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Honours Subject Course
Academic Session 2000-2001

PATTERNS OF COLLECTING AND CHANGING TASTE IN CHINESE ART

Course Description

This course is intended to examine the position of art within traditional Chinese society, looking at its changing role and status and the mechanisms which fuelled these changes. The focus will be upon the arts produced by and for the elite within traditional China: namely the literati, members of the Imperial Court and those who aspired to literati status - the merchants. The course will begin by examining the development of China's art tradition based upon the twin arts of calligraphy and painting, followed by the broader flowering of collecting and patronage during the Song dynasty (AD 960-1279). Particular emphasis however will be placed upon the arts of the late Ming period (16th and 17th centuries) and the middle Qing period (17th and 18th centuries), when there was a huge demand for luxury goods and art objects of every kind and where there was the greatest interplay of influence by the literati elite, the merchant class and the Imperial Court.

Some themes to be explored are: why did calligraphy and painting become the dominant arts in China? How significant was the Court in influencing changes in taste? How important were the merchant class and the literati in creating a market for art objects? Attention will also be made to Chinese art and the Chinese art market during the early part of the 20th century, when Chinese art collecting became dominated by the needs of European collectors and museums.

Aims

The aims of the course are:

- To examine the changing role of artefacts within Chinese society and the mechanisms which fuelled these changes, with a concentration on developments which took place during the late Ming and Qing periods (16th-18th centuries).
- To explore the collecting trends which can be discerned in all periods from China's Bronze Age (1600 BC).
- To discover the influences, such as the court, the merchant class and the literati, which fuelled changes in taste and patterns of collecting and which created the market for art objects.

Objectives

By the end of the course, you should be able to:

- Understand the basic ideas and aesthetics which traditionally govern the arts in China.
- Understand the changes in taste and the mechanisms of change which took place in Chinese art over a long and continuous art collecting tradition.
- Identify materials used by Chinese artists and craftsmen and the dominant artistic styles of the periods covered.
- Organise and present in a coherent way what you have learnt in both written and oral form.

Teaching Methods

The course will be taught by lectures and by seminars. The lectures will flesh out topics and themes with major elements being developed in the seminars. In many cases students will be expected to present a short paper in the seminars on a subject of a previous lecture. A list of these together with the appropriate materials will be made available in advance. Some lectures/seminars will take place in The Burrell Collection or Royal Museum of Scotland, where actual objects will be discussed and examined.

Course Work & Assessment

Each student will write two essays chosen from the attached list.

Timetable

Altogether each student will receive 32 contact hours not including tutorials. Some lectures will extend to one-and-a-half and occasionally two hours in duration, particularly where a handling session is involved.

Lecture Subjects

Introduction: themes and variations

- The beginnings of a Chinese art tradition.
- The scholar-official and the pre-eminence of Calligraphy.
- From calligraphy to painting.
- Calligraphy and painting: the problem of authenticity.

- Collecting and connoisseurship under the Song Dynasty.
- Song archaeology and antiquarianism: the link with the past.
- Collecting and connoisseurship under the Ming Dynasty.
- Handling Session.
- The widening art tradition: Chinese taste during the 16th-17th century.
- The art network in the late Ming: patronage and inter-elite relationships.
- Handling Session.
- Art and Propaganda: the Ming-Qing transition of the late 17th-early 18th century.
- Imperial Collecting in the 18th century: the Qianlong Emperor.
- Collecting and connoisseurship in the 18th century.
- China and the international art market in the 19th and 20th centuries.

Essay Titles

Choose any two of the topics listed below and write two essays of about 2,500 words. Include examples/illustrations where possible.

Trace the origins and early development of China's fine art tradition.

"...skilled calligraphy was an essential ticket of admission to the scholar-official class; and the scholar-officials then made their basic skill into an art by treating it as an art. By extension, this also explains how painting became China's only other major art." (Joseph Alsop: *The Rare Art Traditions*). Discuss this statement in relation to the development of calligraphy and painting in China.

Explain why calligraphy and later painting achieved their unrivalled status as the most important of art forms in China.

Discuss the concept of authenticity in Chinese calligraphy and painting.

To what extent did a reverence for past styles and patterns of taste encourage copying and faking in the arts of China?

