm

*Vu 2500*

2 GOBLET WITH MOTIFS OF PLANTS AND ANIMALS

Western India, 19th century

silver

h. 15.7 cm

*Vu 1973*

3 HIGH-FOOTED GOBLET

India, Kashmir, 19th century

bronze, silver

h. 26.8 cm

*Vu 2960*

4 VESSEL WITH A CAP

India, Kashmir, 19th century

tin-coated zinc

h. 33 cm

*Vu 1971*

5 HUQQA BASE

India, 18th century

brass

h. 26.8 cm

*Vu 1635*

6 HUQQA BASE

India, Hyderabad, 18th century

*bidri* – predominantly zinc alloy; silver

h. 19.5 cm

*Vu 2919*

7 SALVER

India, Hyderabad, c. 1800

*bidri* – predominantly zinc alloy; silver

ø 36.5 cm

*Vu 165*

8 EWER, BASIN AND STRAINER

Turkey, c. 1800

copper, gilding, enamel plaques

h. 28.7 cm, ø 35.8 cm

*Vu 1691/a, b, c,*

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## 40

1 ANIMAL-SHAPED VESSEL

India, Kashmir, 19th century

silver, gilding

h. 18.5 cm

*Vu 1976*

2 DUCK – AQUAMANILE

Iran, 19th century

steel, gold, silver

h. 37 cm

*Vp 138*

3 KASHKUL – ALMS-BOWL

Iran, c. 1800

bronze, enamels

h. 14.5 cm

*Vu 245*

4 CANDLE HOLDER

Iran, 19th century

bronze

h. 24 cm

*Vu 3636*

5 TEAPOT  
Uzbekistan, 19th century  
copper, tin, brass  
h. 34 cm  
Vu 3615

6 PEACOCK – INCENSE BURNER  
Iran, 19th century  
brass, enamels  
h. 63 cm  
Vp 85  
This Persian incense burner, or *mabkharah*, in the shape of a peacock is lavishly decorated with motifs of various animals, human figures and demons (*dīvs*) against the background of a varied floral decoration, occasionally complemented with enamel inlays. The tradition of zoomorphic vessels harks back to the very beginnings of Islamic metallurgy, where in the case of the early animal-shaped incense burners a clear inspiration in Coptic and Byzantine candleholders and censers is apparent.

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## 41

### Weapons and armor

Persian armour in an archaizing style inspired mostly by the metallurgic production of the Safavid Dynasty (1501–1736) was fashioned in the 19th century chiefly to cater to the demands of European customers. The Orientalist vogue was characterized by a fascination by the exotic nature of the Islamic world that spread from the aristocratic circles to the middle classes. It was therefore not unusual for households to have had a salon furnished in the Oriental style with Islamic carpets, textiles and decorative objects that often included weapons and other militaria.

1 HELMET  
Iran, 19th century  
steel, silver, gold  
h. 27 / 57 cm  
Vu 4014

2 CEREMONIAL SHIELD  
Iran, 19th century  
steel, brass  
ø 45 cm  
Vu 5

3 MACE WITH DEMON'S HEAD  
Iran, 19th century  
steel, remnants of gilding  
l. 77 cm  
Vu 1669

4 MACE WITH BULL'S HEAD  
Iran, 19th century  
steel, remnants of gilding  
l. 74 cm  
Vu 1668

5 AXE  
Iran, 19th century  
steel, silver, gold  
l. 89 cm  
Vu 1665

6 DOUBLE-BLADED AXE  
Iran, 18th–19th century  
steel, silver, gold  
l. 85 cm  
Vu 1666

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## 42

### CHEST WITH MÖRI CLAN FAMILY CREST – KARABITSU

Japan, first half of the 19th century  
pressed linen, gold and silver lacquer, chiselled fittings  
58 x 82 x 52 cm  
Vu 470

The six-foot Chinese-style chest, *karabitsu*, was produced by applying layers of lacquer to a background of pressed canvas. The sparing decorative colours on a dark background executed in flat lacquer *hiramaki*-e and the aristocratic emblem *mon* of the vassal family *Mōri* from the Aki Province, which is the main motif, suggest the chest may have been owned by one of the offspring of this ancient family. Nevertheless, *mons* were commonly used as decorative motifs starting in the 18th century. Lavish floral ornaments executed in the same technique are placed around the Japanese characters and at the outer corners of the chest. The style of this *karabitsu* is reminiscent of the so-called early period when these chests were usually adorned in various inlays on a black lacquer background. Later, *karabitsu* chests were also made of red engraved lacquer emulating ancient Chinese lacquer. The chest's purpose could vary – it might serve as furniture to store scrolls or garments or as a family treasury for jewellery and other valuables. Such chests were often used on travels to transport assets of special value. Although the name *karabitsu* suggests it was adopted from China, its origin and genesis are a mystery. The first records documenting the chest's use come from the Nara period (710–794). *Karabitsu* chests also served to keep valuables in Buddhist monasteries and Shintō shrines. Their shape and dimensions were relatively fixed. Their use is documented in many scrolls depicting court and aristocratic life.

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### PALACE VASES WITH FISH

China, Qing dynasty, c. 1700  
bronze, *cloisonné* enamel  
h. 112 cm  
Vu 2418 and Vu 2419

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## 43

1 DECORATIVE VASE WITH HAWK ON ROCK AND JAPANESE FLOWERS  
Japan, c. 1870  
copper core, *cloisonné*  
h. 83 cm  
Vu 4065

- 2 VASE DECORATED WITH CHRYSANTHEMUMS  
Japan, 1890–1910  
metal, *cloisonné* enamel  
h. 118.5 cm  
*Vu 1856*
- 3 VASE DECORATED WITH CHRYSANTHEMUMS  
Japan, 1890–1910  
metal, *cloisonné* enamel  
h. 113 cm  
*Vu 1854*

## 44

### Chinese art of lacquerware

The artistic use of natural lacquer has had a tradition in China since the Neolithic Age. It was first used to preserve objects or paint on wood and other materials. Later, carvings in black or red lacquer predominated, their decoration made by carving reliefs in the many dried layers of lacquer. It was often used on objects decorating interiors, such as boxes of various sizes and forms. The National Gallery Prague acquired the box in the bottom part of the showcase as a donation from art collector and patron Reiner Kreissl on the occasion of the reopening of Zbraslav Chateau; it bears typical decoration in the flowers and birds genre. Chrysanthemum, one of the finest of flowers, is sometimes dubbed the Rose of the East for its popularity and represents autumn in what are known as the “flowers of the four seasons”, the others being prunus, orchid and bamboo.

- 1 FOUR-PART OCTAGONAL BOX  
China, c. 1800  
painted lacquer  
h. 18.5 cm, ø 12 cm  
*Vu 2761*
- 2 OCTAGONAL BOX WITH CHINESE MOTIFS  
China, second half of the 19th century  
lacquer inlaid in mother-of-pearl  
h. 23 cm, ø 27.5 cm  
*Vu 392*
- 3 BOTTLE SHAPED AS RITUAL VESSEL *HU*  
China, late 18th–early 19th century  
red lacquer  
h. 25 cm  
*Vu 2162*
- 4 SQUARE BOX WITH LID  
China, 19th century  
red lacquer  
19 x 25 cm  
*Vu 3019*

- 5 BOTTLE *PING* WITH FIGURAL MOTIFS  
China, 19th century  
red lacquer  
h. 38 cm  
*Vu 3024*
- 6 BOX SHAPED AS CHRYSANTHEMUM  
China, 18th century  
red lacquer  
ø 44.5 cm  
*Vu 4066*
- 7 DECORATIVE TRAY WITH FIGURAL MOTIFS  
China, c. 1800  
red lacquer  
35.5 x 36 cm  
*Vu 3802*

## 45

### Japanese lacquerware

Lacquerware reached the Japanese islands from continental Asia probably as early as the mid-Jōmon period, i.e. four or five thousand years ago. In earliest times, lacquer was primarily used as means of protection against the effects of the humid insular climate. More sophisticated lacquerware techniques rapidly developed while Buddhism was being adopted in the 7th century and were used to decorate Buddhist ritual objects. In addition to plain painting in lacquer known as *urushi-e*, the techniques of inlaying in mother-of-pearl, *raden*, or in gold and silver foil, *heidatsu* and *hyōmon*, were most widespread.

