



Chinese Snuff Bottles
from the collection of
Lloyd Noakes



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SUSAN PAGE
CHINESE SNUFF BOTTLES

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Acknowledgements

I would like to thank Robert Hall - mentor and friend-- for all he has taught me over the 31 years I have worked with him. I would not have met so many kind and amusing people or had the wonderful life I have enjoyed if he hadn't placed that advert in The Times in 1986 -'Assistant required for Chinese Snuff Bottle Dealer'. It all started with you, Bob - thank you.

I would also like to thank Robert Hall - Photographer - for his meticulous attention to detail, that can be maddening at times, but ultimately means that he produces the best results. Thank you to those collectors and friends of Lloyd who agreed to write charming reminiscences. And also to Michael Hughes for help with last minute proofing and observations. I could not have completed this project without the critical eye of Gayle Gray Laverlochère who has kept my grammar in bounds and crossed out my many unnecessary superlatives. I would like to thank my husband, Simon, for all his support and encouragement and for his help in designing this book, my daughter Scarlet for taking over cooking duties when I was too hard pressed and to Stella for measuring the heights of all the bottles.

Mostly I would like to thank Lloyd Noakes and Ken Yokouchi for giving me the opportunity to sell his collection and to create this book.

Susan Page



Preface

I am pleased to have been asked by Susan Page to write a preface for her inaugural catalogue.

Susan has been involved and even had full control of the many catalogues I have produced over the last thirty or more years so this work is of a close nature to her.

I very much welcome Susan's fresh creative approach to describing snuff bottles, this work has been in a rut for many moons and has long needed a new and lively change. She is easing this field into the realms of realistic understanding and wants collectors to feel what she experiences - without being subjected to pedantic nonsense.

Only Susan can do it, she inherently has great ability and is well respected and I am sure her first project in her new career will be well liked by collectors.

Well done and good luck, Susan!

Robert Hall, October, 2018.

Foreword

E. Lloyd Noakes was born August 6, 1925 on a farm in Nebraska. Lloyd's mother was a strong woman, and he was brought up with a sister, with whom he remained close all his life. But Nebraska and the farm weren't enough for Lloyd. He served in the U.S.Navy, travelled the world, and then went to live in the glamorous city of Los Angeles in California.

Lloyd was part of the 'old guard' of snuff bottle collecting and knew Bob Stevens, Eddie Dwyer, Bud Swain, Neal and Frances Hunter, Edgar and Roberta Wise, John and Billie Sinclair, Ruth Lewis, Bob and Jesamine Snively, Barney and Emma Dagan, Joyce and Ed McDowell, Patti Lai, Linda Riddell and Bob Lee. Later in his life he also welcomed the 'newbie' collectors Shirley and Bob Chasin, Richard Liu and Marshall Lo, S.L.Tan, Loring Wou and Clare and Michael Chu.

Lloyd was President of the Snuff Bottle Collectors of Southern California for the year 1976 and may well have been a charter member. The Society was formed in 1975. Joyce McDowell recalls in the early days of the Society that one had to be interviewed to determine if one would be a suitable member. One also had to be proposed and seconded, so all in all it was quite a rigorous process.

Lloyd was involved in the China Society of Los Angeles and The Antiquarian Group of Los Angeles, which was formed by Gregor Norman-Wilcox in 1935, (Norman-Wilcox was curator of Decorative Arts at LACMA 1931-1969). Lloyd was a friend of his wife, Grace Norman-Wilcox. I first bonded with Lloyd at the Snuff Bottle Society convention in Chicago in 1989. We had enjoyed a sumptuous luncheon in Flo Weiss's house on the shores of Lake Michigan. It was the end of the convention and we were all pretty tired. Lunch over, I wandered over to look out a window, to be greeted with the vision of Lloyd, knee deep in water. Somehow he had managed to step onto the cover of Flo's pool and was sinking fast. Of course he got out, and with the minor embarrassment of wet shoes and trousers, nobody else knew. We sat next to each other on the bus home and our friendship began.



In those days I had just begun working with Bob Hall, and travelled once a year to the US. I was always assured of a great welcome from Lloyd. He would drive me places, and show me the Los Angeles that he loved. Obviously I was meant to be selling snuff bottles but Lloyd would take me to the Huntington Library and Botanical Gardens, The Getty and of course the Pacific Asia Museum in Pasadena. Through Lloyd, I met his dear friends Ruth Lewis, Frances and Neal Hunter, John and Billy Sinclair, Emma Dagan and Linda Riddell. Lloyd was always generous with his time and energy and we seemed to enjoy doing the same things. We enjoyed eating in lively restaurants (Tam O'Shanter, I remember, was one of his favourites) and we enjoyed sitting in a bar together.

Lloyd was fascinated by porcelain bottles and collected with a keen eye. The first bottle he bought from me was a cicada, beautifully painted in realistic detail. He loved to look at the bottles I had with me and often could not resist. Bottles were a small part of his collection of Asian art. I got to love looking through his thumb rings, and once found a lovely example in hornbill for him on a jewellery stall in Newark, England, which was being sold as a Bakelite ring.

Lloyd was an early collector of monochrome porcelain snuff bottles. He had been in the navy for some time, and whilst stationed in New York, took the time to visit the New York Public Library where he found information on how the different colours of glaze were created and was determined to collect one of each type.

Lloyd also loved monochrome glass - in wine cups, thumb rings, and snuff bottles. I recall seeing his collection of wine cups in a tall cabinet and just marvelling at all those colours. Lloyd had a limited budget, but he was prudent, and was able to buy some good pieces. In the sale at Christie's London on October 12th 1987, Lloyd was able to acquire some beautiful bottles from the estate of Edmund F. Dwyer.

I really enjoyed talking with Lloyd about the old days, his growing up on a farm in Nebraska but wanting to see more of the world. Lloyd would sometimes reminisce about his early days working in the Film Studios. He spoke about watching Elizabeth Taylor playing with an adored dog - her way of relaxing during filming. I cannot remember the names of the other stars he had met but I am sure they are many.

Lloyd came over to England to visit my husband, Simon, and me. He and Ken stayed in our flat in London. I picked them up from the airport, they had a quick shower and then we were off on a whirlwind of sightseeing. Lloyd was tireless and I so enjoyed being with him.