Describe the kind of objects that entered the art collecting fold during the Song dynasty (960-1279 AD) and explain why you think these objects became desirable as works of art.

What does Zhang Zeduan's (Chang Tse-tuan) painting: *Going Up River During the Qing- Ming Festival*, tell you about the art market during the Song dynasty (960-1279 AD)?

What do you understand by the concept of "archaism" in Chinese art? Did it encourage faking and forgery?

Describe the kind of objects that entered the art collecting fold during the Ming dynasty (1368-1644 AD) and explain why you think these objects became desirable as works of art.

What kind of objects could be found in the art collections of the wealthy connoisseur at the end of the Ming dynasty in the mid 17th century and why were they considered worthy of inclusion?

Discuss the role of objects as conveyors of meaning, status and gender during the 17th and 18th centuries in particular.

"The literati regard inner virtue and moral character as the most valuable assets. On the other hand, it is better to have fewer rather than more skills. Skills could not only lead to a life of servitude but could also hurt a man's moral standing." (Li Rihua, 1565-1635 AD). What does this statement tell you about the nature of literati painting and calligraphy?

Discuss the Chinese literati's preoccupation with exclusivity in connoisseurship during the late Ming, illustrating your argument with writings of the period.

What was the iconography and decorative repertoire used on porcelains of the Transitional (mid-17th century) and Kangxi periods (1662-1722 AD)? Why did it develop and did it have a social and political function?

What objects could be found in a typical Chinese art collection during the reign of the Qianlong emperor (1736-95 AD)?

Explain the position of art as a symbol of status and political legitimacy in imperial China. What was the significance of the imperial collections, particularly those established during the 18th century by Qianlong?

Describe the impact of the international art market on what was collected in China during the late 19th-early 20th centuries.

To what extent if any did European intervention in China from the mid-19th to the early 20th centuries effect the pattern and nature of collecting Chinese art?

READING LIST

Introductory reading for Lecture topics 1 and 2:

KERR, Rose (ed): *Chinese Art and Design*, V&A, London, 1991. See especially chapter entitled: "Collecting".

ALSOP, Joseph: *The Rare Art Traditions: The History of Art Collecting and its Linked Phenomena*. Princeton, 1982. Chapter VIII "The Pattern Repeats", p.p. 213-251.

BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966. Introduction and chapters "In Search of the Past" and "The Soul of the Dragon".

BUSH, Susan and MURCK, Christian (eds): *Theories of the Arts in China*. Princeton, 1983.

CLUNAS, Craig: *Art in China*, Oxford 1997.

Lecture topics 3-5: Calligraphy and Painting

Specific reading:

RAWSON, Jessica (ed): *The British Museum Book of Chinese Art*. London, 1992. Chapter 2: "Calligraphy and Painting for Official Life", p.p. 84-133.

ALSOP, Joseph: *The Rare Art Traditions: The History of Art Collecting and its Linked Phenomena*. Princeton, 1982. Chapter VIII "The Pattern Repeats", pp. 213-251.

FONG, Wen C: *Beyond Representation: Chinese Painting and Calligraphy, 8th-14th century*. Yale, 1992.

HARRIST, Robert E and FONG, Wen C: *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. Princeton, 1999. See especially Introductory Essays by Wen Fong: 'Chinese Calligraphy: Theory and History' and Robert Harrist: 'Reading Chinese Calligraphy' and the Essay by Robert Harrist: 'A Letter from Wang Hsi-chih and the Culture of Chinese Calligraphy', pp.241-59.

VAN GULIK, R. H.: *Chinese Pictorial Art as Viewed by the Connoisseur*. Serie Orientale Roma 19, Rome, 1958. Second Part, Chapter 1 "The Judging of Antique Scrolls", pp. 339-415.

DAVID, Percival: *Chinese Connoisseurship: The Ko Ku Yao Lun*. London, 1971. Sections: "On Ancient Paintings" and "On Ancient Calligraphy", pp. 13-38.

CAHILL, James: *The Painter's Practice: How Artists Lived and Worked in Traditional China*. Columbia, New York, 1994.