### Japanese metal art

The collections of forged, chased and enamelled Japanese object include all manner of work ranging from Japanese arms and armour and sophisticated enamelled products to solitary sculptures destined for European clients. The masters of Hirata School were the first documented Japanese artists to experiment with enamelled metal technique after the early 17th century. This school specialized in making sword guards and other accessories such as box handles, sliding door fittings and lacquerware accessories.

- 1 ARCHER  
Japan, Yoshimitsu (1870–1880)  
bronze, colourful metals, wooden base  
h. 46.5 cm  
*Vp 3226*  
Metalwork has both artistic and practical value in Japanese culture and both are present in weaponry. Japanese sword mountings serve not only practical but also decorative purposes, and often express the producer's and bearer's

unique personalities. A similar connection between beauty and the bushidō samurai code can be seen in the features of this bronze statue of an archer. The figure is inlaid in non-ferrous metals and alloys. Its artist, metal chaser Yoshimitsu, originally produced sword adornments, but when the samurai status was abolished, he focused on work for Western clients. The archer's dynamic pose logically reflects a European taste and approach to figural sculpture, but his focused expression also displays the rigid dramatic character of Japanese portrait art.

- 2 BOX WITH TWO DRAWERS  
Japan, 1700–1750  
wood, black and gold lacquer  
31 x 34 x 47.3 cm  
*Vu 1868*

- 3 BOX FOR ACCESSORIES DECORATED WITH LANDSCAPE MOTIF  
Japan, 19th century  
wood, golden lacquer  
13 x 10 x 4.2 cm  
*Vu 2612*

- 4 COVERED BOX, *FUSHIBAKO* TYPE  
Japan, first half of the 18th century  
wood, black and gold lacquer  
8.8 x 7.9 x 7.9 cm  
*Vu 3374*

- 5 CASE FOR DOCUMENTS BUNKO DECORATED WITH LEAVES AND TORII GATE  
Japan, 1860–1880  
lacquer, metal and mother-of-pearl inlay  
17 x 44 x 37.5 cm  
*Vu 488*  
The decoration of this box's lid overflows onto its sides. Its design comprises a Shintō gateway, a brushwood fence and sprays of plum blossoms executed in the *raden* and *zōgan* techniques on a gold ground. Inside the box, the lacquer artist created an image consisting of densely arranged Japanese flora, including hollyhock, Chinese bellflower, morning glory, lespedeza, *susuki* grass and chrysanthemum, rendered in lead and mother-of-pearl inlays in high-relief *maki-e* on the black background. In decorating this richly designed document box, the unknown master was inspired by the principles of Japanese decorativism, a style established by Hon'ami Kōetsu and Ogata Kōrin. Those outstanding artists focused on the emphasizing of detail, elevating it to the sole decorative element in their artworks. This *pars pro toto* of sorts gradually became simplified and more geometrical, representing an expressly Japanese artistic characteristic which, in the late 19th century, had a powerful impact on European culture.

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## 46

- 1 WAN BOWL DECORATED WITH FAMILY CRESTS WITH MOTIF OF CRANES  
Japan, first half of the 19th century  
golden lacquer  
h. 8 cm, ø 16 cm  
*Vu 2496*

- 2 TRAY FOR SMOKING UTENSILS DECORATED WITH TOKUGAWA CLAN CREST  
Japan, 19th century  
lacquer combined with silver  
18.1 x 27.6 x 15.8 cm  
*Vu 475*

- 3 TRAY DECORATED WITH TEMPLE GATE  
Japan, 19th century  
lacquer  
30.5 x 22 cm  
*Vu 2673*

- 4 SHALLOW BOWL DECORATED WITH CARPS IN WAVES  
Japan, third quarter of the 19th century  
red lacquer, glass inlay  
h. 3.5 cm, ø 15 cm  
*Vu 1523*  
The inside of this rather large, yet very shallow sake cup is decorated with two carps tossing in dramatically rendered waves. The ground is executed in red lacquer, as is the bottom of the cup, which is inscribed in the middle of its base: Jitokusai Gyokuzan sei and the character *kao*, rendered in gold *hiramaki-e*. Cups of this type served for the festive drinking of sake during wedding ceremonies. The fashionable carp motif – the symbol of auspicious enterprise and abundance – appeared quite frequently on such *sakazuki* throughout the Edo period and well into the following Meiji era.

- 5 COMB WITH ARCHED HOLDER  
Japan, Edo period  
wood, golden lacquer  
6.3 x 10.8 cm  
*Vu 1493*

- 6 COMB WITH SLIGHTLY DOMED BROAD HOLDER  
Japan, Edo period  
wood, golden lacquer  
8 x 12.2 cm  
*Vu 1495*

- 7 CONCH-SHAPED INCENSE CONTAINER WITH INSERTED TRAY  
Japan, 1850–1880  
golden lacquer  
4.3 x 13.3 x 9.7 cm  
*Vu 100*  
The lid of this conch-shaped container is ornamented with a raised pattern imitating the texture of a shell (its individual ribs), enhanced in the *kirigane* technique. Its peripheral walls are decorated on a gold *fundame* ground with the motif of a running stream with waves and a peasant woman drawing water into buckets. The container's opposite side features a fishing village with a fisherman drying fish, and pine wood. The lid's interior displays an elaborate narrative, descriptive incident. A poetess is seated on a terrace, clad in a garment ornamented with cherry blossoms, holding in her hand a scroll with a poem. Depicted in the forefront is a pine tree and in the background a garden with a lantern. The fitted tray within the box offers the motif of a pair of mandarin ducks. The container's interior and bottom are finished in the *nashiji* technique.

- 8 BOX FOR ACCESSORIES WITH FIVE DRAWERS  
Japan, Edo period  
wood, lacquer, painting in gold and pigments  
30.8 x 30 x 17.5 cm  
*Vu 1471*

- 9 READING PULPIT DECORATED WITH PHEASANTS  
Japan, 19th century  
wood, golden lacquer  
28 x 30.2 x 13.6 cm (base), h. 41.2 cm (holding stick),  
32.7 x 48.5 cm (desk)  
*Vu 2522*

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## 47

- 1 OVAL PLAQUE WITH PORTRAIT OF JEAN DOMAT  
Japan, 1780–1790  
copper sheet, natural lacquer  
0.5 x 15 x 11.5 cm  
*Vu 4374*  
Beginning in the 1780s, the Dutch United East India Company included lacquerware in its commissions in an effort to improve its trade balance. The traders sent models to Japan, which were expected to be copied for the final Japanese products to find European customers. Among these models, a major role was played by a collection of oval plaques with illustrations for the six-volume encyclopaedia of illustrious figures *L'Europe Illustré* published by Dreux du Radier in 1755–1765. The obverse of the oval plaque bears the inscription JEAN DOMAT; below it is the bust of this respected judge and lawyer in a Baroque wig. The reverse bears the inscription: Avocat du Roy au Presid. l de Clermont en Auvergne, auteur des Loix Civils, N' e le 30.9. bre 1625 mort a Paris le 14. Mars 1696. The Czech state collections currently house only two other plaques of this type – one with a portrait of Tycho de Brahe (the Museum of Decorative Arts in Prague) and the other with Joseph II (Kynžvart State Chateau).
- 2 BOX FOR ACCESSORIES WITH 5 DRAWERS, 5 BOWLS AND 2 FLASKS  
Japan, 19th century  
wood, lacquer, white metal flasks  
17 x 10.5 cm  
*Vu 471*
- 3 INCENSE BOX *KOBAKO*  
Japan, 18th century  
wood, golden lacquer  
10.3 x 10.3 x 5.2 cm  
*Vu 124*
- 4 THREE-FOOTED CIRCULAR BOX WITH INSERTED TRAY  
Japan, early 18th century  
wood, golden lacquer  
h. 17.5 cm, ø 13 cm  
*Vu 473*
- 5 BOX FOR WRITING UTENSILS WITH LANDSCAPE MOTIF  
Japan, second half of the 18th century  
wood, lacquer  
4.2 x 22.4 x 21 cm  
*Vu 125*  
This *suzuribako*, a box for writing utensils, is one of the Japanese *togidashi* treasures. It is a technique in which the bas relief of a polychrome lacquer *maki-e* picture is covered in additional layers of gently polished lacquer. The character of its detailed decoration approaches the masterful decoration of lacquer miniatures. At the turn of the 18th and 19th centuries, luxurious utensils for daily use were especially popular among the burghers who were growing increasingly wealthy. At this time, old *suzuribako* boxes were often imitated, their artistic motifs commonly inspired by ancient Chinese and Japanese poetry. The box's decoration frequently includes written *uta-e* – characters referring to famous poems.

