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EASTERN ART



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LOAN EXHIBITION OF EASTERN ART FROM PRIVATE COLLECTIONS PRESENTED BY THE  
QUEENSLAND ART GALLERY SOCIETY

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Ex Officio: Laurie Thomas, Director, Queensland Art Gallery.

## INTRODUCTION

Difference of language is a barrier between people but through the medium of art we may get a direct awareness of a nations' way of feeling and thinking.

Only recently, a surprising number of Eastern Art treasures has come to light in Brisbane, which made it possible to open a door to some of the ancient and complex cultures of our neighbours.

On behalf of the Executive Committee of the Queensland Art Gallery Society I wish to thank the private owners who generously have allowed their objects to be used in this exhibition.

The exhibition has been made possible by the help and enthusiastic support of the Chinese Consul, Mr. T. M. Chen, who translated the inscriptions, of Dr. Gertrude Langer and Mr. Clayton Bredt, who helped in the compilation of the catalogue.

I also wish to thank the Director of the Queensland Art Gallery, Mr. Laurie Thomas for his kind assistance in arranging the display and the Trustees for making the Gallery available.

August, 1961.

Karl Langer,  
President,  
Queensland Art Gallery Society.

EASTERN ART

## CHINA

### SCROLL PAINTINGS

Among a variety of subjects, landscape painting has an important place in Chinese art. The first preserved landscapes date from the 8th century A.D.

Chinese painters aimed at the expression of the universal rather than of the particular. Their landscapes are imbued with religious-philosophical meaning and are symbols of a pantheistic nature worship.

The mastery of the brush was acquired by calligraphy, which was held in the highest esteem.

Calligraphy, poetry and painting often combine on a Chinese scroll.

Note: A Lecture on "Chinese Landscape Painting" will be given by Dr. Gertrude Langer at the Queensland Art Gallery on Wednesday, September 13th, at 8 p.m.

1. EARLY AUTUMN by Kuo Tien. Sung Dynasty (960-1275). This is a rare old painting of the period when painting in China reached its highest level. Ink on Silk. (Lent by Colonel A. G. Clark).
2. MOUNTAIN LANDSCAPE WITH WATERFALL by Man Yuen Chow. Probably Sung Dynasty. Translation: "The high stony rock blooming with orchids seems to hang in the sky like a cloud, it has been a good rainy spring and beauty was abounding everywhere." Ink on silk. (Lent by Colonel A. G. Clark).
3. BAMBOO by chow Ying of Lian Mountain. Probably early Ching Dynasty (1627-1911). Inscription: "To copy the style of 'Po Kung.'" Ink on paper. (Lent by Colonel A. G. Clark).
4. LANDSCAPE by Chang Pai-teng. Probably early Ching Dynasty (1627-1911). Translation: "The autumn seems to link with the clear blue sky, while the willow leaves are still full of dew. The one enjoys the scenery most is the solitary old fisherman." Ink on silk. (Lent by Colonel A. G. Clark).
5. BAMBOO IN RAIN by Chiang Hsian-nan. Probably early Ching Dynasty (1627-1911). Translation: "The spring thunder brings a night's rain on the hills; after the rain the young shoots spring forth." Ink on paper. (Lent by Colonel A. G. Clark).
6. THE HERMIT OF LUNG MING by Li Kung Lin. Probably late Ching Dynasty (1627-1911). Ink on paper. (Lent by Colonel A. G. Clark).
7. LADY by Hu Yen-foh, the Buddhist. Probably late Ching Dynasty (1627-1911). Translation: "I am thinking of things beyond the circle of myself, as there is no book that I can read." Ink and water colour on Paper. (Lent by Colonel A. G. Clark).
8. ROOTS, PEONIES AND BIRDS by Chien Hsuan ca 1700 A.D. Translation: "The red flowers open with the spring wind. Where are we to find such rare roots? Only the Western messenger of the Han knows." Water colours on silk. (Lent by Miss C. McNally).
9. FLOWERING PLUM AND BIRDS by Han Tsao ca 1700 A.D. Translation: "Proud of itself that it stands firmly against the cold snow, like the success of the nation's statesmen, and with its perfume it exceeds the scent of the east wind." Water colours on silk. (Lent by Miss C. McNally).
10. LANDSCAPE by Tai Wen Chieh ca 1800 A.D. Translation: "As I was picking up the silk, the creases of the silk gave me an inspiration. Hence, I took up the brush and put it onto the silk. My guest came in and thought that I had painted the "An Nin Stone." Water colours on silk.