CLUNAS, Craig: *Arts in China*, Oxford 1997, especially Chapter 4

On copies and forgeries in painting and calligraphy:

JONES, Mark, (ed): *Fake? The Art of Deception*. British Museum, London, 1990. Chapter 4: "Faking in the Far East", pp. 99-107.

FONG, Wen: "The Problems of Forgeries in Chinese Painting". In: *Artibus Asiae*, vol. xxv, 1962, pp. 95-140.

FU, Shen and Marilyn: *Studies in Connoisseurship: Chinese Paintings from the Arthur M. Sackler Collections in New York, Princeton and Washington DC*, Princeton 1973. Chapters 2 and 3.

FU, Shen: "Chang Dai-chien's The Three Worthies of Wu and His Practice of Forging Ancient Art". In: *Oriental Art*, September 1989, pp.56-72.

XU Bangda: "Connoisseurship in Chinese painting and calligraphy: some copies and forgeries". In: *Oriental Art*, March 1988, pp. 54-62.

LEDDEROSE, Lothar: "Chinese Calligraphy: Its Aesthetic Dimension and Social Function." In: *Oriental Art*, October 1986, pp.35-50.

BAI, Qianshen: "Chinese Letters: Private Words Made Public". In: HARRIST, Robert E and FONG, Wen C: *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. Princeton, 1999.

STANLEY-BAKER, Joan: "Forgeries in Chinese Painting". In: *Oriental Art*, 32, Spring 1986, p.p.54-66. (Photocopy with Marion Lawson in Class Library)

ZÜRCHER, E: "Imitation and Forgery in Ancient Chinese Painting and Calligraphy". In: *Oriental Art*, Winter 1955, pp.141-145. (Photocopy with Marion Lawson in Class Library)

LOEHR, Max: "Theme and Variations: A Winter Landscape in The Freer Gallery and Related Versions". In: *Ars Orientalis*, Vol IX, 1973, 131-136. (Photocopy with Marion Lawson in Class Library)

CAHILL, James: *The Painter's Practice: How Artists Lived and Worked in Traditional China*. Columbia, New York, 1994, Chapter 3.

General reading:

BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966.

BUSH, Susan: *The Chinese Literati on Painting: Su Shih (1037-1101) to Tung Ch'i-ch'ang (1555-1636)*. Harvard-Yenching Institute Studies 27, Cambridge Mass, 1971.

BUSH, Susan and SHIH, Hsio-yen: *Early Chinese Texts on Painting*. Cambridge, Mass and London, 1985.

SPEISER, Werner, GOEPPER, Roger and FRIBOURG, Jean: *Chinese Art - Painting, Calligraphy, Stone Rubbings and Wood Engraving*. London, 1964.

FARRER, Anne: *The Brush Dances and the Ink Sings: Chinese Painting and Calligraphy from the British Museum*. London, 1990.

LI, Chu-ting (ed): *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting*. Lawrence, Kansas, 1989.

WILKINSON, Jane & PEARCE, Nick: *Harmony and Contrast: A Journey Through East Asian Art*, Edinburgh, 1996

CAHILL, James: *Chinese Painting*. Lausanne, 1960.

SIREN, Osvald: *Chinese Painting: Leading Masters and Principles*. 7 volumes, London, 1956-58.

FONG, Wen: *Images of the Mind*. Princeton, 1984.

Lecture topics 6 & 7: Song collecting and archaeology

RAWSON, Jessica (ed): *The British Museum Book of Chinese Art*. London, 1992. Chapter 1: "Jades and Bronzes for Ritual", pp. 44-83.

CLUNAS, Craig: *Art in China*, Oxford, 1997. Especially Chapters 1, 2, 4 & 5

DAVID, Percival: *Chinese Connoisseurship: The Ko Ku Yao Lun*. London, 1971. Section: "On Ancient Bronzes", pp. 9-13.

KERR, Rose: *Later Chinese Bronzes*. V&A, London, 1990. Especially chapters on: "Sources for the Study of Chinese Bronzes", and "Fakes and Forgeries".

WATSON, William: "On Some Categories of Archaism in Chinese Bronzes." In: *Ars Orientalis*, Vol IX, 1973, pp.2-13.

JENYNS, Soame and WATSON, William: *Chinese Art II*. (Rev. ed), London, 1980. Chapter on "Bronzes, Iron and Pewter".