- 6 INCENSE BOX *JINBAKO*  
Japan, first half of the 19th century  
wood, lacquer, silk cord  
11 x 14 x 12 cm  
*Vu 472*

- 7 ROUND BOX DECORATED WITH MOTIF OF ACCESSORIES  
Japan, 19th century  
golden lacquer, metal and mother-of-pearl inlay  
ø 7.3 cm  
*Vu 2838*

- 8 BOX FOR PERSONAL DOCUMENTS *TEBAKO*  
Japan, 1860–1900  
wood, golden lacquer  
14.5 x 25.8 x 21.1 cm  
*Vu 173*

- 9 *TEBAKO* BOX FOR PERSONAL UTENSILS DECORATED WITH AUTUMN FLOWERS  
Japan, 1850–1880  
golden lacquer  
19.2 x 27 x 22.5 cm  
*Vu 243*

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## 48

- CHEST WITH DOMED LID  
Japan, 1620–1640  
wood, lacquer, inlay  
30 x 45.5 x 24.5 cm  
*Vu 4372*

This chest is an outstanding example of Japanese export (“Namban”) lacquerware, which was imported to Europe first by Portuguese and Spanish traders and later – starting in 1639 – exclusively by the Dutch. This export lacquerware produced in Kyoto lacquer workshops for European clients often imitated European shapes done after models supplied to producers. Its decoration is a combination of traditional Japanese lacquer that adorns patterns with European and, especially, Indian influences, as furniture from Gujarat, India (also produced for European clients) served as a model.

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## 49

- 1 COVERED BOX DECORATED WITH CHRYSANTHEMUMS, PEONIES AND FLYING BUTTERFLIES  
Japan, c. 1900  
copper core, cloisonné, transparent enamels  
h. 15 cm  
*Vu 4096*
- 2 DECORATIVE SAKE CUP *SAKAZUKI*  
Japan, c. 1910  
*cloisonné* without hard core (*shōtai shippō* AKA plique-à-jour)  
h. 3.5 cm, ø 6.3 cm  
*Vu 4340*
- 3 PHEASANT-SHAPED BOWL  
Japan, 19th century  
silver, *cloisonné*  
h. 7.9 cm  
*Vu 1591*

- 4 VASE DECORATED WITH PRUNUS AND SPRING FLOWERS  
Japan, c. 1850  
copper core, *cloisonné*, silver wires  
h. 18.5 cm  
*Vu 4337*  
This small vase is produced in the cloisonné technique and decorated with blossoms of prunus and adonis (*fukujusō* in Japanese). Bamboo – one of the “friends of winter” – forms a counterpart to the spring blossoms and is composed in a contour form on the multi-layered body of the vase’s enamel surface. The turning of the seasons and its highlighting in fine art is still of major importance in Japanese culture.
- 5 VASE WITH BULBOUS BODY AND NARROW NECK  
Japan, c. 1890  
copper core, *cloisonné*, copper wires  
h. 24.5 cm  
*Vu 4334*
- 6 IKEBANA VASE WITH MOULDED DRAGON  
Japan, 19th century  
patina, bronze  
h. 41.5 cm  
*Vu 3844*
- 7 SPHERICAL BOWL WITH GEOMETRICAL MOTIFS AND FLOWERS  
Japan, 1860–1880  
porcelain, *cloisonné* enamel  
h. 10 cm, ø 13.5 cm  
*Vu 761*
- 8 PLATE WITH GEOMETRICAL AND FLORAL DECOR  
Japan, 18th–19th century  
bronze, *cloisonné* enamel  
ø 27.6 cm.  
*Vu 425*
- 9 IKEBANA VASE WITH BROAD NECK AND MOULDED LIZARD  
Japan, late 19th century  
patina, bronze  
h. 37 cm  
*Vu 3683*
- 10 BOWL DECORATED WITH SPARROWS ON THE SHORE AND WATER PLANTS  
Japan, c. 1880  
copper core, *cloisonné*  
ø 31 cm  
*Vu 4152*
- 11 IKEBANA VASE DECORATED WITH *MOMIJI* MAPLE LEAVES  
Japan, late 19th century  
patina, bronze, silver  
h. 27 cm  
*Vu 3804*
- 12 DECORATIVE PLATE WITH FLYING CRANE  
Japan, c. 1880  
copper core, *cloisonné* enamel  
ø 37 cm  
*Vu 4358*

# 50

- 1 FLAT BOTTLE  
China, Qing dynasty, 18th century  
porcelain with bluish glaze  
h. 18.5 cm  
*Vu 1038*
- 2 LONG-NECKED VASE  
China, Tang dynasty, 618–907  
stoneware with white glaze  
h. 15.2 cm  
*Vu 220*
- 3 PEAR-SHAPED BOTTLE  
China, Sui – early Tang dynasty, early 7th century  
porcelain  
h. 16 cm  
*Vp 2450*
- 4 VASE WITH THREE FORMS OF BOSHISATTVA  
AVALOKITESHVARA  
China, Six dynasties – Sui dynasty, second half of the 6th century  
stoneware  
h. 13.5 cm  
*Vu 2934*
- 5 EWER WITH WHITE GLAZE  
China, Liao dynasty, 11th–12th century  
stoneware  
h. 24 cm  
*Vp 771*
- 6 INCENSE BURNER SHAPED AS TRIPOD *DING*  
China, Liao or Northern Song dynasty, 11th–12th century  
stoneware with brown-black glaze  
h. 19 cm, ø 23 cm  
*Vu 3787*
- 7 STORAGE JAR FOR WATER WITH TWO HANDLES  
China, 19th century  
stoneware with brown glaze  
h. 12 cm  
*Vu 4102*
- 8 STORAGE JAR *GUAN*  
China, Northern Song–Jin dynasty, 11th–12th century  
stoneware with brown glaze  
h. 13 cm  
*Vu 3031*
- 9 EWER  
China, Northern Song dynasty, 960–1127  
stoneware with brown glaze  
h. 24.1 cm  
*Vu 226*
- 10 TEA BOWL  
China, Song dynasty, c. 12th century  
stoneware with black glaze  
h. 5.5 cm, ø 12.6 cm  
*Vu 3944*
- 11 TEA BOWL  
China, Song dynasty, 11th–12th century  
stoneware with brown-black glaze  
h. 5.2 cm, ø 12 cm  
*Vu 4125*
- 12 TEA BOWL



China, Song dynasty, 11th–12th century  
stoneware with brown-black streaked glaze  
h. 6 cm, ø 13 cm  
*Vu 4126*

13 TEA BOWL

China, 12th–14th century  
stoneware with red-brown glaze  
h. 4.5 cm, ø 10.1 cm  
*Vu 225*

14 STORAGE JAR WITH BOWL-SHAPED MOUTH

China, Eastern Jin dynasty, 317–420  
stoneware  
h. 20.3 cm  
*Vu 218*

15 VASE WITH DOUBLE HANDLES

China, Sui dynasty, 581–618  
stoneware with celadon glaze  
h. 34.4 cm  
*Vp 579*

16 TIGER-SHAPED VESSEL

China, Western Jin dynasty, second half of the 3rd century  
stoneware with olive green glaze  
19 x 23 cm  
*Vu 172*

17 AMPHORA WITH DRAGON HANDLES

China, Tang dynasty, 618–907  
stoneware  
h. 36 cm  
*Vu 3786*

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# 51

## Stoneware from folk workshops and later celadon glazeware

Vessels and other objects from the *Cizhou* workshops usually consisted of a yellowish or beige body adorned with brown-toned decoration. Some (like this headrest) were also decorated in engraving or sgraffito techniques. They are characterized by a richer range of decorative motifs than objects catering to literati tastes. Congratulatory symbols are common motifs – a character expressing wishes of good luck, a dragon or phoenix and plants with positive connotations. On the other hand, the celadon-glazed wares in this showcase exemplify the simple beauty of fine motifs, e.g. the fish in the central medallion of bowls, or larger plates moulded into the shape of lotus blossoms or with incised plant and scrollwork patterns.