The collector, Chin wan, wrote on both sides of the painting and commented that it was painted by Tai Wen Chieh. (Lent by Miss C. McNally).

11. CALLIGRAPHY TWIN SCROLLS by Ho Siu Shi. Probably middle 19th century. Translation: "When at leisure do not fall asleep." "Your judgment of people depends on your own cultivation." Ink on paper. (Lent by Miss C. McNally).
12. BAMBOO by Chien Ta Wang. "Tien Po" —Tang Dynasty (8th century). The painting has been cut and repasted onto a new scroll. The small writing on both sides gives an estimate that it has been painted in the T'ang Dynasty. However, it is more likely that it is a later copy (Sung 2) of a T'ang painting. Ink on paper.
13. BRANCHES by Pa Ta Shan Ren around 1630. Ink painting on rice paper. (Lent anonymously).
14. BASKET AND FLOWERS by Wu Tunjen beg. 20th century. The inscription says: "Symbol of four purities" (they are: Lotus, Plum Blossom, Chrysanthemum and Iris). Water colours on paper. (Lent anonymously).
15. SHRIMPS by Chi Pai Chi beg 20th century. Facsimile Print. (Lent by Dr. and Mrs. K. Langer).

#### CHINESE SCULPTURE

16. BODDISATTVA SEATED ON LOTUS THRONE. North China, Wei Dynasty. VI century A.D. Wood with traces of polychrome. 17 inches high. (Lent by Dr. and Mrs. K. Langer).
  - 16A. KUANYIN. Early Ch'ing Dynasty. Probably 17th century A.D. Wood polychromed. 22 inches high. (Lent by Miss C. McNally).
  17. FOUR LEAF SCREEN Ming Ching Dynasties. Wood frame with ivory and pale inlays embedded in clay plaster. (Lent by Colonel A. G. Clark).
- #### BRONZES
18. CEREMONIAL WINE HEATER (YU) Chou Dynasty. Warring States Period (XI-IV centuries B.C.). 11 inches. (Lent by Miss C. McNally).
  19. BELL (CHUNG). Chou Dynasty 1122-255 B.C. 15½ inches. (Lent by Miss C. McNally).
  20. INCENSE BURNER Ming Dynasty, made for the Hsuan-te Emperor (1426-1435 A.D.) in the Imperial Foundry. (Lent by Ross Gordon, esq.).
  - 21/22. PAIR OF MYTHICAL GUARDIAN DOGS (FU). XVIII century. Brass, 18 inches. (Lent by Miss C. McNally).

23. INCENSE BURNER IN SHAPE OF FO LION. Ming period. Bronze 20 inches high. (Lent by Miss F. K. Perrin).
24. KUANYIN. Ching Dynasty. Bronze 11½ inches high. (Lent by Miss F. K. Perrin).

#### CHINESE CERAMICS

25. BOWL. Sung Dynasty (960-1275). Celadon matt glaze, 5½ inches diameter. (Lent by Misses Nelson-Watson).
26. THREE-FOOTED BOWL. Sung (960-1275). Celadon crackle glaze, 10 inches diameter. (Lent by Miss C. McNally).
27. VASE. Sung (960-1275) gray crackle glaze, 12½ inches. (Lent by Miss C. McNally).
28. BOWL. Ming (1368 - 1644). Celadon crackle glaze with incised peonies, 16 inches diameter. (Lent by Miss C. McNally).
29. TRIPOD BOWL. Ming (1368-1644). Crackle glaze. (Lent by Miss C. McNally).
30. BOWL WITH WOODEN LID AND AGATE HANDLE. XVIII Cent. "blanc de Chine," 5 inch diameter. (Lent by Miss C. McNally).