MOSS, Paul: *Documentary Chinese Works of Art In Scholar's Taste*. London, 1983. Especially essay: "Later Chinese Bronzes", by Ulrich Hausmann, pp. 230-238.

BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966.

JONES, Mark, Ed: *Fake? The Art of Deception*. British Museum, London, 1990. Chapter 4: "Faking in the Far East", pp. 99-107.

ALSOP, Joseph: *The Rare Art Traditions: The History of Art Collecting and its Linked Phenomena*. Princeton, 1982. Chapter VIII The Pattern Repeats, pp. 213-251.

WATT, James C.Y. 'Huizong in the Material Palace Museum'. In: *Orientalism*, March 1996 pp. 54-58.

Lecture topics 8-12: Ming collecting and connoisseurship

Socio-political background:

HANDLIN, Joanna: *Action in Late Ming Thought: The Reorientation of Lu K'un and other Scholar Officials*. London, 1983.

DE BARY, Theodore (ed): *Self and Society in Ming Thought*. New York and London, 1970.

BROOK, Timothy: "The Merchant Network in 16th Century China". In: *Journal of the Economic and Social History of the Orient*, 24, 1981, pp. 165-214.

CHIN, Sandi and HSÜ, Cheng-chi: "Anhui Merchant Culture and Patronage". In: James Cahill (ed), *Shadows of Mt Huang: Chinese Painting and Printing of the Anhui School*, Berkeley, 1981.

YANG, Lien-Sheng: "Economic Justification for Spending - An Uncommon Idea in Traditional China". In: *Harvard Journal of Asiatic Studies*, XX (1957), pp.36-52.

CLUNAS, Craig: *Art in China*, Oxford, 1997. Chapter 4 & 5.

Specific reading: Objects and Interiors

DAVID, Percival: *Chinese Connoisseurship: The Ko Ku Yao Lun*. London, 1971. As well as the sections already covered, see: "On Ancient Zithers", "On Precious Objects", "On Ancient Porcelain" and "Studio Objects".

- BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966. Chapters from "The Ming Court", to "Chang Ying-wen, Art Historian", pp. 110-134.
- CLUNAS, Craig: "Gifts and Giving in Chinese Art." In: *Transactions of the Oriental Ceramic Society*, Vol.62, 1997-98, London 1999, pp.1-18.
- CLUNAS, Craig: "The Art of Social Climbing in Sixteenth-Century China." In: *The Burlington Magazine*, June, 1991, pp. 368-375.
- CLUNAS, Craig: *Superfluous Things - Material Culture and Social Status in Early Modern China*. Cambridge, 1991.
- CLUNAS, Craig: "Books and Things; Ming Literary Culture and Material Culture". In: *Chinese Studies. British Library Occasional Papers 10*, London, 1988, p.p. 136-43.
- CLUNAS, Craig: "Ming Jade Carvers and their Customers". In: *Transactions of the Oriental Ceramic Society*, 50, 1985-86, p.p. 69-85.
- CLUNAS, Craig: "The Cost of Ceramics and the Cost of Collecting Ceramics in the Ming Period." In: *Bulletin of the Oriental Ceramic Society of Hong Kong*, No.8, 1986-88, Hong Kong, 1991.
- CLUNAS, Craig: *Pictures and Visuality in Early Modern China*, London 1997.
- CLUNAS, Craig: *Chinese Furniture*. V&A, London, 1988.
- HANDLER, Sarah: "Alluring Furnishings in a Chinese Woman's Dominion". In: *Orientations*, January 2000, pp.22-31.
- BERLINER, Nancy: *Beyond the Screen: Chinese Furniture of the 16th and 17th centuries*, Boston 1996.
- LI, Chu-tsing and WATT, James C.Y. (eds): *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*. New York, 1987.
- MOSS, Paul: *Documentary Chinese Works of Art In Scholar's Taste*. London, 1983.
- TSANG, Gerard & MOSS, Hugh: *Arts from the Scholar's Studio*. Oriental Ceramic Society of Hong Kong, 1986.
- WATSON, William, (ed): *Chinese Ivories from the Shang to the Qing*. London, 1984.
- JENYNS, Soame and WATSON, William: *Chinese Art III*. (Rev. ed), London, 1981. Chapters on "Carvings in Ivory and Rhinoceros Horn", "Carvings in Hardstones" and Inkcakes and Inkstones".
- JENYNS, Soame and WATSON, William: *Chinese Art II*. (Rev. ed), London, 1980. Chapters on "Lacquer", "Bronzes, Iron and Pewter" and "Wood Carving with special reference to Bamboo".
- KERR, Rose: *Later Chinese Bronzes*. V&A, London, 1990.