1 HEADREST DECORATED WITH CHRYSANTHEMUM  
China, Northern Song dynasty, 11th century  
stoneware decorated with sgraffito technique  
28 x 16 x 14 cm  
*Vu 2896*

2 BOWL DECORATED WITH CHARACTER *FU* IN THE CENTRAL MEDALLION

China, 13th century  
stoneware painted in underglaze iron oxide brown  
ø 11.2 cm  
*Vu 3969*

3 VASE DECORATED WITH DUCKS

China, Yuan dynasty, 1279–1368  
stoneware  
h. 22.2 cm  
*Vu 232*

4 HIGH-FOOTED GOBLET

China, Yuan dynasty, 1279–1368  
stoneware  
h. 8.2 cm, ø 8.6 cm  
*Vu 2788*

5 VASE DECORATED WITH BAMBOO LEAVES

China, Jin-Yuan dynasty, 13th century  
stoneware with painting in brown  
h. 30 cm  
*Vu 231*

6 JAR WITH A FIGURAL MOTIF

China, 20th century  
stoneware  
h. 23 cm  
*Vu 207*

7 BOWL WITH PAIR OF FISH IN THE CENTRAL MEDALLION

China, Southern Song-Yuan, 13th century  
stoneware with celadon glaze  
ø 13 cm  
*Vu 2700*

8. BOWL SHAPED AS LOTUS BLOSSOM

China, Yuan dynasty, 13th century  
stoneware with celadon glaze  
h. 6 cm, ø 15 cm  
*Vu 2640*

9 BOWL DECORATED WITH CHILDREN AMONG LOTUSES

China, Northern Song dynasty, early 12th century  
stoneware with celadon glaze  
h. 8 cm, ø 9 cm  
*Vu 3902*

10 STORAGE JAR DECORATED WITH DRAGON AND PHOENIX

China, Yuan dynasty, 1279–1368  
stoneware with celadon glaze  
h. 41.5 cm  
*Vu 2738*

11 STORAGE JAR *GUAN* DECORATED WITH FLOWERS

China, Yuan dynasty, 1279–1368  
stoneware with painting in brown  
h. 22 cm  
*Vu 2698*

### Ceramics with colourful glazes

Ceramic glazes of various colours and tones developed in China under the Tang (618–907) and Song (960–1279) dynasties. This monochrome decoration was popular among the educated literati, who admired the refined simplicity of the vessels' shapes, motifs and nuanced colour. A fascinatingly wide range of colourful glazes exists: from Tang cream white and Song celadon green, blue and red to the brown known as "hare's fur" used mainly for ritual tea wares. These wares became popular in Japan. For some of them, the glaze is the sole decorative element, while others bear small motifs carved or imprinted in the body or random colour effects and craquelure occurring during the firing process.

- 1 BOTTLE  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain with red glaze  
h. 14.5 cm  
*Vu 2732*
- 2 BOTTLE-SHAPED VASE  
China, Qing dynasty, c. 1700  
porcelain with red glaze  
h. 29 cm  
*Vu 681*
- 3 BOTTLE WITH THREE BUDDHIST LIONS  
China, Qing dynasty, c. 1700  
porcelain, painted in cobalt and copper  
h. 18 cm  
*Vu 1037*
- 4 PEAR-SHAPED VASE  
China, Qing dynasty, Qianlong era, 1736–1795  
porcelain with liver-red glaze  
h. 31 cm  
*Vu 3622*
- 5 EWER WITH DECORATION OF SCROLLWORK  
China, second half of the 20th century  
porcelain with blue glaze  
h. 20 cm  
*Vu 4090*
- 6 BOWL FOR WATER  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain  
h. 3 cm, ø 11 cm  
*Vu 2623*
- 7 BOWL  
China, Yuan dynasty, 1279–1368  
stoneware with blue glaze  
h. 8.5 cm, ø 18.7 cm  
*Vu 2737*

- 8 VASE  
China, Tang dynasty, 618–907  
earthenware with green glaze  
h. 8 cm  
*Vu 2786*
- 9 BOWL WITH SPREADING RIM  
China, 20th century  
porcelain with two-colour crackeled glaze  
ø 13 cm  
*Vu 4174*
- 10 VASE  
European imitation  
porcelain with grey-blue glaze  
h. 22 cm  
*Vu 3606*
- 11 VASE *MEIPING*  
China, Qing dynasty, 17th century  
porcelain with light grey-blue glaze  
h. 11.5 cm  
*Vu 3919*
- 12 VASE  
China, Southern Song dynasty, early 13th century  
porcelain with celadon crackeled glaze  
h. 7 cm  
*Vu 2787*
- 13 CYLINDRICAL VASE WITH TWO MOULDED DRAGONS ON SIDES  
China, Qing dynasty, Qianlong era, 1736–1795  
porcelain with light blue glaze  
h. 30.5 cm  
*Vu 592*

### Early Ming porcelain with blue-and-white decoration

The large porcelain plate with flowers and spirals painted in underglaze cobalt blue represents one of the most precious types of Chinese porcelain. In the Yongle (1402–1424) and Xuande (1425–1435) periods of the Ming dynasty (1368–1644), the colour known as Mohammedan blue was used to paint porcelain; this dye was obtained in central Asia by Chinese explorers. Unlike other types of cobalt blue, this pigment creates small darker-hued crystals in the painted pattern after firing, which was highly prized by later collectors of Chinese porcelain. Peony, which is the main decorative motif, symbolizes abundance and many offspring. That may be why it was often depicted in porcelains designed to decorate interiors.



- 1 DISH WITH CONGRATULATORY MOTIFS  
China, Ming dynasty, c. 1590–1610  
porcelain painted in underglaze cobalt blue  
ø 50 cm  
*Vu 2910*
- 2 DISH DECORATED WITH DEER  
China, Ming dynasty, c. 1590–1610  
porcelain painted in underglaze cobalt blue  
ø 57 cm  
*Vu 2243*
- 3 DISH DECORATED WITH PEONY  
China, Ming dynasty, early 15th century  
porcelain painted in underglaze cobalt blue  
ø 62.5 cm  
*Vu 2704*
- 4 DISH PAN  
China, Ming dynasty, early 15th century  
porcelain painted in underglaze cobalt blue  
ø 38.5 cm  
*Vu 2908*
- 5 STORAGE JAR DECORATED WITH LANDSCAPE  
China, Qing dynasty, c. 1800  
porcelain painted in underglaze cobalt blue  
h. 31 cm  
*Vu 3354*
- 6 VASE DECORATED WITH LITERATI  
China, late 17th century  
porcelain painted in underglaze cobalt blue  
h. 61 cm  
*Vu 2973*
- 2 BOTTLE WITH ONION-SHAPED MOUTH  
China, Qing dynasty, Daoguang era, 1821–1850  
porcelain painted in underglaze cobalt blue  
h. 27 cm  
*Vu 3209*
- 3 VASE  
China, Qing dynasty, Qianlong era, 1736–1795  
porcelain painted in underglaze cobalt blue  
h. 24.5 cm  
*Vu 3795*
- 4 HIGH-FOOTED GOBLET DECORATED WITH LOTUS AND TIBETAN SCRIPT  
China, Qing dynasty, Qianlong era, 1736–1795  
porcelain painted in underglaze cobalt blue  
h. 23 cm  
*Vu 3585*
- 5 EWER DECORATED WITH GRAPES IN CARTOUCHES  
China, Ming dynasty, early 15th century  
porcelain painted in underglaze cobalt blue  
h. 29.5 cm  
*Vu 2707*
- 6 LIDDED BOX DECORATED WITH LANDSCAPE AND FISHERMAN  
China, 20th century  
porcelain painted in underglaze cobalt blue  
h. 18 cm  
*Vu 2792*
- 7 SAUCER DECORATED WITH LOTUS LAKE  
China, Ming dynasty, second half of the 16th century  
porcelain painted in underglaze cobalt blue  
ø 19.7 cm  
*Vu 2716*

## 54

### Blue-and-white porcelain

Together with silk and lacquered objects, blue-and-white porcelain was perhaps most admired by European collectors. Painted in underglaze cobalt blue, the shapes of the wares and their decoration were characterized by finesse and aesthetic impressiveness. In its single-colour decoration, this type of porcelain resembles ink painting; it was therefore popular also among the Chinese literati, who saw it as a painting medium worthy of expressing thoughts. Individual wares are rather complexly decorated in a manner common in painting genres, especially landscape and flowers-and-birds themed painting.