31. "DOUBLE GOURD" VASE. Ming Dynasty (1368-1644). Gray crackle glaze, 11 inches high. (Lent by Miss C. McNally).
32. PLATE. Ch'ing (1644-1912). "Sang de boeuf" glaze. (Lent by Miss C. McNally).
33. DESK WATER POT. K'ang-hsi (17th Cent.) with marks of Imperial Porcelain Factory. (Lent by C. Bredt, esq.).
34. VASE. 17th century. "Sang de boeuf" glaze, 8 inches high. (Lent by Miss F. K. Perrin).
35. JAR. With matt green glaze and incised inscriptions. Tang Dynasty (618-906) 8 inches high. (Lent by Miss F. K. Perrin).
36. LIDDED JAR WITH DRAGON DECORATION. Ming Ch'ing. 6 inches high. (Lent by Miss F. K. Perrin).
37. VASE WITH PEACHBLOSSOM GLAZE. Ming? 7½ inches. (Lent by Miss F. K. Perrin).
38. GOURD SHAPED VASE. Ch'ing Dynasty. K'ang-hsi period (1622-1722). Ling Yao glaze, 8 inches. (Lent by Ross Gordon esq.).

- 38A. BOWL. Early Ming (XIV-XV centuries). Celadon glaze, 3½ inches.  
(Lent by Ross Gordon, esq.)
- 38B. VASE. Ch'ing Dynasty, Yung cheng period (1723-1735). Blue monochrome glaze with floral pattern underglaze, 9 inches.  
(Lent by Ross Gordon, esq.)
39. BULB-BOWL. Sung Dynasty (960-1127). Cracked celadon glaze, fractured during firing, 11½ inches diameter.  
(Lent by Colonel A. G. Clark).
- 39A. VASE. Sung Dynasty (960-1127). Cracked glaze.  
(Lent by Colonel A. G. Clark).
40. DEEP BOWL. Undated. Celadon glaze with incised underglaze decoration, 6½ inches diameter.  
(Lent by Miss C. McNally).
41. DOUBLE BOTTOM BOWL. Celadon crackle glaze. Ming period, 7¼ inches diameter.  
(Lent by Miss C. McNally).
42. BOWL. T'ang Dynasty? (618-906). Grey glaze, fluted underside, incised vine decoration on rim inside, 11½ inches diameter.  
(Lent by Miss C. McNally).
43. TOMB FIGURE, HORSE. T'ang (618-907 A.D.) or earlier. Terra cotta painted.  
(Lent by Colonel A. G. Clark).

44. TOMB FIGURE, CONCUBINE OR MAID. T'ang Dynasty (618-906 A.D.) or earlier. Terra cotta painted, height 15 inches.  
(Lent by Colonel A. G. Clark).
45. TOMB FIGURE, MUSICIAN. T'ang Dynasty. Terra cotta, blue paint, height 8½ inches.  
(Lent by Colonel A. G. Clark).
- 46/47. TILE, ROOF ORNAMENTS. Protective figures in shape of lions. XVI-XVII centuries.  
(Lent by Miss C. McNally).
48. ROOF-RIDGE TILE. With mythological hen. Date unknown. Yellow glaze. Provenience: Imperial Palace, Peking.
49. ROOF TILE with mythological animal. Date unknown. Green and yellow glaze. Imperial Palace, Peking.  
(Lent by Miss F. K. Perrin).

#### CHINESE IVORIES

50. KUANYIN (BODDHISATVA OF MERCY). Ch'ing (1644-1911). Ivory, 10½ inches high.  
(Lent by Colonel A. G. Clark).
51. TWIN KUAN-YIN. Ch'ing (1644-1911).  
(Lent by Colonel A. G. Clark).