When my longed-for daughter, Scarlet, arrived, Lloyd was full of joy for me. He sent me the most gorgeous hair brush for baby with her name inscribed on it from Tiffany's. That was Lloyd's style. We laughed as I sent him a photo of her - a gorgeous baby but without a hair on her head to brush. When Stella came along four years later, again we received a gorgeous brush. They are amongst the girls' most treasured possessions.

Lloyd died 21 February 2008, and the Chinese art and snuff bottles were retained by his partner, Ken Yokouchi. When Ken finally decided to dispose of the bottles, I was very excited that he phoned me to ask me for help in selling them. Bottles I had handled years ago were finally coming be catalogued and sold. Sadly, not all the bottles were there. A number had been 'lost' - the lovely group of porcelain fo dog bottles had gone missing when Ken was on holiday - and a wonderful carved imperial yellow glass had been 'given' to a friend. Sad too was the fact that we couldn't find the notes that Lloyd had kept giving provenances of the collection. I did retain his collection numbers however, and so have kept those in the vain hope that the collection cards appear somewhere and I can add those details in. If anyone finds them... let me know.

Susan Page

Gazing into the Valley of the Past

Hugh Moss

Lloyd Noakes was part of a golden age of snuff bottle enthusiasts in America in the mid- to late-twentieth century, many of whom lived on the West Coast and particularly in the Los Angeles area.

Stuart Sargent and I recently published a book on the collection of another member of that group, Russell Mullin (*This Snuff Bottle Monkey Business*), and had the pleasure of reading the enormous amount of correspondence between him and his fellow collectors. This treasure trove of information, along with his collection, was inherited by his son Terry, who gave us access to it.

It reveals a group of like-minded collectors starting out on the journey to understand Chinese snuff bottles in an age where an exchange of letters was the standard way of communicating. Since snuff bottles represent the imperial and scholarly taste of their time at a very high level, these enthusiasts were also, as a collateral benefit, learning about the broader field of Qing art. When this nexus of collectors was flourishing, I had just started out on my own journey into the field, in about 1960, and I soon came into contact with them and had the privilege of getting to know them over several decades.

An early contact was Edward O'Dell in Baltimore, on the East Coast. It was he who introduced me to Bob Stevens, a core member of the Los Angeles collectors' group. He in turn introduced me to many others on visits to his home. On one memorable road trip, we drove his new Jaguar car the entire length of the West Coast from Seattle to San Diego to visit collectors and photograph their bottles for research purposes.

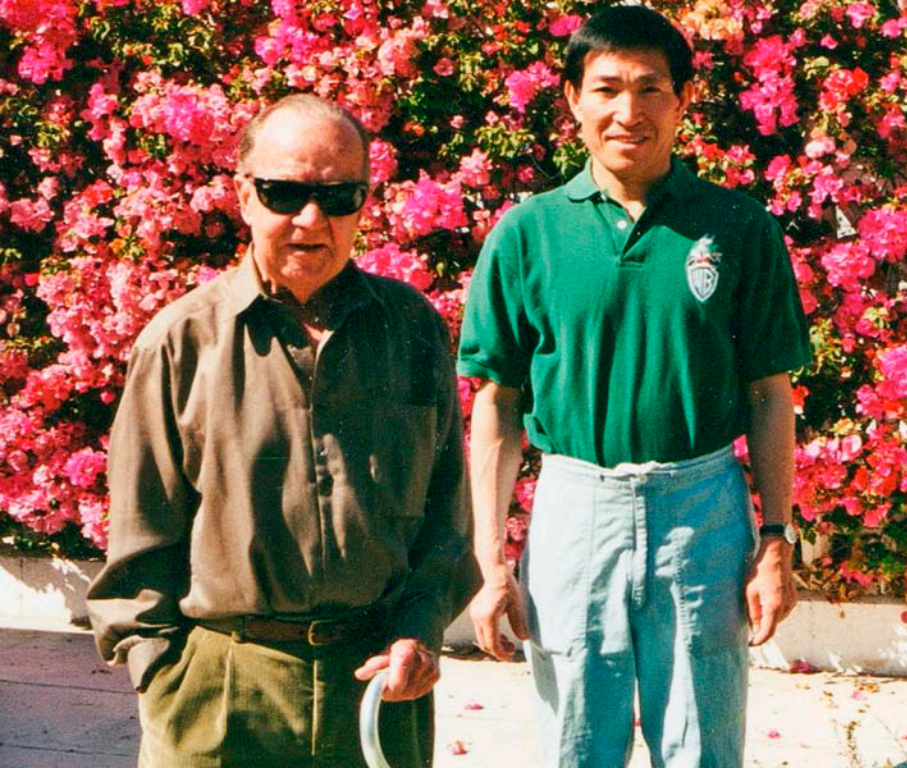
Gertrude Stuart, of Los Angeles, Kenneth Brown in La Jolla, and Gumps and Chingwah Lee of San Francisco were among several dealers who supplied these enthusiasts, and Lilla Perry provided them, and us, with an early and still pertinent book on the subject, followed later by the more encyclopaedic tome from Bob Stevens.

They were starting out pretty much from scratch when it came to understanding the focus of their passion. At that time most of the information came from dealers, much of it second- and third-hand and somewhat corrupted, but Russell Mullin, Bob Stevens, Lilla Perry and others were able to piece together an initial understanding that provided the foundations for those of us who followed.

These early collectors relied to a large extent on the bottles themselves to build their understanding; today we can draw upon a far richer source of documentary information coming out of China and from the bounty of internet research in both English and Chinese. The quest for understanding, however, remains the same and today's band of enthusiasts continues the work of those early collectors.

I do, however, often think back nostalgically to my visits to America to share in the enthusiasm of this group of enthusiasts. Our common interest made for instant and long-term friendships and a rich exchange of ideas and information. In today's world, exchanges are mostly, in my case, with fellow researchers more than with fellow enthusiasts and collectors. I look back with fond nostalgia to those more innocent days and exciting gatherings that eventually inspired the International Chinese Snuff Bottle Society, of which Lloyd was so much a part.

This catalogue serves, for me, as a delightful reminder of halcyon days and exchanges with the early Titans of snuff, and offers the opportunity to acquire a bottle or two from Lloyd's collection. Fortunately for collectors, the excitement of a new acquisition remains undiminished from Lloyd's time to our own.