- 1 WINE EWER  
China, Ming dynasty, mid-16th century  
porcelain painted in underglaze cobalt blue  
h. 25.5 cm  
*Vu 2920*
- 10 BOWL WAN DECORATED WITH FLOWERS AND BIRDS  
China, c. 1900  
porcelain painted in underglaze cobalt blue  
7 x 13 cm  
*Vu 4127*
- 11 LIDDED JAR DECORATED WITH PRUNUS  
China, Qing dynasty, 18th century  
porcelain painted in underglaze cobalt blue  
h. 19.2 cm  
*Vu 3607*
- 12 VASE WITH DECORATIVE PANELS  
China, Qing dynasty, 18th century  
porcelain painted in underglaze cobalt blue  
h. 55 cm  
*Vu 3362*
- 9 PEAR-SHAPED EWER DECORATED WITH LANDSCAPE  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain painted in underglaze cobalt blue  
h. 15 cm  
*Vu 2967*

- 13 VASE  
China, Qing dynasty, Qianlong era, 1736–1795  
porcelain painted in underglaze cobalt blue  
h. 41 cm  
Vu 3796

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# 55

## White porcelain of *blanc-de-chine* type

White glaze porcelain, referred to as *blanc-de-chine* in the West, was produced in the 17th and 18th centuries in workshops in the vicinity of a town called Dehua in the southern Chinese Fujian province. One of the highest-quality types of porcelain, it is highly valued for its refined nature, smooth surface and perfect modeling. It was often used to render figures of Buddhist or Taoist deities or even Christian saints commissioned by European clients. The perfect moulding of the figures and their details, such as attributes or draperies, was made possible by locally available highly plastic clay, which had special qualities better suited to these foreign commissions. The figure of the god Wenchang, rendered as a Confucian scholar, is clad in an official's hat and garment with the mandarin square designating his rank; he holds a *ruyi* sceptre in his left hand. However, his face evokes the typical meditative expression of Buddhist deities with half-closed eyes and serene distinguished features.

- 1 GOD OF LITERATURE WENCHANG  
China, 18th century  
porcelain with *blanc de chine* glaze  
h. 37 cm  
Vp 2684
- 2 GUANYIN WITH CHILD  
China, 18th century  
porcelain with *blanc de chine* glaze  
h. 17 cm  
Vu 4221
- 3 BODHIDHARMA CROSSING THE RIVER  
China, c. 1700  
porcelain with *blanc de chine* glaze  
h. 36 cm  
Vu 4229
- 4 CUP SHAPED AS RHINOCEROS HORN  
China, late 17th – early 18th century  
porcelain with *blanc de chine* glaze  
h. 8.5 cm, ø 14 cm  
Vu 3644
- 5 TAOIST GOBLET DECORATED WITH CRANE, ZITHER AND CALLIGRAPHY  
China, 17th century  
porcelain with *blanc de chine* glaze  
9 x 13 cm  
Vu 3596
- 6 INCENSE BURNER *LU* WITH LION MASKS  
China, late 17th–early 18th century  
porcelain with *blanc de chine* glaze  
h. 7 cm, ø 12.5 cm  
Vu 3967
- 7 SAUCER DECORATED WITH PHOENIXES AND PEONY  
China, Qing dynasty, Yongzheng era, 1723–1735  
porcelain with *clair de lune* glaze  
ø 19 cm  
Vu 3945
- 8 VASE WITH MOULDED DRAGON  
China, Qing dynasty, 18th–19th century  
porcelain  
h. 11.3 cm  
Vu 3918
- 9 VASE WITH INCISED DECORATION OF PEONY  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain  
h. 30 cm  
Vu 109
- 10 PAIR OF CYLINDRICAL VASES DECORATED WITH LOTUS SCROLLWORK  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain with white glaze  
h. 27.5 cm  
Vu 2729 and Vu 2730
- 11 STORAGE JAR DECORATED WITH WOMEN AND CHILDREN  
China, c. mid-17th century, so-called Transitional style  
porcelain painted in cobalt and enamels  
h. 33.5 cm  
Vu 593
- 12 SAUCER DECORATED WITH A BEAUTY IN THE GARDEN  
China, Qing dynasty, Kangxi era, 1662–1722  
porcelain painted in overglaze *famille verte* enamels  
ø 18,5 cm  
Vu 2727
- 13 VASE DECORATED WITH A LOTUS LAKE  
China, Qing dynasty, c. 1730  
porcelain painted in overglaze *famille rose* enamels  
h. 48.3 cm  
Vu 1042
- 14 STORAGE JAR WITH LID DECORATED WITH FLOWERS AND BIRDS  
China, 18th century or later  
porcelain painted in overglaze *famille rose* enamels  
h. 60 cm  
Vu 2789

### Japanese porcelain and ceramics

Ceramics production has always enjoyed excellent conditions in Japan owing to the abundance of raw materials. The first pottery products were made 12,000 years ago. At the turn of the era, potters began to use a wheel and improved firing a tunnel kiln to achieve a temperature of up to 1,200 degrees centigrade. The repertoire of forms gradually increased, and ranged from simple bowls to more complex shapes. While the centres were first situated mainly in the vicinity of the capital Kyoto, from the 13th century on they also appeared in the Owari and Mino Provinces near today's Nagoya, where ceramics with engraved and embossed decoration and brownish celadon glaze were made. In Mino, ceramics with white feldspathic glaze were produced and decorated in underglaze iron oxides from the 15th century. In the same period, a ceramic centre was established in Bizen in southern Honshū. Special type of ceramic used exclusively for tea ceremony called *raku* is known from the 16th century on; it was most often fired in small kilns at very low temperatures. The first Japanese porcelains, whose sales boom is primarily linked to the development of overseas trade, appeared in Arita in the early 17th century. The first contacts with the Dutch East India Company after 1650 brought about a major turning point in production quality. In addition to Arita, ceramic workshops also opened up in the capital Kyoto. Owing to the interest of foreigners, the production centre for earthenware with lavish adornment of colourful surface decoration with a high gold content (called Satsuma for its place of origin in southern Kyūshū) shifted to Kyoto in the Meiji period.

1 WATER BOTTLE WITH LONG SPOUT

Japan, Arita, 1670–1680  
porcelain painted in cobalt  
h. 28.5 cm  
Vu 1957

2 PITCHER WITH FIGURES IN A LANDSCAPE

Japan, Arita, 1660–1680  
porcelain painted in cobalt  
h. 21 cm  
Vu 3903

3 GOURD-SHAPED BOTTLE DECORATED WITH PRUNUS BLOSSOMS

Japan, Arita, 1790–1830  
porcelain painted in cobalt  
h. 19.5 cm  
Vu 1544

4 SAKE BOTTLE *TOKURI*

Japan, Arita, second half of the 18th century  
porcelain painted in cobalt  
h. 25.6 cm  
Vu 4332

5 TEA-LEAF JAR *CHATSUBO* DECORATED WITH FIGURES OF PLAYING CHILDREN

Japan, Arita, 1670–1690  
porcelain painted in cobalt  
h. 21.4 cm  
Vu 2218

6 BOWL DECORATED WITH THE FIGURE OF POET BY THE WATERFALL

Japan, Seto, early 19th century  
earthenware painted in cobalt  
ø 20 cm  
Vu 3347

7 LOBED PLATE DECORATED WITH PEONY AND TENDRILS

Japan, Arita, 1770–1820  
porcelain painted in cobalt, enamels and gold  
h. 3.7 cm, ø 23.6 cm  
Vu 1534

The very small central circular medallion bears a painted twig of peony with a blossom, bud and leaves. The rest of the decoration (executed only in underglaze cobalt blue) comprises the edges of the very dense scrollwork of *karakusa* grass with foliage. The bottom bears an apocryphal signature executed in underglaze cobalt blue: *Tai Min Seika nensei* and one cobalt strip. The enamel colours used in the central medallion suggest it was painted later than the rest of the plate's decoration.