Specific Reading: Painting

- HIRONOBU, Kohara: "Tung Ch'i-ch'ang's Connoisseurship in T'ang and Sung Painting". In: Wai-kam Ho (Ed): *The Century of Tung Ch'i-ch'ang 1555-1636*. Seattle and London, 1992, pp. 81-103.
- BUSH, Susan: *The Chinese Literati on Painting: Su Shih (1037-1101) to Tung Ch'i-ch'ang (1555-1636)*. Harvard-Yenching Institute Studies 27, Cambridge Mass, 1971.
- CAHILL, James: *Hills Beyond A River: Painting of the Yuan Dynasty 1279-1368*. New York, 1976.

CAHILL, James: *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368-1560*. New York and Tokyo, 1978.

CAHILL, James: *The Distant Mountains: Chinese Paintings of the Late Ming Dynasty, 1570-1644*. New York and Tokyo, 1982.

CAHILL, James: *The Compelling Image: Nature and Style in 17th Century Chinese Painting*. Cambridge, Mass, 1982.

CLAPP, Anne de Coursey: "Wen Cheng-ming: The Ming Artist and Antiquity". In: *Artibus Asiae Supplementum* 34, Ascona, 1975.

CLAPP, Anne de Coursey: *The Painting of T'ang Yin*, Chicago and London 1991.

Lecture topics 13: the Ming-Qing Transition

BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966. Chapter: "South of the Yangtse-kiang".

BUTLER, Michael, et al: *Seventeenth Century Chinese Porcelain from the Butler Family Collection*. Virginia, 1990.

CURTIS, Julia B: "Markets, Motifs and Seventeenth Century Porcelain from Jingdezhen". In: Rosemary E Scott (Ed): *The Porcelains of Jingdezhen*. Colloquies on Art and Archaeology in Asia No.16, London, 1993, pp. 123-149.

KILBURN, Richard S: *Transitional Wares and their Forerunners*. The Oriental Ceramic Society of Hong Kong, 1981.

LITTLE, Stephen: *Chinese Ceramics of the Transitional Period: 1620-83*. New York, 1983.

CAHILL, James: *The Distant Mountains: Chinese Paintings of the Late Ming Dynasty, 1570-1644*. New York and Tokyo, 1982.

Historical and social background:

SPENCE, Jonathan D: *The Search for Modern China*. London, 1990. See chapters 1-3 for a good brief introduction from the late Ming to the Kangxi consolidation.

STRUVE, Lynn A: "Ambivalence and Action: Some Frustrated Scholars of the K'ang-hsi Period". In: Jonathan D Spence and John E Wills (eds): *From Ming to Ch'ing: Conquest, Region and Continuity in Seventeenth-Century China*. New Haven, 1979, pp. 323-365.

WAKEMAN, Frederic: *The Great Enterprise: The Manchu reconstruction of imperial order in seventeenth-century China*. 2 vols, California, 1985. An in-depth history of the subject.

Lecture topics 14-15: the 18th century

BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966. Chapters: "Ch'ien-lung, Maecenas and Collector", to "Prime Minister Ho-k'un".

FU, Shen and Marilyn: *Studies in Connoisseurship: Chinese Paintings from the Arthur M. Sackler Collections in New York, Princeton and Washington DC*, Princeton 1973. Chapter 1.

