

L. 1. 2. 3.

ART

MONTROSS GALLERY

550 FIFTH AVENUE • • • •
 ABOVE FORTY-FIFTH STREET • • • •
 NEW YORK CITY • • • •

**THE BAHR COLLECTION OF EARLY
 CHINESE PAINTINGS,
 POTTERY AND BRONZES**

**NOVEMBER 9TH TO DECEMBER 9TH
 NINETEEN : HUNDRED : ELEVEN**

¶ The Gallery is open week days from 9 a. m. to 6 p. m.

¶ During this exhibition the Gallery will remain open on Tuesdays until 10 p. m.

SMITHSONIAN
INSTITUTION

3013.

017,37
1315 ✓

Early Chinese painting as an art is practically unknown in this country. Recently considerable interest in Chinese painting has been aroused in Europe and at present a special exhibition of Chinese painting is being held at the British Museum and has created much interest in art circles.

The following extracts from the Official Guide to the above mentioned exhibition will assist in an appreciation of the art. Sir Sidney Colvin says: "Japanese painting, as is well known, owed to Chinese both its origin and a renewal of its inspiration at several successive dates, and works by the classic masters of China have long been collected and revered in Japan as we collect and revere the works of the great Italians or Flemings." Mr. Laurence Binyon writes: "Painting in the Far East was originally considered a branch of calligraphy, and writing with a brush is an art demanding a firmness and flexibility of hand such as many Western painters might envy. This association of painting with writing, together with the materials employed—brush and water—or body-colour upon silk or absorbent paper—have determined to a large extent the aim and scope of the art. Chinese and Japanese paintings correspond, technically, rather to the drawings than to the oil pictures of

Europe, though sometimes carried out on a large scale and capable of expressing imaginative ideas with great force and completeness. But the character of these paintings is not due to technical tradition alone.

'A picture is a painted poem' is an old saying in China ; and the instinctive preferences of the Chinese have always been, in poetry as in painting, for an art which suggests rather than represents. Suggestion is sought as having more power on the imagination, as more stimulating, than the full realisation of a scene. Empty spaces are given their full value in design. Not to render the external aspect, but the animated spirit, the character, the genius of things, is the artist's aim. Rhythmical beauty is the highest essential quality in a work of art. Such conceptions as these, formulated as early as the sixth century by a Chinese critic, himself a painter, have moulded the art of Eastern Asia. The avoidance of any strong suggestion of relief, and the ignoring of cast shadows, are part of these deliberate preferences."

Mr. Laurence Binyon in his admirable book (*Painting in the Far East*) says: "The general conception of Chinese art which prevails in Europe is entirely founded on the productions of its decadence. Even in the case of the porcelain, it is the later kinds that are collected and prized: the simpler and grander forms of the earlier periods are scarcely known. In the case of painting, the real nature of the art is absolutely unguessed

at by any save a very few students. The bastard and comparatively worthless productions made now for two centuries for the European market in Canton represent for most of the general public who have formed any idea at all on the subject, the pictorial art of the Empire; and they associate that art with bright, if harmonious, colours, a tame and flaccid sense of form, and the monotonous repetition of effete conventions.”

The dates of Chinese paintings and works of art are reckoned by various dynasties and the following are represented in this Exhibition:

Shang Dynasty	. . .	1766-1122 B. C.
Chow	“ . . .	1122-255 B. C.
Han	“ . . .	206 B. C.-220 A. D.
Wei	“ . . .	220-264 A. D.
T'ang	“ . . .	618-906 A. D.
Sung	“ . . .	960-1280 A. D.
Yuan	“ . . .	1280-1368 A. D.
Ming	“ . . .	1368-1644 A. D.

ANCIENT BRONZE

ALL EXHIBITS ARE FOR SALE
PRICES GIVEN ON REQUEST

This small collection of very early Chinese bronzes is worthy of particular attention from the rarity, form and extreme age which has given a beauty of patina to the surface and from the high appreciation which the Far Eastern collectors have always held such works of ancient art.

Each item is of particular excellence and interest and is considered by Chinese connoisseurs a "collector's piece".

1. LIBATION CUP.—Shang Dynasty.
Vessel used for sacrificial or ceremonial purposes.
2. LIBATION CUP.—Shang Dynasty.
3. INCENSE BURNER.—Chow Dynasty.
For use in temple.
4. WINE VESSEL.—Chow Dynasty.
In shape of mythical animal and used for sacrificial or ceremonial purposes.
5. COINS.—Chow Dynasty.
Inscription is the name of an Emperor of this period.
6. WINE VESSEL.—Chow Dynasty.
In shape of rhinoceros. Exceptionally rare and interesting.
7. TRAY.—Han Dynasty.
Used for temple purposes.

ANCIENT BRONZE

8. WAR TRAP.—Han Dynasty.
A snare set in ground to discharge poisoned dart.
9. IMAGES.—Wei Dynasty.
4 figures heavily gilded. A special production of this Dynasty.
10. WINE VESSEL.—T'ang Dynasty.
Shape of rhinoceros. Gilded.
11. WINE VESSEL.—Sung Dynasty.
In form of rhinoceros, inlaid with gold, silver and malachite.
12. WINE VESSEL.—Sung Dynasty.
With cover, inlaid with gold and silver.
13. WINE VESSEL.—Sung Dynasty.
Shape of Phoenix with vase on back, inlaid with gold and silver.