Lloyd Noakes

I had bought two blue and white porcelain bottles at a shop in the Intercontinental Hotel in Beirut a few years before Ed made his first visit to Hong Kong. He saw bottles everywhere and one dealer told him about the ICSBS and the local LA Collectors group. I contacted Dennis Crow, the President at the time, and was invited to a meeting. I was very warmly welcomed, especially by Eddie Dwyer, Emma Dagan, and Lloyd Noakes, all very sadly now gone. Over the years we had many conversations with Lloyd at local and ICSBS meetings. One thing that struck me is that he told us that when he was in the service and stationed in NY City, he spent a lot of time at the New York Public Library studying glazes. I remember at the time thinking that was a very unusual interest and an unusual pastime for a young man. Later, when we had the privilege of visiting Lloyd in his home and seeing his extensive collection of monochrome glazed snuff bottles, I realized that all this study had informed his collecting. This type of bottle is not often seen in dealers' displays, but clearly Lloyd had sought them out with discriminating knowledge. We enjoyed our afternoon of looking at Lloyd's bottles and the delicious Chinese dinner he treated us to afterwards. Lloyd was always friendly and helpful, and a strong supporter of our local group.

Joyce McDowell

I remember first meeting Lloyd when I started going to the Snuff Bottle conventions with my Mom, Emma Dagan. Emma and Lloyd really hit it off, both avid collectors, and both were short people! In fact, during the ICSBS convention in London in 1987 a tornado hit London resulting in a blackout. Lloyd and Emma hung out together in the hotel lobby and everyone thought they were husband and wife. Lloyd had a lovely personality and was a terrific dancer. He loved his archer's rings and snuff bottles, and he was very knowledgeable about both collections. Mom and I always spent time with Lloyd during the meetings. A lovely man and missed by many!!

Lynne Alschuler

Marshall and I met Lloyd in the mid 80's when we joined the Snuff Bottle Collectors of California. Lloyd was most enthusiastic in welcoming us to the group. He was then living in our neighborhood in Silverlake, CA., and quickly became our mentor, inviting us to his home many times to view his collection. Like all avid collectors, he had a story to tell behind each bottle.

I was in awe just at seeing so many bottles and couldn't fathom how one could collect over 350! I remember one occasion when he invited me to pick out some stoppers for my bottles. I had brought my bottles along and innocently picked out the ones I thought were the best match. He couldn't contain himself when he didn't agree with my choice; but when I did decide on 'the one', he bemoaned the fact that he'd been saving that stopper for years waiting for the right bottle. I found his behavior to be rather odd at the time but after collecting for almost 30 years myself, I get it. When Lloyd's collection became available for sale, I was privileged to acquire a few of my favorites which brought back fond memories of our time spent together.

Richard Liu





Glass

1. Glass, sandwich glass with swirls of ochre, yellow and black between layers of semi-translucent glass, all resting on a flat foot.

Date: 1736-1795

Height: 5.2cm

Published: Lilla S. Perry, *Chinese Snuff Bottles, the Adventures and Studies of a Collector*, Page 52, No. 23
Christie's, London, 12 October 1987, lot 191

Provenance: Lilla S. Perry
Edmund F. Dwyer

This is one of those splashed glass bottles where the splashes get smaller up towards the neck and the swirling pattern creates its own energy. It is a bottle in which to get lost in thought as one can see mountains and clouds in the pattern. On a practical level, one can see how the bottle was made: the glass blown into a mould which is then taken off and the swirls of colour added, and then another layer of glass put on top.



2. Glass, ruby-red overlay on a snowflake ground, moulded and carved in the form of a fisherman wearing a reed coat, stroking his beard, and holding a basket containing an upturned fish, the stopper carved from the same red glass to resemble a hat. Incised onto the foot in capitals 'China'.

Date: 1780-1880

Height: 7cm

There are very few figural bottles in glass. This example of a fisherman, one of the four noble professions, seems rather serene and wise.

In Mandarin Chinese, the pronunciation for the word 'fish' is the same as that for 'abundance', so fish form a rebus expressing a wish for 'plenty' or 'profusion'.

The base of this bottle has the very faint mark 'CHINA' incised into it. This is significant in that it means it was imported into the US between 1897 and 1901 when President McKinley brought in a Protective Tariff whereby items brought into the USA from abroad were subject to a 50% import tax. These items were marked so that the recipient could prove tax had been paid. It is fascinating that we can thus narrow down the period in which this bottle came into the USA.



3. Glass, egg-yolk yellow, and slightly translucent, of elegant rounded form on a raised oval footrim.

Date: 1780-1850

Height: 4.8cm

I would hesitate to call this 'imperial yellow' because it is not opaque glass. However, the translucence brings brightness to the glass as the light shines through, thus enhancing the beauty of the bottle.

4. Glass, deep purple hue, the eight faceted sides tapering down to a flat foot, with a crizzled interior.

Date: 1720-1800

Height: 4.3cm

Purple is a rather rare colour in the snuff bottle spectrum. This bottle is a very intense colour. Wang Shizhen (1634 - 1711) noted that items made to store snuff in the imperial glassworks were of the colours 'red, purple, yellow, white, black, and green'. Hugh Moss notes in his essay about Glass Snuff bottles in the Marakovic Collection.

'On 28 January 1726 a 'grape-coloured, eight-angle snuff bottle' was delivered to the imperial glassworks. With it came these instructions: 'using this as a model, make several bottles in various colours'. Moss continues 'The model was undoubtedly in the standard faceted octagonal shape we know to have been a staple of the palace workshops starting in the early eighteenth century. The 'grape colour' of the glass presumably refers to the colour purple.'



5. Glass, ruby-red carved on each main face with a fierce front-facing dragon with antler-like horns, a scaly body curling around to a flared tail, all set against a background of swirling clouds, the narrow sides with mask-and-ring handles, all on a raised oval footrim.

Date: 1780 - 1850

Height: 6cm

The full-faced dragon is extremely rare in snuff bottle production. It is far more prevalent in painted decoration on Imperial Ceramics from Jingdezhen. This fierce creature with its antler's horns is a superb example and may possibly have been made in the Palace Workshops, Beijing.



6. Glass, swirling orange and yellow imitating realgar, the upper deep orange layer carved through to show on each main side scholars and attendants examining scrolls in a garden beneath pine trees and bamboo, with a raised oval footrim.

Date: 1750-1820

Height: 5.2cm

The contrasting coloured layers make realgar an obvious material for carving.
Robert Kleiner discusses this group in *The Nordic Butterfly Collection of Chinese Snuff Bottles*, p 106, no 90.