8 BOWL DECORATED WITH FLORAL MOTIFS

Japan, Arita or Hasami kilns, 1770–1800  
porcelain painted in cobalt  
ø 15 cm  
Vu 3957

9 PLATE DECORATED WITH MOTIF OF TWO PHOENIXES

Japan, Arita, 1670–1690  
porcelain painted in cobalt  
h. 5.3 cm, ø 31.5 cm  
Vu 4147

10 LARGE BOWL DECORATED WITH POMEGRANATES

Japan, Arita, Wan-li style, 1690–1730  
porcelain painted in cobalt  
ø 54 cm  
Vu 3043

This dish has a mirror decorated in a twig of pomegranate and "Buddha's hand" with three pieces of fruit. The decoration is executed in underglaze greyish cobalt, while the outer sides are white and there are clearly visible marks on the bottom left by the supporting cones. This type of decoration is a later iteration of the Chinese style of the Wan-li era, which was much in demand by Dutch traders from the East India Company. Shards of identically decorated dishes were discovered during archaeological research in the Hiekoba furnace in Arita. The collections of the National Gallery in Prague house a dish with identical decoration, but of Chinese provenance.

- 11 OCTAGONAL JAR DECORATED WITH GARDEN MOTIF  
Japan, Arita, 1690–1730  
porcelain painted in cobalt  
h. 63 cm  
*Vu 2911*

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## 57

TOWER-SHAPED FIVE-PART DECORATIVE INCENSE BURNER  
Japan, Hirado, second half of the 18th century  
porcelain painted in cobalt  
h. 75 cm  
*Vu 538*

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## 58

- 1 CHAWAN BOWL DECORATED WITH HERONS  
Japan, 19th century  
earthenware with black glaze  
h. 7.5 cm, ø 10.5 cm  
*Vu 4020*
- 2 TOKURI SAKE BOTTLE WITH CALLIGRAPHIC INSCRIPTION  
Japan, c. 18th century  
earthenware with glaze  
h. 26 cm  
*Vu 3346*  
Drinking of tea and spirits are rituals in Japanese culture and similar artistic criteria apply to both tea and sake wares. Guests do not customarily refill their own glass; table companions are expected to serve one another. This glazed stoneware sake bottle is a product of the traditional ceramic workshops founded in northern Kyūshū by the enterprising Hata family, which moved Korean potters to Kyūshū and northern Honshū after Hideyoshi's invasions of Korea in 1592–1597. Ritual tea sets were also produced for feudal lords. The workshop used local sandy clay with a high iron content, which gave the wares their red-brown colour. Narrow-necked wares serving to store liquor, soy sauce or vinegar were called *tokuri*, meaning “virtuous purpose”. The body is inscribed 高橋町松尾甚平: Takahashi-chō (Takahashi – High Bridge quarter or town), Matsuo Jinbei (the name of the producer or owner).
- 3 CHAWAN TEA BOWL WITH SHINTO INSCRIPTION  
Japan, 19th century  
earthenware painted in copper and iron oxide  
h. 9 cm, ø 11.4 cm  
*Vu 4021*
- 4 WOMAN BREASTFEEDING A BABY BOY  
Japan, late 19th century  
earthenware painted in enamels and gold  
l. 28 cm  
*Vu 4206*  
This decorative statuette resembles the production of the porcelain factories in the former Satsuma principedom, which was characterised by lavish decoration in gold and colourful enamels and was often copied by Kyoto workshops. Subtlety coalesces with a refined sense of detail and the resourceful approach of the Japanese artists to create a certain corporeality. The National Gallery in Prague has acquired this figure as a donation from the Dr. Rainer Kreissl Collection.

- 5 BOWL DECORATED WITH MOTIF OF “HORSE-EYE”  
Japan, early 19th century  
earthenware painted in brown oxide colour  
ø 27 cm  
*Vu 3013*

- 6 DEEP KOHIKI BOWL  
Japan, 20th century  
earthenware with glaze  
20 x 23 cm  
*Vu 2956*  
*Kohiki* stoneware, developed by Japanese potters based on Korean models, is characterised by white glaze on a brownish background. The white glaze gave it the name “floury” or “powdery”. The term *kohiki* means “powder-coated”, while the alternative name *kofuki* can be translated as “powder-blown”. In Japan, the whitish glaze is mainly used for sake vessels or teaware. *Kohiki* stoneware is highly esteemed for its aesthetic qualities.

- 7 WATER JAR (MIZUSASHI) SHAPED AS A TORN SACK (YABUREBUKURO)  
Japan, 1920  
clay covered in ashy glaze  
h. 20 cm  
*Vu 4356*

- 8 DEEP BOWL DECORATED WITH PINE  
Japan, 18th–19th century  
earthenware painted in copper and iron oxide  
h. 25 cm, ø 36.5 cm  
*Vu 3597*

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## 59

### “Satsuma” earthenware

- 1 VASE WITH DRAGON-SHAPED HOLDS AND LOHAN FIGURES  
Japan, 1880–1900  
earthenware painted in enamels and gold  
h. 32 cm  
*Vu 4139*
- 2 MINIATURE VASE WITH FIGURAL MEDALLIONS  
Japan, 19th century  
porcelain painted in cobalt, enamels and gold  
h. 9.5 cm  
*Vu 3555*
- 3 OVAL INCENSE BURNER WITH PHOENIX ON TOP  
Japan, 19th century  
porcelain painted in gold, enamels  
h. 19 cm  
*Vu 2848*
- 4 VASE DECORATED WITH DRAGON AND FIGURES OF SAINTS  
Japan, 19th century  
earthenware painted in enamels  
h. 12 cm  
*Vu 1627*

- 5 WATER JAR *MIZUSASHI* DECORATED WITH CHRYSANTHEMUM  
Japan, mid-19th century  
earthenware painted in enamels and gold, lacquered lid  
h. 28 cm, ø 24 cm  
*Vu 4018*
- 6 SCALLOP-SHAPED BOWL  
Japan, 1870–1890  
earthenware painted in gold, enamels  
31 x 24.5 cm  
*Vu 4015*  
As suggested by the glaze decorated in enamels and gilding, this unusually shaped bowl is a typical example of the 19th-century Kyoto production imitating the older *satsumayaki* stoneware produced in the Satsuma principedom in southern Kyūshū. It is decorated with a painting of a Chinese company of literati enjoying tea and admiring a calligraphic scroll in typical landscape scenery. The bottom bears moulded motifs of mussels and shells.
- 7 POWDER TEA JAR WITH ROUND FLORAL MEDALLIONS  
Japan, 19th century  
earthenware painted in gold, enamels  
h. 7 cm, ø 9.3 cm  
*Vu 664*
- 8 GOURD-SHAPED BOTTLES DECORATED WITH PLAYING CHILDREN  
Japan, 19th century  
earthenware painted in enamels and gold  
h. 22 cm  
*Vu 672 and Vu 673*
- 9 VASE DECORATED WITH FLORAL MEDALLIONS ON MESHWORK BACKGROUND  
Japan, 1870–1890  
earthenware painted in enamels and gold  
h. 27.5 cm  
*Vu 4143*
- 10 DISH DECORATED WITH BAMBOO GROVE  
Japan, 19th century  
porcelain, enamels and gold  
ø 47 cm  
*Vu 527*
- 11 BOWL DECORATED WITH THE FIGURE OF WARRIOR KATŌ KIYOMASA SITTING ON A TIGER'S SKIN  
Japan, c. 1900  
earthenware painted in enamels and gold  
ø 32.5 cm  
*Vu 4028*

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## 60

VASE WITH FLUTED NECK AND FLORAL MEDALLIONS  
Japan, 1870–1900  
porcelain, cobalt painting  
h. 110 cm  
*Vu 493*  
This tall vase of a typical form especially popular in the Meiji era is painted in underglaze cobalt blue bearing circular medallions of different diameters featuring plant motifs of camelia, chrysanthemum, peony, prunus, pine, iris, autumn grass, radish, grapevine and more. Besides the plant motifs, the medallions

also bear depictions of phoenixes, “Chinese lions” and landscape scenes with Mount Fuji.