EARLY CHINESE POTTERY.

ALL EXHIBITS ARE FOR SALE
PRICES GIVEN ON REQUEST

Early Chinese Pottery is of great interest to and very highly esteemed by Chinese and Japanese connoisseurs, but this ware has not received the same attention from American and European collectors. Doubtless this may be due to the difficulty of obtaining specimens and to the simplicity of form and color which is so different from the well-known Porcelain productions of the later periods. The pieces now on exhibition have been selected with much care so as to show specimens of the best examples of those early times.

14. TIBETAN MASTIFF.—Han Dynasty.
Of pottery with fine patina.
15. SMALL VASE.—T'ang Dynasty.
With precious stone glaze on pottery body.
16. JAR.—T'ang Dynasty.
Of pottery.
17. BOWL.—T'ang Dynasty.
Of pottery.
18. CIRCULAR TRAY.—T'ang Dynasty.
With patina and colored glazes on inside of tray.
19. INCENSE BURNERS.—Sung Dynasty.
One of *claire-de-lune* glazes, the other of crackled glazed ground with purple and red splashes.
20. PLATES.—Sung Dynasty.
A pair in *claire-de-lune* glazes.

EARLY CHINESE POTTERY

21. WRITER'S WATER POT.—
Sung Dynasty.
Claire-de-lune glaze.
22. FLOWER POT.—Sung Dynasty.
Claire-de-lune glaze.
23. FLOWER POT.—Sung Dynasty.
Claire-de-lune glaze.
24. FLOWER DISH.—Sung Dynasty.
With purple and other colored splashes.
25. FLOWER DISH.—Sung Dynasty.
With purple and other colored splashes.
26. FLOWER DISH.—Sung Dynasty.
With claire-de-lune glaze.
27. FLOWER DISH.—Sung Dynasty.
With claire-de-lune glaze.
28. FLOWER DISH.—Sung Dynasty.
With claire-de-lune glaze.
29. VASE.—Sung Dynasty.
Of pottery.
30. BOTTLE.—Sung Dynasty.
Of glazed pottery.

EARLY CHINESE POTTERY

31. BOTTLE.—Sung Dynasty.
Of glazed pottery with inscriptions.
32. JAR.—Yuan Dynasty.
Of glazed pottery.
33. LARGE VASE.—Late Yuan Dynasty.
With red splashes on dark claire-de-lune ground.
34. LEAF-SHAPED DISH.—
Yuan Dynasty.
Red spots on light claire-de-lune ground.
35. WRITER'S WATER POT.—
Yuan Dynasty.
Monster head relief with red patches on claire-de-lune ground.
36. INCENSE BURNER.—Yuan Dynasty.
With claire-de-lune glazes.
37. SMALL BOTTLE.—Yuan Dynasty.
With red spots on light claire-de-lune ground.
38. HEXAGONAL BOTTLE.—
Yuan Dynasty
With rose patches on light claire-de-lune ground.
39. FLOWER JAR.—Yuan Dynasty.
Deep red splashes on dark claire-de-lune ground, and
with cover made of Chienlung cloisonne.
40. TEN WINE CUPS.—Yuan Dynasty.
In assorted colored glazes.

EARLY CHINESE POTTERY

41. INCENSE BURNER.—Yuan Dynasty.
With deep red splash on claire-de-lune ground.
42. SMALL BOTTLE.—Yuan Dynasty.
Pomegranate shaped with light red patches on claire de-lune ground.
43. WRITER'S BOWL.—Yuan Dynasty.
With purple and green patch on dark claire-de-lune ground.
44. BOWL.—Yuan Dynasty.
With dark turquoise patch on light celadon ground.
45. BOWL.—Yuan Dynasty.
Purple splash on claire-de-lune ground.
46. PLATE.—Yuan Dynasty.
Purple splashes on claire-de-lune ground.
47. BOWL.—Yuan Dynasty.
Deep purple splash on claire-de-lune ground.
48. SMALL JAR AND COVER.—
Yuan Dynasty.
With deep blue and other colored splash on dark claire-de-lune ground.
49. VASE.—Ming Dynasty.
With various deep red splashes on dark claire-de-lune ground. Of old bronze-shape design.
50. FIGURE.—Ming Dynasty.
Of a seated hermit, the body being of iron rust glaze and garment of celadon crackle glaze.

EARLY CHINESE POTTERY

51. PLATE.—Ming Dynasty.
Pomegranate shaped, with deep blue glazes on the light grey-blue ground.
52. VASE.—Ming Dynasty.
Claire-de-lune crackle glazes.
-
-

SEPULCHRAL JADES.

53. FOUR PIECES OR SPECIMENS.—
Han Dynasty.
They are excavated from old tombs.
-
-

STONE SCULPTURE.