52. HOTEI (God of good fortune). Ch'ing (1644-1911). Ivory.  
(Lent by Colonel A. G. Clark).
53. CICADA ON LEAF. Ch'ing.  
(Lent by Colonel A. G. Clark).
54. CHINESE CABBAGE AND GRASSHOPPER. Ch'ing.  
(Lent by Colonel A. G. Clark).
55. FROG ON LILY PAD. Ch'ing.  
(Lent by Colonel A. G. Clark).
56. GRASSHOPPER AND VEGETABLES.  
(Lent by Colonel A. G. Clark).
57. Painted Ivory.  
(Lent by Miss C. McNally).
58. KUAN-YIN. Ming Dynasty. Ivory.  
(Lent by Ross Gordon, esq.).
59. SNUFF BOTTLE. Ch'ing (1644-1912). Tiger eye stone.  
(Lent by Colonel A. G. Clark).
60. FOUR HORSES. Ch'ing Dynasty.  
(Lent by Colonel A. G. Clark).

#### CHINESE CARVED STONES

61. JADE SLAB mounted as desk ornament. Inscribed with poem. (Poems of emperors were recorded on tablets of jade). Ming-Ching Dynasties (XVI-XIX centuries). 2½ inches.  
(Lent by Dr. and Mrs. K. Langer).

62. FU CHARACTER ORNAMENT. Ch'ing (1644-1912). The halves might be worn by two friends or husband and wife. 3 inches.  
(Lent anonymously).
63. INCENSE BURNER. Ming/Ch'ing Dynasties. Jade.  
(Lent by Colonel A. G. Clark).
64. JAR. Ming/Ching Dynasties. Mutton fat jade.  
(Lent by Colonel A. G. Clark).
65. PI DISK. A symbol of heaven with symbol of dragon. Ming/Ch'ing Dynasties. Dark green jade.  
(Lent by Miss C. McNally).
66. As above. Light green jade.  
(Lent by Miss C. McNally).
- 67/68. COINS FOR THE DEAD. Undated. Bronze.  
(Lent by Miss F. K. Perrin).
68. ORNAMENT. Ming/Ch'ing. Soapstone.  
(Lent by Miss F. K. Perrin).
69. FIGURE OF A LADY WITH A CRANE AND BUDDHIST ROSARY. Ming Dynasty (1368-1644). Soapstone. 4 inches.  
(Lent by Dr. and Mrs. K. Langer).
70. FIGURE OF A LADY WITH FLOWERS. Ming Dynasty. Soapstone. 8½ inches.  
(Lent by Misses Nelson-Watson)

71. ORNAMENT. Ch'ing Dynasty. Soapstone.  
(Lent by Miss C. McNally).
72. KUANYIN. Date unknown. Light jade. damaged.  
(Lent by Miss C. McNally).
73. BOWL. Ch'ing Dynasty (1644-1911). Bronze with cloisonne enamel, phoenix and peonies decoration. 4½ inches.  
(Lent by Misses Nelson-Watson).
74. MANCHU COURT DRESS OF LADY-IN-WAITING. Ch'ing Dynasty.  
(Lent anonymously).

## SOUTH-EAST ASIA

75. BUDDHA IN POSTURE OF ENLIGHTENMENT. Laos? 18th century or earlier, white marble with traces of gold and polychrome, height 17½ inches.  
(Lent by Dr. and Mrs. K. Langer).
76. BUDDHA IN POSTURE OF ENLIGHTENMENT. 18th century. Brass with traces of gold, 24½ inches.  
(Lent by Miss C. McNally).
77. COURT LADY. Bali. Contemporary. Light wood, 21 inches.  
(Lent by Dr. and Mrs. K. Langer).

78. PRIEST CARRYING A HIBISCUS FLOWER AND A BELL. Bali. 20th century. Carved of a horn.  
(Lent by Dr. and Mrs. K. Langer).
79. MYTHICAL ANIMAL. Undated. Wood, polychromed. 26 inches high. Part of building.
80. COLLECTION OF KRIS (Malay dagger).

## THAI OBJECTS

Most of the objects in this group are of ritual character. The heads are fragments of statues.  
(Lent by Mr. and Mrs. Adolphe Alexander).