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## 61

- 1 COVERED JAR DECORATED WITH CHRYSANTHEMUM  
Japan, Arita, 1850–1890  
porcelain painted in enamels and gold  
h. 68 cm  
*Vu 544*
- 2 VASE DECORATED WITH CRANES AND FLOWER BUSHES  
Japan, Katō Mokuzaemon II (c. 1870–1900)  
porcelain painted in cobalt and enamels  
h. 64 cm  
*Vu 3039*  
The vase from the workshop of Katō Mokuzaemon II represents the best of late Seto region production. It combines the congratulatory motif of crane, a traditional symbol of endurance and longevity, and “the friends of winter” motif, i.e. pine and bamboo. The evergreen pine tree is a symbol of resiliency and longevity, and so is the prunus, whose early cultivars can survive even in very cold weather. The third “friend of winter” is bamboo, which – with pine and prunus – is another traditional part of Japanese New Year decorations. The vase’s decorative composition is therefore based on traditional Chinese and Japanese landscape painting and combines classic congratulatory “winter” motifs.

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## 62

GIANT CHRYSANTHEMUM-SHAPED BOWL DECORATED WITH TWO LIONS  
Japan, 1870–1910  
porcelain painted in cobalt, enamels and gold  
ø 60 cm  
*Vu 744*

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## 63

COVERED JAR WITH LION-SHAPED LID HOLDER AND IRREGULAR BROCADE DECOR  
Japan, Arita, 1720–1740  
porcelain painted in cobalt, enamels and gold  
h. 92 cm  
*Vu 2295*

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## 64

BEAUTY DRESSED IN A COAT ADORNED WITH CRESTS AND PEONIES  
Japan, Arita, 1720–1740  
porcelain painted in cobalt, enamels and gold  
h. 55 cm  
*Vu 2835*

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# 65

## VASE WITH GENRE MOTIFS

Japan, Arita, 1710–1740

porcelain painted in cobalt, enamels and gold

h. 73 cm

*Vu 3349*

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# 66

## 1 LOBED-EDGE VASE WITH FIGURAL MEDALLIONS

Japan, second half of the 19th century

porcelain painted in enamels and gold

h. 40 cm

*Vu 533*

## 2 SAKE BOTTLE

Japan, Arita, 1710–1740

porcelain painted in cobalt and enamels

h. 18.8 cm, base 8 x 8 cm

*Vu 1528*

The square body of this bottle from Arita bears four painted rectangular cartouches framed in scrollwork with foliage and semi-blossoms of prunus. Two opposite cartouches are decorated with a veranda with pine and palm trees and peony, while the other two bear a landscape with rocks, a pavilion and pawlonia. The shoulders are adorned with two small cloud-shaped medallions with a prunus rosette and scrollwork, and two three-leaf medallions with foliage. The neck and its surroundings bear plant ornamentation.

## 3 SHALLOW ROUND BOWL DECORATED WITH BEAUTIES, HOUSEMAIDS, DRAGON AND PHOENIX

Japan, Arita, c. 1850

porcelain painted in cobalt, enamels and gold

ø 54 cm

*Vu 4339*

## 4 JARDINIÈRE DECORATED WITH ROCKS, PEONIES AND PRUNUS BLOSSOMS

Japan, Arita, 1690–1720

porcelain painted in cobalt, red enamel and cobalt

h. 25.5 cm, ø 37 cm

*Vu 541*

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# 67

## COVERED BOWL WITH FLORAL DESIGN

Japan, 1690–1730

porcelain painted in enamel and gold

h. 44 cm, ø 37 cm

*Vu 543*

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# 68

## 1 DOUBLE-SKINNED VASE DECORATED WITH PHOENIX AND FISHING NET

Japan, Arita, 1700–1720

porcelain painted in cobalt, red enamel and gold

h. 18.6 cm

*Vu 658*

## 2 MEDICINE BOTTLE WITH BAROQUE BRASS MOUNTING

Japan, Arita, 1690–1710

porcelain painted in cobalt, enamels and gold

h. 21 cm

*Vu 2212*

## 3 BOTTLE WITH TWO LIONS AND CIRCULAR MEDALLIONS

Japan, Kutani, c. 1900

porcelain painted in enamels

ø 18 cm

*Vu 762*

## 4 INCENSE BURNER WITH FIGURES OF IMMORTALS AND BANANA TREES

Japan, Arita, late 19th century

porcelain painted in enamels and gold

15 x 13 cm

*Vu 4023*

## 5 FOUR-LEGGED VESSEL WITH FIGURE OF GUANYIN

Japan, 19th century

porcelain painted in enamels

h. 30 cm

*Vu 2491*

## 6 PLATE DECORATED WITH DRAGON

Japan, 1650–1680 (porcelain body), 1850–1880 (painting)

porcelain painted in enamels

ø 21.3 cm

*Vu 2904*

## 7 HIGH-BASED BOWL DECORATED WITH TWO PHOENIXES

Japan, early 18th century

porcelain, cobalt and enamels painting

ø 20.2 cm

*Vu 2855*

## 8 BOX FOR BRUSHES DECORATED WITH FIGURES OF IMMORTALS

Japan, Arita, 1800–1850

porcelain painted in cobalt and enamels

h. 10.1 cm, ø 11 cm

*Vu 2923*

## 9 DISH DECORATED WITH POMEGRANATES

Japan, 1690–1730

porcelain painted in cobalt and enamels

ø 20.5 cm

*Vu 2856*

This high-based bowl from Arita production on the island of Kyūshū combines geometric and botanical decoration. The pomegranate motif is a symbol of longevity and abundance; the great number of seeds in the pomegranate is believed to promise wealth and many offspring. In Europe, the (originally Chinese) pomegranate motif was transformed into the popular blue onion pattern for which Meissen porcelain is known. The geometric motif in the background outlines a bamboo fence. The asymmetric decoration is typical of porcelain from Ōkawachi, northeast of Arita (today's Buzen Prefecture), which was produced for the influential Nabeshima family. It was



therefore called Nabeshima or Imari (after the city of Imari in the west of today's Saga Prefecture, from where it was exported to other parts of Japan). The reverse, which is painted in underglaze cobalt blue, bears three groups of six pearls with ribbons in each, as is typical for such bowls.

#### 10 PLATE DECORATED WITH A HAIR-DOING SCENE

Japan, Arita, 1810–1860  
porcelain painted in enamels and gold  
ø 21.5 cm  
Vu 3963

#### 11 DISH BOWL WITH LID DECORATED WITH FLORAL MOTIFS

Japan, Arita, 1700–1720  
porcelain painted in cobalt, enamels and gold  
h. 13.4 cm, ø 17.4 cm  
Vu 2205 and Vu 2206

#### 12 COVERED JAR DECORATED WITH PHOENIXES, CHRYSANTHEMUMS, PEONIES AND LIONS

Japan, Arita, 1720–1740  
porcelain painted in cobalt, enamels and gold  
h. 61.5 cm  
Vu 4074 and Vu 4075

#### 13 BOWL DECORATED WITH CARPS IN WAVES

Japan, Arita, 1700–1740  
porcelain painted in cobalt, red enamel and gold  
ø 55 cm  
Vu 526

The decorative bowl is adorned in underglaze painting in cobalt blue with overglaze enamels and gold. In Japanese iconography, the carp is a typical symbol of perseverance and strength, drawing on the legend of the carp from the Yellow River. They are believed to have swum upstream to scale a high waterfall, which the Yellow River demons maliciously made even higher. After a hundred years of failure, a single carp made it up the waterfall and was rewarded by being transformed into a golden dragon. The carp is also a symbol of prosperity and a congratulatory motif, among other things.

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## 69

#### 1 BEAUTY WITH VASE

Japan, Arita, 1700–1720  
porcelain painted in colourful enamels  
h. 31 cm  
Vu 2834

Owing to their refined execution, Kakiemon workshop porcelains became some of the most sought after in the well-known Arita region on the southern part of Kyūshū Island. The Kakiemon family workshop produced blue and white porcelain and porcelain decorated in overglaze colourful enamels, *iro-e* or *aka-e* (“painted in colours; painted in red”, respectively). Both utility and decorative porcelains were popular, as figures of beauties corroborate. This figure's face has a rigid expression on a spotless white surface in line with the traditional Japanese makeup. The white surface is only interrupted by the black contour of the eyes and red lips. The beauty's dress is somewhat exotic and her cloak with a cloud motif recalls the traditional garment of the Ryūkyū Archipelago, today's Okinawa region.