54. OF A SHRINE.—Wei Dynasty.

EARLY CHINESE PAINTINGS

ALL EXHIBITS ARE FOR SALE
PRICES GIVEN ON REQUEST

- 55 SAGE Yuan Dynasty
- 56 LADIES AND CHILDREN Ming Dynasty
- 57 A LADY OF RANK Sung Dynasty
58. MEDITATIONS—Chur-tun-chen.
Early Ming Dynasty
59. LANDSCAPE—Sung-Mow
Yuan Dynasty
60. PAGODA IN MIST—Zung-Pih
Ming Dynasty
61. THE STREAM—Chiu-Ying
Ming Dynasty
62. THE PAVILION—Chiu-Ying
Ming Dynasty
63. THE SUMMER HOUSE—Chiu-Ying
Ming Dynasty
64. THE LADY'S GARDEN—Chiu-Ying
Ming Dynasty
65. COCK AND FLOWERS
Yuan Dynasty
66. PALACE GROUNDS—Chiu-Ying
Ming Dynasty
67. WINDING BRIDGE—Chiu-Ying
Ming Dynasty
68. HOUSE BY THE SEA—Chiu-Ying
Ming Dynasty

EARLY CHINESE PAINTINGS

69. THE PALACE LAKE—Chiu-Ying
Ming Dynasty
70. GEESE AND RUSHES
Ming Dynasty
71. MANTIS AND BAMBOOS
Ku-churn-su
Yuan Dynasty
72. THE MOUNTAINS—Tang-yin
Ming Dynasty
73. ARHAT IN CLOUDS LOOKING AT
DRAGON—Tang-bin-lay-tsun
Yuan Dynasty
74. THE HUNTER—Chao-meng-fu
Yuan Dynasty
75. INLAND WATERS—Chiu-Ying
Ming Dynasty
76. EAGLE (Thumb and Hand Painting)
Voon-sih-nien
Ming Dynasty
77. PORTRAIT OF A LADY
Ming Dynasty
78. THE FOND FAREWELL
Chiu-Ying
Ming Dynasty
79. GIRAFFE AND ATTENDANTS
T'ang Dynasty
80. ISLAND IN THE LAKE—Chiu-Ying
Ming Dynasty
81. STORKS
Late Ming Dynasty

EARLY CHINESE PAINTINGS

82. PALACE GROUNDS—Chiu-Ying
Ming Dynasty
83. HORSE AND ATTENDANTS
Tang-Ying
Ming Dynasty
84. SWANS—Wong-za-san Yuan Dynasty
85. TRAVELLERS—Chao-meng-fu
Yuan Dynasty
86. FLORAL STUDY Ming Dynasty
87. PALACE SCENES (10 Panels)
Ming Dynasty
88. OCCUPATIONS OF COURT LADIES
Chiu-Ying
Ming Dynasty
89. LIFE IN CITY AND COUNTRY
Yuan Dynasty
90. RECEPTION OF A LADY OF RANK
Ming Dynasty
91. HEAVENLY STEEDS
Yuan Dynasty
92. AUDIENCE SCENES Ming Dynasty
93. THE QUARRY Ming Dynasty
94. THE HUNDRED BIRDS
Late Ming Dynasty

EARLY CHINESE PAINTINGS

95. LADY Ming Dynasty
96. PONY AND ATTENDANT
Yuan Dynasty
97. BAMBOOS AND ROCKS—Ku-tsung
Ming Dynasty
98. THE EARTHLY PARADISE
Ming Dynasty
99. COURT BEAUTY—Chen-an-su
Ming Dynasty
100. PEACOCKS AND FLOWERS
Lok-sun
Ming Dynasty
101. A LADY OF QUALITY
Late Ming Dynasty
102. DEER—Tung-ping-san
Ming Dynasty
103. LOTUS AND WATERFOWL
Chang-pin-san
Ming Dynasty
104. IMPERIAL HUNTING SCENE
Chao-Meng-fu
Yuan Dynasty
105. LANDSCAPE AND CLOUDS
Chao-Meng-fu
Yuan Dynasty
106. DRAGON RISING FROM THE SEA
Sung Dynasty
107. SUNRISE AND PINES
Ven-zur-chee
Ming Dynasty

EARLY CHINESE PAINTINGS

108. THE CHESS PLAYERS—Mee-song
Yuan Dynasty
109. RAINY DAY Chiu-yun-tao
Ming Dynas
110. HAWK AND HARE Ming Dynasty
111. BAMBOOS Nee-an-fah
Yuan Dynasty
112. GEESE AND RUSHES Chien-sien
Yuan Dynasty
113. THE IMMORTAL LI-TI-KUEI
Wu-shao-sien
Ming Dynasty
114. WILD GEESE Li-chee
Yuan Dynasty
115. THE CAUSEWAY Hsia-kwei
Sung Dynasty
116. THE FIRE DRAGON Sung Dynasty
117. LADY AND MAID WITH CHILD-
REN Yuan Dynasty
118. PEACOCKS Yuan Dynasty
119. THE THREE SAGES Ming Dynasty
120. SUNRISE Lun-tin-soh
Ming Dynasty

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01674 8162



3013

N. E. MONTROSS
WORKS -:- OF -:- ART
550 FIFTH AVENUE
NEW YORK CITY