7. Glass, rounded and imitating nephrite carved with a lengthy inscription on each side, the sides with mask-and-ring handles and the base with an apocryphal two-character Kangxi mark.

The inscription is the poem "Fu to the Moon that Illuminates the Frozen Pond" by Li Shangyin (c. 813-858) in the Tang Dynasty (618-906)

*The bright moon sets itself apart from the sea
Frozen ice completely covers the pond
The moonlight plays with these waves of gold
A jade coin with a hole that dips and rolls
Shadows fall as it paces back and forth
Trembling beneath the glowing pearl.
A black strip links the mountains and the plain
High and low, the moonlight unfurls.
It is hard to say where the lunar rabbit will fly
Who knows where the pearlfish will leap
Startled, circling the trees are black magpies.
The fox listens, knows when the ice has taken hold.
It seems the mirror grasps my hand
Fearful is the frost beneath my skin.
In my solitude, wandering this cold play land
Sleepless until dawn, not weary, I'm all in.*

Date: 1780-1850
Height: 6.1cm

8. Glass, clear with black overlay carved with 9 ancient vessels, the lateral sides with mask handles and sitting on black oval footrim.

Date: 1780-1850
Height: 6.2cm

Provenance: Edmund F. Dwyer
Published: Christie's, London,
12 October 1987, lot 138

From earliest times, nine had been an important number in China: the book of rites enumerates nine rites; the country has nine provinces; nine tripods indicated imperial power and there were nine grades of officials during the Qing dynasty.

9. Glass, opaque white, carved with a lady holding a fan as she leans out of a window looking onto a garden, beside a gnarled tree, an inscription on the reverse reads "in a quiet silent night, sitting in a garden full of Chinese parasol trees, I hold a small silk fan to flap away dashing fireflies." The base with a seal mark.

Date: 1780-1850
Height: 5.7cm



10. Glass, with splashes of imitation realgar in a matrix of opaque glass, some of the marking reminiscent of birds or animals.

Date: 1736-1795

Height: 5.8cm

Looking at this bottle closely is rather like looking at cloud patterns in the sky and attempting to see figural forms in them. One of the masters of this art is Dr Lionel Copley who was able to see two birds in flight and a reed stem in the realgar splashes.

11. Glass, imitating realgar, with deep red covering the lighter orange and a strong layer of clear glass to give a real three dimensional feel.

Date: 1736-1795

Height: 5.6cm

Realgar glass seems to have been among the earliest colours produced at the Court. Realgar glass bearing the Yongzheng reign mark remains in the Imperial Collection in Beijing, and there is a set of ten realgar glass cups purchased in China and brought back to Europe on the 'Kronprins Christian' in 1732. Plain realgar glass snuff bottles like these were made in large numbers throughout the 18th century, a large proportion of them apparently at the Court to be distributed as gifts. For the Chinese, the bright red of realgar is representative of the male 'yang' element; the yellow represents the female 'yin' element. Intermingled in the body of a presentation snuff bottle (one intended as a gift), these two colours convey the wish for a happy marriage, with the red element dominating to produce many sons.



12. Glass, opaque white with a five-colour overlay of purple, royal blue, yellow, green and red carved with chrysanthemum, peony, orchid and mallow flowers springing from a rocky outcrop.

Date: 1780-1850

Height: 6.3cm

Published: Christie's, London, 12 October 1987, lot 26

Provenance: Lilla S. Perry

Edmund F. Dwyer

The chrysanthemum is the flower of autumn and is especially associated with the 9th month of the old Chinese year. The chrysanthemum is also the symbol of long life and of duration. The peony is the 'Queen of Flowers' the emblem of wealth and distinction. The red peony is the most admired and valued. The peony is the flower symbol of spring. In popular parlance, the peony is a ravishingly attractive young woman. The orchid has been associated with the high integrity of the gentleman since the poetry of Qu Yuan (third to fourth century BC) and it was sometimes painted uprooted from its nurturing soil as a subtle accusation from Yuan artists against the conquering barbarians. The mallow flower, 'kui' is associated with the successful scholar, which would therefore account for its popularity during the Qing Dynasty.



13. Glass, ruby-red overlay on a snowflake ground, carved with lithe *kui* dragons and their young, with flattened heads, the tail of one carved with a rope-work design to form the base of the bottle.

Date: 1736-1795

Height: 5.4cm

The detail on the faces of these dragons is superb, and shows them to be friendly creatures, as opposed to the fierce example in number 5.

Provenance: Katherine Kitchen
Edmund F. Dwyer



14. Glass, carved from a block, imitating aquamarine, the translucent material hollowed out and carved on each main side with unusual butterflies with long proboscises, one covering a flaw in the glass, all resting on a dimpled base.

Date: 1780-1795

Height: 5cm

Published: Christie's, London, 12 October 1987 lot 23

Provenance: Lilla S. Perry

Ann Meselson

Edmund F. Dwyer

This is a gorgeous bottle in all respects. It feels wonderful to hold and the colour is light and bright and joyful. It is so like a lovely aquamarine colour and could be better only if it were a large piece of real aquamarine! And, like many of the bottles originally from the Dwyer collection, it comes with a delightful tourmaline stopper.

The characters for the word butterfly (*hudie*) can serve as two separate puns. *Hu* is pronounced *Fu* in some Chinese dialects which is homophonous with blessings and riches. The second character *die* is a pun for 'age seventy to eighty' and for the verb to 'accumulate' or pile up i.e. accumulating good fortune.



15. Glass, snowflake ground with a deep red overlay superbly carved, each main side with a single squirrel clambering amongst grape clusters and vine leaves, the base formed by the branch of the vine.
Date: 1736 - 1795
Height: 6cm

Provenance: Edmund F. Dwyer
Katherine Kitchen

Published: Christie's, London, 12 October 1987, lot 14

Exhibited: Los Angeles County Museum of Art, October-November 1984

The pairing of squirrels with grapes is a popular motif denoting 'abundant progeny'. Squirrels produce many young and grapes grow in large clusters on vines. Like the bottle gourd, they imply a wish for ceaseless generations of sons and grandsons.