- CHOU, J and BROWN, C: *The Elegant Brush: Chinese Painting under the Qianlong Emperor*, Phoenix 1992.
- KERR, Rose (ed): *Chinese Art and Design*, V&A, London, 1991. See especially chapters on "Ruling" and "Collecting".
- LAWTON, Thomas: "An Imperial Legacy Revisited: Bronze Vessels from the Qing Palace Collection". In: *Asian Art*, 1 (1987-88), pp.51-79.
- LEDDEROSE, Lothar: "Some Observations on the Imperial Art Collection in China". In: *Transactions of the Oriental Ceramic Society*, 43, 1978-79, pp.33-46.
- CHANG, Lin-Sheng: "The Formation of the Collection of the National Palace Museum". In: *Oriental Art*, October, 1995, pp.50-57.
- FONG, Wen C. and WATT, James CY: *Possessing the Past: Treasures from the National Palace Museum*, Taipei 1996.
- HUNG, Wu: *The Double Screen: Medium and Representation in Chinese Painting*, London 1996 (Especially Ch.4).
- KERR, Rose: "Jun Wares and their Qing Dynasty Imitation at Jingdezhen." In: *The Porcelains of Jingdezhen*. Ed. Rosemary E. Scott. *Colloquies on Art and Archaeology in Asia*, No.16, London, 1993, pp.151-164.
- KERR, Rose: *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*. London, V&A, 1986.
- MOSS, Paul: *Documentary Chinese Works of Art In Scholar's Taste*. London, 1983.
- TSANG, Gerard & MOSS, Hugh: *Arts from the Scholar's Studio*. Oriental Ceramic Society of Hong Kong, 1986.
- WATSON, William, ed: *Chinese Ivories from the Shang to the Qing*. London, 1984.
- JENYNS, Soame and WATSON, William: *Chinese Art III*. (Rev. ed), London, 1981. Chapters on "Carvings in Ivory and Rhinoceros Horn", "Carvings in Hardstones", "Inkcakes & Inkstones".
- JENYNS, Soame and WATSON, William: *Chinese Art II*. (Rev. ed), London, 1980. Chapters on "Lacquer", "Bronzes, Iron and Pewter" & "Wood Carving with special reference to Bamboo".
- KERR, Rose: *Later Chinese Bronzes*. V&A, London, 1990.
- CAO, Xueqin (trans. D. Hawkes and J. Minford): *The Story of the Stone*. 5 volumes, London, 1973-86 (See especially volume 2).
- WILSON, Verity: "Identifying Women's Things in the TT Tsui Gallery". In: *Oriental Art*, July 1991, pp.35-40.
- HANDLER, Sarah: "Alluring Furnishings in a Chinese Woman's Dominion". In: *Oriental Art*, January 2000, p.p.22-31.

Lecture topic 16: China and the International art market

- KERR, Rose (ed): *Chinese Art and Design*, V&A, London, 1991. See especially chapter entitled: "Collecting".
- BEURDELEY, Michel: *The Chinese Collector Through the Centuries: From Han to the 20th Century*. Rutland, Vt and Tokyo, 1966. Chapters: "The Chinese Connoisseur and the West" and "The Antiques Market on the Eve of the Revolution".

KARLBECK, Orvar: *Treasure Seeker in China*. London, 1957.

CHANG, Lin-Sheng: "The Formation of the Collection of the National Palace Museum". In: *Oriental Art*, October, 1995, pp.50-57.

GRAY, Basil: "The Development of taste in Chinese Art in the West 1872 to 1972". In: *Transactions of the Oriental Ceramic Society*, Vol.39, 1971-73, London 1974, pp.19-42.

LAWTON, Thomas: "An Imperial Legacy Revisited: Bronze Vessels from the Qing Palace Collection". In: *Asian Art*, 1 (1987-88), pp.51-79.

WILKINSON, Jane & PEARCE, Nick: *Harmony & Contrast: A Journey Through East Asian Art*, Edinburgh 1996 Especially Chapter 1: Journey & the East.

STEPHEN, Barbara 'Introduction to the Royal Ontario Museum Collections'. In: *Royal Ontario Museum, Homage to Heaven, Homage to Earth*, Toronto, 1992 p.p.6-13 (Photocopy with Marion Lawson in Class Library)

BABOT, Marie-Therese: 'The Musée Cernuschi in Paris'. In *Oriental Art*, August, 1992 pp. 28-36

LAWTON, Thomas: 'An Asian Art Legacy'. In: *Oriental Art*, May 1993, pp. 76-86

COHEN, Warren, I. *East Asian Art & American Culture: A Study in International Relations*, New York & Oxford, 1992.

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