81. BUDDHA. Ratanakosin (1800). Standing, preaching posture, gilt bronze. 46 inches.
82. BUDDHA IN POSTURE OF CONTEMPLATION, seated on lotus throne. Bronze with traces of gilding. Chiengsan, XVI century.
83. BUDDHA HEAD. Ayudhya. XV-XVIII centuries, bronze, 11 inches.
84. MYTHICAL BIRD. Hongse. XV-XVIII centuries, bronze, 39 inches.
85. BUDDHA HEAD. Outhong. XIV-XV centuries, bronze, 14 inches.
86. BUDDHA HEAD. Lophuri. 1100-1300 A.D. Sandstone 14 inches.
87. HEAD. Pre Khmer (before 1,000 A.D.). Plaster cast of stone original in Nat. Mus. Bangkok, 11 inches.

88. THREE FROG DRUM. Chieng-mai. Bronze, 26 inches diameter, height 20 inches.
89. SWORD. Ayudhya (XV-XVIII centuries). Iron, 57 inches.
90. CARVED ELEPHANT TUSK WITH BUDDHA IMAGES. Lopburi, 21 inches.
91. HAND OF BUDDHA IMAGE. Ayudhya. XV-XVIII centuries. Bronze with traces of gilding, 9 inches.
92. TEMPLE BELL. Ratanakosin (1800). Bronze with gilt bands. Height 23 inches. Diameter 11 inches.
93. STUPA (model of Buddhist Shrine) Ayudhya. 31 inches.
94. AGRICULTURAL GOD. Ayudhya. XV-XVII centuries. Wood with traces of polychrome. 36 inches.
95. BODDHISATVA HEAD. Lopburi. 1100-1300 A.D. Stone, 7 inches.
96. NAGA (Mythological serpent) HEAD. Ayudhya. XV-XVIII centuries. Painted wood, 23.5 inches.
97. RUBBINGS FROM DOOR AND WINDOW SHUTTERS carved with religious images. XVIII century. 40x24 inches, 40x16 inches.
98. STAND. Wood carved and gilded (with No. 81).

## JAPAN

99. BUDDHA HEAD. Nara period (VII-VIII centuries). Bronze, 5½ inches.  
(Lent by Dr. and Mrs. K. Langer).
100. BUDDHA in posture of enlightenment. Tokugawa period (XVII-XIX centuries). Bronze with traces of gilding, 25½ inches.  
(Lent by Miss C. McNally).
101. DRUM. 5th year of T'ien Wen Emperor. Bronze, 25 inches.  
(Lent by Miss C. McNally).
102. BOX IN SHAPE OF BAMBOO SEGMENT. Tokugawa period. (XVII-XIX centuries). Copper inlaid with silver and gold butterflies.  
(Lent by Dr. and Mrs. K. Langer).
103. COURT SWORD (Tachi). XVII-XIX centuries. Ivory scabbard with brass mounts, pommel missing.  
(Lent by Miss C. McNally).
104. SHORT SWORD for wear with civil dress. XVIII-XIX centuries. Carved ivory mounts.  
(Lent by Miss C. McNally).
105. PIKE-HEAD. Mounted as dagger with small knife. XVI-XVII centuries. Copper, silver, gold and iron inlaid iron mounts.  
(Lent by Miss C. McNally).

106. COLLECTION OF NETSUKES. (sub-numbers 1-44). Netsukes are miniature sculptures, which Japanese men carried on their person. They are made of a variety of materials, ivory, bone, precious woods, horn, etc. The art flourished from the 17th to the middle of the 19th century. Netsukes are appreciated not only by the eye but also by the touch. Netsuke carvers sometimes took several months to carve such a small piece.
- No. 39 lent by Prof. and Mrs. R. Robinson.  
Nos. 5, 14, 18, 19, 20 and 21 lent anonymously.  
The other pieces are lent by Dr. and Mrs. K. Langer.

1—9 Animals and Plants.

10—14 Karako-Children.

15—21 Genre subjects.

22—25 Subjects pertaining to the theatre.

26—34 Folklore and Legends.

35—44 Gods, Saints and Demons.



SMITH & PATERSON, BRISBANE

QLD Art Gallery



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