16. Glass, ruby-red, cylindrical form resting on a round foot rim.

Date: 1780 -1850

Height: 6.6cm

17. Glass, red, pear shape resting on a small oval footrim. Matching red glass dish.

Date: 1800-1880

Height: 6.6cm

18. Glass, ruby-red, the material carved on each main side with integral snuff dishes, and resting on a round foot rim.

Date: 1780-1850

Height: 4.8cm

Ruby glass was a staple at the Palace workshops. In Moss, Graham Tsang, *A Treasury of Chinese Snuff Bottles*, Vol 5, Glass p 18 It is suggested that the secret of its manufacture was closely guarded, perhaps well into the Qianlong period.

Colloidal gold was a staple ingredient of ruby red glass and gives it vibrancy and depth.



19. Glass, translucent yellow, moulded and carved in the form of a mallow flower, the base formed by the edge of a petal.

Date: 1780-1850

Height: 4.8cm

This distinctive flower appears on a wide range of works of art from the early eighteenth century onwards. The mallow flower or *kui* is associated with the successful scholar and would therefore account for its popularity during the Qing Dynasty. For similar examples see Robert Hall, *Chinese Snuff Bottles II*, from the Marian Mayer Collection nos 86-90 and 93.



20. Glass, imitating aventurine quartz, of rectangular form. Matching thumb ring.
Date: 1780-1850
Height: 6.3cm

Provenance: Edmund F. Dwyer
Published: (Bottle) Christie's, London,
12 October 1987, lot 145

Aventurine glass is formed by the process of reducing copper oxides to pure copper in crystalline form during the glassmaking process, leaving a mass of tiny, sparkling crystals in the material. It is thought to be the invention of a glassmaking family from Murano. The translucent brown glass evenly flecked with crystalline copper became known in China as 'gold star' glass.

21. Glass, light green translucent material, of substantial form and standing on a well-carved footrim. Matching thumb ring.
Date: 1800-1880
Height: 7cm

This distinctive and rare colour may be derived from uranium, one colouring agent that produces this colour of glass, in which case it is likely to date from the latter part of the Qing dynasty, before which its use was unknown in China.



22. Glass, double overlay of maroon on green on caramel, carved as a tied cloth, the cloth decorated with dragons and thunder pattern.

Date: 1800-1880

Height: 5.7cm

Provenance: Robert Hall

Precious objects were covered in cloth to protect them. This design is more often seen on jade bottles and this glass example is relatively rare. The colour combination is like that found on cinnabar lacquer bottles and the design is unusually exuberant.



23. Glass, intense blue, of substantial form on an oval footrim, with a crizzled interior.
Date: 1780-1850
Height: 6cm

This transparent blue colour was used from the outset at the Imperial glassworks and it, along with the crizzling, suggests early work.

24. Glass, translucent pale blue resting on an oval footrim.
Date: 1780-1850
Height: 4cm

25. Glass, peacock blue, of faceted form surrounding round central panels.
Date: 1730-1820
Height: 4.6cm

Provenance: Lloyd Noakes

26. Glass, intense sapphire-blue, carved in low relief with an orchid emerging from a rock.
Date: 1780-1850
Height: 6.7cm

Provenance: Robert Hall

The orchid has been associated with the high integrity of the gentleman since the poetry of Qu Yuan (third to fourth century BC) and it was sometimes painted uprooted from its nurturing soil as a subtle accusation from Yuan artists against the conquering barbarians.



27. Glass, variegated clear and pink, of rounded bulbous form resting on a raised oval footrim
Date: 1780-1850
Height: 5.6cm

28. Glass, a most unusual pink soufflé overlay, the opaque milky ground with dense fine pink speckles, giving it a 'peachbloom' effect.
Date: 1800-1850
Height: 6cm

Provenance: Edmund F. Dwyer
Published: Christie's, London,
12 October 1987,
lot 67

Compare with a similar bottle illustrated by Lilla Perry, *Chinese Snuff Bottles, The Adventures and Studies of a Collector*, p. 53, No.25

29. Glass, pinkish-red which, when held to the light turns an intense pinkish-purple, carved in low relief with a scaly three-clawed dragon chasing a flaming pearl, and standing on an oval footrim.
Date: 1780-1850
Height: 5.8cm

Provenance: Dr Lionel Copley
Robert Hall



30. Glass, green overlay on a caramel ground, carved with bats, their curling wings touching to continue the design, and interspersed with *ruyi*, the footrim also carved from the overlay.
Date: 1780-1850
Height: 6.5cm

Bats in China are revered as the symbols of good fortune and happiness. This is due to the phonetic similarity of the Chinese pronunciation of the words for 'bat' and 'happiness' (both *fu*). Five bats are often grouped together to represent the Five Blessings - a long life, health, wealth, love of virtue and a natural death. Two bats symbolize double good fortune.

31. Glass, green and brown splashes encased in clear glass, of flattened spade form resting on a small indented foot.
Date: 1750-1820
Height: 4.6cm





Jade

32. Jadeite, light green with white areas and ochre veins, one side carved in low relief with a phoenix and the other side with a lotus flower.
Date: 1750-1820
Height: 5.3cm

33. Nephrite, chicken bone jade, carved on each main side with squirrels and grapes with a natural dented area for the thumb.
Date: 1780-1850
Height: 5cm



34. Nephrite, mutton fat, of rectangular form with sloping shoulders.

Date: 1780-1850

Height: 6cm

35. Nephrite, rounded form resting on a flattened foot.

Date: 1780-1850

Height: 5.2cm

36. Nephrite, mutton fat, squared form resting on a square footrim.

Date: 1780-1850

Height: 6.2cm

37. Nephrite, squared form carved with a deer under pine and the reverse with a raised inscription in archaic script, an inscription that may be translated as *Yi pian bingxin zai yuhu* ('A mind pure as ice in a jade pot'), with a seal. Xianglin

Date: 1780-1850

Height: 5.8cm



38. Nephrite, white, of flattened spherical form within a filigree gold case with Mughal-style decoration inset with semi-precious stones (jade, tourmaline and garnets) in a floral motif.

Date: 1780-1850

Filigree 1955-1970 Beijing Arts & Crafts Corporation

Height: 5.6cm

Provenance: Edmund F. Dwyer

Published: Christie's, London, 12 October 1987 lot 225



39. Nephrite, white, with hardstone embellishment showing a lady holding a fan in a garden, with child attendant; the reverse with a flowering peony and chrysanthemum issuing from rocks.