#### 2 INCENSE BURNER SHAPED AS A SEATED BEAUTY

Japan, Arita, 1700–1720  
porcelain painted in cobalt and enamels  
h. 31.8 cm  
Vu 2152

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## 70

#### 1 BEAUTY DRESSED IN A COAT DECORATED WITH THISTLE MOTIFS

Japan, Arita, 1720–1750  
porcelain painted in cobalt, enamels and gold  
h. 35 cm  
Vu 4201

#### 2 INCENSE BURNER SHAPED AS A SEATED WOMAN

Japan, Arita, 1700–1720  
porcelain painted in enamels and gold  
h. 23 cm  
Vu 4203

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## 71

#### FLUTE-SHAPED VASE

Japan, Arita, 1730–1760  
porcelain painted in cobalt, gold and red enamel  
h. 30 cm  
Vu 3685

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## 72

#### COFFEE POT WITH THREE FIGURE-SHAPED LEGS DECORATED WITH BIRDS AND PINE

European copy  
porcelain painted in cobalt, enamels and gold  
h. 34 cm  
Vu 756

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## 73

#### COFFEE POT WITH A RELIEF OF SEVEN GODS OF FORTUNE

Japan, Arita, 1730–1760  
porcelain, enamel and gold painting  
h. 42 cm  
Vu 561

This ewer comes from the Arita region of Kyūshū Island and was made in the first half of the 18th century for export to European markets. Its shape, featuring a high relief of seven gods of fortune, shows that Japanese workshop production was not limited to the mere emulation of Chinese models. Their products always displayed features unique to Japanese taste, but also began adapting to the demands of the export market. That is why the ewer's shape is reminiscent of its European model, the tin coffee pot, though coffee drinking is unfamiliar in Japanese culture, which practises the tea drinking ritual. The decoration of this export ewer with figures of the Seven Gods of Fortune

represents a popular Japanese theme found in paintings and works of applied art.

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## 74

### VASE DECORATED WITH COILING WHITE DRAGON

Japan, Arita, 1842–1878  
porcelain painted in enamel and gold  
h. 24 cm  
Vu 2278

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## 75

### Iznik pottery

In the second half of the 15th century, Ottoman pottery workshops in the city of Iznik first manufactured vessels (*evānī*) and tiles (*kāshī*) that had a strong white body and a design under a transparent, shiny glaze. Throughout the 16th century the production flourished and introduced many innovations into pottery technology and decoration. Initially, ceramic wares were painted with blue-and-white designs and motifs inspired by Chinese porcelain. Between 1530–1540, turquoise and olive green pigments were first used. In the mid-16th century vessels began to be decorated with purple, followed by bole-red that was replaced with orange around 1580. Their decoration was dominated by floral motifs. In the mid-15th century Chinese-style patterns (*hatāyī*) became popular that comprised lotus, chrysanthemum and peony blossoms and the stylized Chinese cloud. Designs around 1560 included the elongated serrated leaf (*saz*). However, it was the style of the *quatre fleurs* pattern that gained greatest popularity, combining the four flowers of Asia Minor – the tulip, carnation, rose and hyacinth – in what was a fairly realistic rendering.

#### 1 EWER WITH A MOTIF OF TULIPS

Turkey, Iznik, c. 1565  
fritware, underglaze painting  
h. 18 cm  
Vu 3935

#### 2 PLATE WITH A MOTIF OF TULIPS AND ROSES

Turkey, Iznik, c. 1600  
fritware, underglaze painting  
ø 29.8 cm  
Vu 1548

#### 3 TANKARD WITH EUROPEAN MOUNTS

Turkey, Iznik, 1570–1580  
fritware, underglaze painting  
h. 24.8 cm  
Vu 2907

#### 4 PLATE WITH MOTIF OF CARNATIONS

Turkey, Iznik, c. 1570–1590  
fritware, underglaze painting  
ø 26 cm  
Vu 2916

#### 5 EWER WITH A MOTIF OF TULIPS

Turkey, Iznik, 1570–1580  
fritware, underglaze painting  
h. 23.7 cm  
Vu 1545

#### 6 PLATE WITH A MOTIF OF GRAPES

Turkey, Iznik, c. 1570  
fritware, underglaze painting  
ø 34.7 cm  
Vu 1549

#### 7 PLATE WITH A MOTIF OF FLOWERS AND SAZ LEAF

Turkey, Iznik, c. 1570–1600  
fritware, underglaze painting  
ø 26 cm  
Vu 2909

#### 8 PLATE DECORATED IN THE IZNIK FLOWER STYLE

Italy, Padua, 17th century  
majolica, painted in high-temperature colours  
ø 28 cm  
Vu 3425

#### 9 WATER PIPE BASE

Turkey, Kütahya, 19th century  
fritware, underglaze painting  
h. 26 cm  
Vu 3459

#### 10 TILE WITH FLOWER DECORATION

Turkey, Iznik, 17th century  
fritware, underglaze painting  
25 x 21.5 cm  
Vu 2021/c

#### 11 BOUQUET OF FLOWERS IN A VASE – TWO TILES

Syria, probably Damascus, 17th century  
fritware, underglaze painting  
29.5 x 29.3 cm, 29.3 x 29.3 cm  
Vu 1547/a, b

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## 76

### Hispano-Moresque ceramics

Spanish majolica with a metallic lustre had its centre of production in Valencia, namely in the town of Manisa. In terms of its technology, form and decoration, it alludes to the times of the Muslim rule over a part of the Iberian peninsula in the Middle Ages. As the various local Arab kingdoms were conquered by the Spanish,



many Muslim artisans and craftsmen entered the services of the Christians. This helped to disseminate the knowledge of Moorish ceramics (much admired by the Spaniards and Europeans in general) into the Christian-Spanish milieu where it was still manufactured in the 19th century.

1 ALBARELLO  
Spain, 16th century  
stoneware, cobalt  
h. 30 cm  
*Vu 1799*

2 TETON DISH WITH PARDALOT MOTIF  
Spain, 17th century  
stoneware, cobalt, lustre  
ø 38.5 cm  
*Vu 3*

3 DISH WITH PARDALOT MOTIF  
Spain, 18th century  
stoneware, lustre  
ø 40 cm  
*Vu 2804*

4 ALBARELLO  
Spain, 16th century  
stoneware, cobalt, lustre  
h. 27 cm  
*Vu 1572*

5 DISH  
Spain, 18th century  
stoneware, lustre  
ø 39.2 cm  
*Vu 2797*

5 ROSE AND THE NIGHTINGALE  
Iran, 19th century  
fritware, underglaze colours  
34 x 26 cm  
*Vu 2868*

6 Young couple with servants  
Iran, second half of the 19th century  
fritware, underglaze colours  
33 x 36.5 cm  
*Vu 2870*

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CHINESE LION KARASHISHI WITH PEARL  
Japan, 18th–19th century  
bronze, *cloisonné* enamel (pearl)  
h. 116 cm, ø 40 cm (pearl)  
*Vp 1050*

CHINESE LION KARASHISHI WITH PEARL  
Japan, 18th–19th century  
bronze, *cloisonné* enamel (pearl)  
h. 116 cm, ø 40 cm (pearl)  
*Vp 1051*

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1 TILE SHAPED AS AN EIGHT-POINT STAR WITH A MOTIF OF TWO HARES  
Iran, Kashan, 13th century  
fritware, cobalt, lustre  
ø 20.5 cm  
*Vu 1554*

2 TILE SHAPED AS AN EIGHT-POINT STAR  
Iran, Kashan, dated 660 AH (1262 AD)  
fritware, lustre  
ø 31.2 cm  
*Vu 1555*

3 CROSS-SHAPED TILE  
Iran, Kashan, 13th century  
fritware, lustre  
31 x 31.5 cm  
*Vu 1556*

4 FALCONER AND THE MYTHICAL BIRD SIMURGH  
Iran, second half of the 19th century  
fritware, underglaze colours  
35 x 20 cm  
*Vu 3516*

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