Date - Bottle: 1780-1850. Decoration Tsuda Family 1920-1941

Height: 5.8cm

Provenance: Edmund F. Dwyer

Published: *Architectural Digest*, March/April 1972 p 42

Christie's, London, 12 October 1987, lot 222

This bottle possibly belongs to that group embellished by the Tsuda family: invented by Tsuda Sokan (1868-1934) helped by his son Tsuda Fukuya. They took old Chinese bottles in jade, agate, amber and glass and embellished them with lacquer and semi precious stones. No two subjects are identical though they often represent figures in garden settings. This example is later and would have been produced by the son.





Hardstones and Organics

40. Tourmaline, pink, carved in low relief overall with continuous leafy branches issuing double gourds.
Date: 1800-1880
Height: 6cm

Provenance: Edmund F. Dwyer
Published: Christie's, London, 12 October 1987 lot 72

In Lloyd Noakes' notes on his collection he says that Edmund Dwyer had traced this bottle all the way back to the Dowager Empress Cixi.

Tourmaline was a popular material readily available and valued at Court, where it was extensively used for jewellery and snuff bottle stoppers. It is however rare to find tourmaline bottles from the 18th and 19th Centuries as the pieces of crystal they were derived from needed to be so large. It is likely that it became more readily available to the Chinese after the conquest of Turkestan in 1759.



41. Tourmaline, green and pink, carved with a continuous scene of an elegant lady holding a fan, seated on a terrace with an attendant at her side by a pavilion surrounded by flowering bamboo and a pink inclusion carved as a pheasant.

Date: 1880-1920

Height: 4.9cm

Provenance: Edmund F. Dwyer

Published: Christie's, London, 12 October 1987, lot 190

42. Amethyst, pale purple, suffused with net-like markings.

Date: 1780-1850

Height: 7.4cm

43. Coral, carved in relief with a seated figure of Buddha bearing the cintamani in his left hand and a dragon on his lap chasing the jewel, the sides carved with mask-and-ring handles.

Date: 1860-1949

Height: 5cm

Provenance: Edmund F. Dwyer

Published: *Arts of Asia*, November - December 1976, p 57.

In Focus, the Gemmological Institute of America

Alumni Association, Winter 1985/6, Front Cover

Christie's, London, 12 October 1987, lot 199

Exhibited: Los Angeles County Museum of Art, October-November 1984.



44. Duanstone, of elegant spade form with panels of calligraphy each main side, surrounded by a *leiwen* border.

The poem on each side translates to read:

The fragrance stored in this bottle permeates all around; the pleasant scent presents an enduring appeal.

Date: 1800-1880

Height: 5.8cm

45. Duanstone, plain rectangular form, carved on one main side with an inscription which translates as:

Duanxi's rich natural resources are comparable to the finest jades. Made in the Imperial court.

Date: 1780-1850

Height: 6.5cm

Duanxi is a small town in China, located in Fujian, near Jixiang.

46. **Duanstone**, of greenish hue, one main side carved with dragons and the reverse with raised archaic calligraphy reading *Duanxi Zhenwan* ('Precious plaything from the Duan Stream')

Date: 1800-1850

Height: 6cm





Porcelain

47. Porcelain, elegant vase form, covered with a peachbloom glaze.

Date: 1800-1880

Height: 7.4cm

48. Porcelain, of flattened, rounded form and covered with an unusual mauve and deep purple glaze.

Date: 1800-1880

Height: 5.8cm

49. Porcelain, vase form with a lilac and blue glaze.

Date: 1800-1880

Height: 6.8cm

50. Porcelain, of flattened, rounded form covered in a robin's egg blue glaze

Date: 1800-1880

Height: 6.2cm

Hugh Moss in his introduction to *Treasury, Volume 6 Arts of the Fire*, p 49 notes that Monochrome porcelain bottles are rare in the 18th Century and it was only in the 19th Century that larger numbers were produced. This was to fulfill the demand for containers from the general public who would have needed a simple workable bottle for their snuff. The examples here that Lloyd so admired show a variety of glaze techniques, colours and forms.



51. Porcelain, of vase form, with a wide mouth and a swirled base, covered overall with a tea-dust glaze.
Date: 1800-1880
Height: 6.3cm

52. Porcelain, of elegant *meiping* vase form and covered in a brown glaze.
Date: 1800-1880
Height: 6.9cm

53. Porcelain, with grooves extending from shoulder to base, with a gunmetal-grey glaze.
Date: 1800-1880
Height: 8cm

54. Porcelain, of rounded, flattened form covered in a green glaze.
Date: 1800-1880
Height: 5.6cm



55. Porcelain, of cylindrical form, painted in iron-red enamels with a scrolling lotus design, the base and shoulders both encircled by a band of *ruyi*.

Date: 1780-1850

Height: 7.8cm

Iron-red enamels are thinner than others and can be used like ink to paint both broad brush strokes and minutely penciled lines. In this example the varying depths of colour create a three dimensional effect to the flowers.

The stylized lotuses (*lian*) and the meandering vines from which they issue evoke the idea of continuity and the desire for a long life.



56. Porcelain, of unusual teardrop form, moulded and painted in *famille rose* enamels on a turquoise glaze with central vignettes of a dragon and *lingzhi*, surrounded by narcissus, grasses and millet, below a descending bat, the neck encircled with a suspended dot decoration.

Date: 1800-1880

Height: 8.3cm

Published: Chinese Snuff-Bottles, Number Three, Edited by Hugh M. Moss, Advertisement for John Ford Associates Inc., page 5

Another example of this mould from the Barron Collection was originally in the Ko Collection. The symbolism of the bat, dragon, *lingzhi*, narcissus, grasses and millet make it a most auspicious gift.



57. Yixing pottery, realistically moulded in the form of a peapod with paler slip forming the leaves, tendrils and calyx stopper.

Date: 1800-1880

Height: 7.7cm

Yixing snuff bottles in the form of fruit or vegetables are rare. The peapod is symbolic of both fertility and wealth.

58. Porcelain, pebble-shaped, moulded, carved, and delicately painted in grey enamels on a white ground with two crabs, the reverse with a reed spray.

Date: Jingdezhen 1800-1880

Height: 6cm

The crab is a pun for 'harmony' and a symbol for success in passing the civil service examinations. Two crabs with a stalk of reeds = *erjia chuanlu* means 'may you pass your exams with high honours'.

59. Porcelain, moulded, carved and covered in yellow and green enamels in the form of a finger citron.

Date: 1800-1880

Height: 7.8cm

The finger citron or 'Buddhas's hand' fruit as it is also known, was a popular auspicious fruit. It has a delightful fragrance, quite apart from its Buddhist connotations, and appears frequently in genre scenes of scholars at leisurely pursuits.



60. Yixing pottery, of unusual waisted form, delicately painted in dark and light blue enamels with a continuous design of formalized flowers, leaves and tendrils; the interior of the base painted in white enamel.

Date: 1780-1840

Height: 6.2cm

The only other published example of this design and colour scheme is in Moss, Graham, *Tsang Treasury*, Vol 6 part 3 no 1455. Moss alludes to other works of art (two teapots and a tray) of the same design.



61. Porcelain, moulded in the form of a cicada and realistically painted in famille rose enamels.

Date: 1800-1880

Height: 6.6cm

Provenance: Robert Hall

Published: Robert Hall, *Chinese Snuff Bottles*, 1987, No 59.

The young larva of the cicada spends the first four years of its life under ground and then comes out in the form of a pupa, splits down the back and emerges a perfect insect. This rising, as it were, from the grave, was noticed by the ancient Chinese, who saw in the cicada an emblem of immortality, and resurrection. For this reason, a piece of jade, carved in the form of a cicada, was placed in the mouth of a corpse before burial.



62. Porcelain, covered in lime green and carved with cockerels pecking at grass, the base with an apocryphal mark of the Yongzheng Emperor.(small restoration to the foot)

Date: 1880-1880

Height: 7cm

The Cockerel is the tenth creature in the Chinese zodiac. He wards off evil and is admired not only as a courageous bird but also a beneficent one. Symbolically a cock (*gong ji*) crowing (*ming*) represents achievement and fame (*gong ming*). The word for cockscomb (*guan*) is phonetically identical with *guan* = official. A present displaying a cock with a handsome comb therefore expresses the wish that the recipient may be rewarded with an official post



63. Porcelain, of rounded form moulded in relief and painted in green, iron-red and black enamels with a lively five-clawed dragon chasing a flaming pearl, its body extending to the reverse of the bottle, and the base with the four-character mark *Daoguang nianzhi* in iron-red.

Date: 1821-1850

Height: 5.5cm

Provenance: Phyllis Kaufmann

A similar example of this design but with a different colour scheme is in Moss, Graham, Tsang *Treasury*, Vol 6, part 3 no 1336. Moss discusses the other examples and suggests that because of the prominent relief, these bottles are often rather worn. This example is in excellent condition.



64. Porcelain, underglaze-red and blue with a figure on a reluctant donkey; reins, eyes and those of attendant picked out in blue. The base with an apocryphal Yongzheng mark
Date: 1800-1850
Height: 6.3cm

65. Porcelain, flattened form, green glaze.
Date: 1800-1880
Height: 5.5cm

66. Porcelain, underglaze- blue, of rounded form, with scholars and their attributes.
Date: 1800-1880
Height: 5.4cm



67. Yixing pottery, of faceted hexagonal form, covered overall in a blue glaze and painted in *famille rose* enamels with magpies on a prunus branch.

Date: 1800-1880

Height: 6.3cm

The magpie, although noisy and mischievous and therefore a nuisance to farmers, is nonetheless considered a bird of good omen. Its name in Chinese, *xiqiao*, means literally 'happiness bird', and its call heralds good news or the arrival of a guest. Because of their auspiciousness, magpies are often depicted in Chinese art - and they are encountered especially frequently on snuff bottles. Magpies are often represented with prunus. If they are shown flying over or perched on top of prunus, the rebus is *xishang meishao*, or 'happiness up to one's eyebrows', since both 'prunus' and 'eyebrow' are pronounced *mei*.



68. Porcelain, painted in *famille rose* enamels with magpies, swooping around a prunus tree, the base mark removed.

Date: 1800-1880

Height: 5.4cm

69. Porcelain, of rounded form with panels set in stippled turquoise surrounds and painted in the *famille rose* palette showing figures in an interior setting with scholars' objects on the floor; the base with an iron-red apocryphal Qianlong mark.

Date: 1911-1949

Height: 4.8cm

70. Porcelain, of elegant elongated spade shape, painted in *famille rose* enamels with a flowering tree peony, the reverse with an inscription with three red seals, and bands at the base and shoulder with floral motifs on a turquoise ground, the narrow sides with lion mask-and-ring handles, the flat base with an apocryphal Qianlong mark in blue enamel.

Date: 1911-1949

Height: 7.1cm



71. Porcelain, painted in iron-red enamel with two fiery five-clawed dragons contesting a flaming pearl, emerging from green waves around the base of the bottle, with unusual triangular-shaped patches of blue enamel that represent formalized clouds.
Date: 1800-1880
Height: 5.5cm



72. Porcelain, underglaze-blue and white with dragons against a diaper ground. With a matching snuff dish.
Date: 1800-1880
Height: 8.1cm

73. Porcelain, painted in underglaze-blue with a figure crossing a bridge. With matching snuff dish, with mark *Zhenchang*, meaning 'precious and flourishing'.
Date: 1800-1880
Height: 7cm

74. Porcelain, painted in underglaze-blue with a dragon on a scrolling lotus ground. With matching snuff dish with apocryphal Yongzheng mark.
Date: 1800-1880
Height: 7.7cm



75. Porcelain, painted in *famille rose* enamels on one main side with a scholar and attendant, and on the other with the same figures cowering in front of a fierce goose, the surrounding panels decorated with an imitation wood (*faux bois*) motif; the lip rim with gold enamel.

Date: 1800-1880

Height: 6.4cm

A similar example to this is in Robert Hall, *Chinese Snuff Bottles XV*, from the SB Collection, no 31.



76. Porcelain, one main side painted with a woman putting ornaments in her hair and looking in a mirror whilst a child looks on, before a window through which one can glimpse a garden with an inscription above reading: 'A beautiful maiden behind the doors'; the reverse with a lady seated with a child carrying an incense burner; an inscription reading 'the happiness and cheerfulness of looking after the children'; the surrounds, neck and foot with floral scrolls on a turquoise ground.

Date: Republic Period, 1911-1940

Height: 5.8cm

Provenance: Ex Edmund F. Dwyer Collection

This bottle belongs to a group of enamelled porcelain bottles produced in the 20th Century, copying 18th Century examples produced in the Beijing Palace Workshops. For a comprehensive discussion see Moss, Graham, Tsang *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol I*, p 383-384



77. Cloisonné enamel, with matching snuff dish
Date: 1800-1880
Height: 7cm

Provenance: Lloyd Noakes

78. Porcelain, covered in a colourless glaze and painted on each main side in iron-red and green enamels with two imperial five-clawed dragons amidst flames, all above formalized waves. Matching snuff dish with green scaly dragons and iron-red flames, the mark reading Wanyu 'enjoying jade'.
Date: 1800-1850
Height: 6cm





Inside painted

79. Crystal, of elongated teardrop form, painted inside with prancing cockerels.
The inscription reads: "Executed by Ye Zhongsan in the *guihai* year (1923)", with one seal of the artist.
Date: Bottle 1780-1850 Painted in 1923
Height: 6.5cm



80. Crystal, of smoky hue and ovoid form, carved on the outside with lotus, and painted inside in ink and bright colour with fish swimming below flowering lotus plants, with an inscription reading:

'Executed by Ye Zhongsan in the 11th month of the gengwu year (1930), with one seal of the artist in negative seal script.

Date: 1780-1850 (Bottle) Painted by Ye Zhongsan the Younger

Height: 6cm

Provenance: Lila Perry
Edmund F. Dwyer

Published : *Architectural Digest*, March/April 1972, p 40.

Moss H : *The Apricot Grove Studio*, Part II, published in the *Journal of the ICSBS*

Autumn 1984, p 73, fig 211/211a

In Focus, a publication of the Gemmological Institute of America Alumni Association,
Winter 1985/6, cover illustration

81. Crystal carved with bats on the outside, and painted inside in vivid colours with boys at play , with an inscription reading: 'Executed by Ye Zhongsan in the 10th month of the xinyou year (1921), with one seal of the artist.

Date: 1780-1850 (bottle) Painted by Ye Zhongsan the Younger 1921

Height: 5.8cm

82. Glass, painted inside with figures beside a lake. Signed Zhou Leyuan but painted by Yan Yutian.

Date: 1890's

Height: 5.7cm

Stylistically this is clearly the work of Yan Yutian.



83. Crystal, painted inside in ink and colours with a cat looking up longingly at a butterfly through a peony bush, the reverse with fish swimming under lotus plants and an inscription reading: 'Executed in the second month of the *dīngyóu* year (1897), by Ye Zhongsan, with one seal of the artist.

Date: 1897 and painted by Ye Zhongsan the Elder

Height: 6.4cm

The word for cat (*mao*) is a homonym for the age 70, and the word for butterfly (*die*) is a homonym for age 80, so cat and butterfly together form a rebus to express the wish that the recipient will have a long life.

Fish (*yu*) and lotus (*lian*) form the rebus May you continuously have plenty year after year.



84. Crystal, four flasks forming the bottle; one painted with a figure on a skiff beneath an inscription, and on the other side, fish swimming amongst waterweeds; the second with a figure under a windswept tree with, on the other side, a figure on a donkey; the third with an unusual fish and a man inscribing on a rock face, his attendant nearby; the fourth with the lotus plant and birds and flowers above rocks. The inscription reads: 'Executed by Zhanyuan in a summer month of the bingshen year (1896) Jingshi (at the capital) with one seal of the artist'

Dated 1896 and painted by Zhu Zhanyuan in Beijing

Height: 5.5cm

Provenance: Edmund F. Dwyer
Lloyd Noakes

Hugh Moss spoke of this bottle in *Treasury 4, Part 2, Page 487, no. 625* in the Bloch Collection, stating: 'There are four (bottles) including this one, from 1896, including one extraordinary quadruple rectangular crystal superbly painted with eight different subjects, mostly borrowed from Zhou Leyuan, although two are not known from Zhou's output, and all in his style.' He goes on to say 'All are of very good quality, and some are masterly, including the quadruple bottle from 1896, which suggests he must have been training in the art for some time prior to that date.'





Snuff Bottle paraphernalia

85. Set of two snuff dishes, (one stained walrus tusk, the other imperial yellow glass) and an agate snuff bottle carved with birds in branches, all in a wooden case.
Date: 1800-1880





A Brief History of Chinese Snuff Bottles

Chinese snuff bottles, and the powdered tobacco which they contained, were at the heart of a fashion that had no equivalent in China's long history. Because of the extraordinary variety of styles, techniques and materials found in these small objects, and the exquisite craftsmanship that was lavished upon them, these miniature masterpieces became one of the most important representations of the applied arts during the Qing Dynasty.

Tobacco, introduced into China from Europe towards the end of the 16th Century, was at first smoked in pipes. Its use as snuff began only after the establishment of the Qing Dynasty in 1644. At that time, smoking of tobacco was forbidden but, paradoxically, the use of snuff was acceptable because it was valued for its medicinal qualities (it cured colds, headaches, stomach disorders and many other illnesses). The powdered tobacco was dispensed in bottles, as were most other medicines in China, rather than in boxes as was the European custom.

At first confined to the elite of the new dynastic house, the popularity of snuff taking was established in and around the court at Beijing by the end of the 17th Century. The custom appears to have remained concentrated there for most of the 18th century, and the use of snuff became a social ritual of the upper classes. The containers upon which much art, taste and money had been expended became the subject of active acquisition. Snuff bottles also became the new currency for the purchase of favours, positions and advancement in government.

Spreading slowly and gradually to the rest of the country, snuff-taking and the collecting of snuff bottles had become a nationwide habit among all social classes by the end of the 18th century. It was common courtesy to offer friends a pinch of snuff upon meeting them in the street or at home, and great status accrued to the owner of the most unusual or finest bottle.

Made in every material known to the Chinese -- glass, porcelain, jade and other hard stones, ivory, coral, lacquer, amber, wood, etc.-- snuff bottles were then produced in enormous quantities and of varying quality to supply the increased demand. Although the high point in the manufacture of most types of bottles was the 18th century, a great many fine bottles continued to be made throughout the 19th century.

The popularity of snuff and snuff bottles rose and fell with the fate of the Qing dynasty. After the revolution and the establishment of the Republic in 1912, the fashion of snuffing died away. Today, however, there is a rapidly growing number of collectors throughout the world who are fascinated by these small, exquisite objects and attracted by their aesthetic and tactile qualities.



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