



IMPERIAL SPLENDOR:
CHINESE CLOISONNÉ
AT SUNNYLANDS

With an essay by Béatrice Quette



THE ANNENBERG FOUNDATION TRUST
AT SUNNYLANDS

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The Annenberg Retreat at Sunnylands

For more than forty years, Sunnylands served as an oasis for presidents of the United States, other heads of state, and leaders from government, business, education, science, and the arts – a place for reflection, relaxation, and conversation.

Walter and Leonore Annenberg directed that Sunnylands continue to be used to advance world peace and to facilitate international agreements by convening small, high-level retreats to discuss how to resolve problems, overcome obstacles, and create solutions. They also wanted the public to have access to Sunnylands to experience its beauty, art, and history.

After a thorough renovation, the 200-acre estate re-opened in early 2012 as a spectacular venue for private meetings and public education. To fulfill the Annenberg vision, Sunnylands now serves a new generation of interested citizens and global leaders.

By presenting the Annenberg collection of Chinese cloisonné and explaining its history and importance, this volume is designed to introduce some of Sunnylands artistic treasures to a wider audience.

Geoffrey Cowan

President, The Annenberg Foundation Trust at Sunnylands

Sunnylands Historic Estate

Sunnylands was the winter home of Walter and Leonore Annenberg.

Walter Annenberg (1908-2002) was a communications expert, diplomat, and philanthropist. His company, Triangle Publications, published the *Philadelphia Inquirer*, *Seventeen*, *TV Guide* and broadcasted *American Bandstand*. Under President Nixon Walter served as Ambassador to the Court of St. James's (United Kingdom) from 1969 to 1974.

Leonore Annenberg (1918-2009) served as Chief of Protocol under President Reagan from 1981 to 1982. The consummate hostess, she welcomed world leaders and entertainment icons to Sunnylands for four decades.

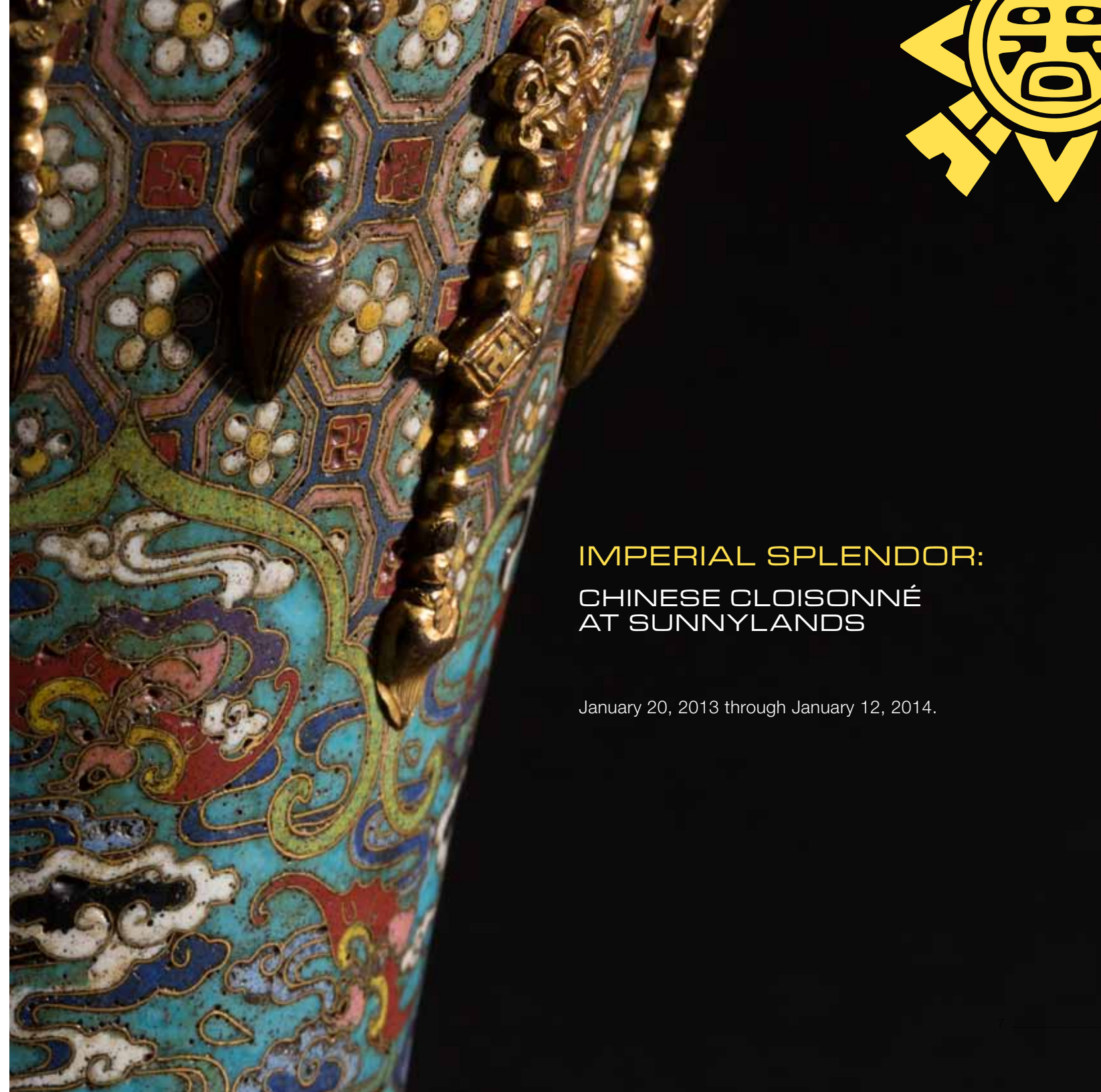
During more than fifty years of marriage, the Annenbergs were among the world's most generous philanthropists, funding a wide variety of cultural and educational organizations.

Their love of art resulted in a renowned art collection. Their Impressionist and Post-Impressionist paintings were donated to the Metropolitan Museum of Art in New York City where they are on permanent exhibition. In addition, the Annenbergs were passionate collectors of many other fine art and antique objects, including this outstanding collection of Chinese cloisonné.

It was their wish that the public have access to Sunnylands to experience the unique home they created together.

Janice Lyle, Ph.D.

Director, Sunnylands Center & Gardens



IMPERIAL SPLENDOR: CHINESE CLOISONNÉ AT SUNNYLANDS

January 20, 2013 through January 12, 2014.



In 1963, Walter and Leonore Annenberg, a prominent Pennsylvania couple, looked to the western desert as a location for a family winter retreat. They sought to create a modern estate on a grand scale harnessing the excitement and freedom of the California Modernist movement. In imagining the possibilities for the project, they partnered with William Haines, a self-taught furniture and interior designer. Haines's trailblazing Hollywood Regency style often paired antique Chinese decorative elements with modern décor. This design was popular with the trend-setting Hollywood and Los Angeles elite, many of whom were the Annenbergs's friends. Correspondence between Haines and the Annenbergs informs us that they shared a strong affinity for Chinese cloisonné and together pursued fine examples to be used as an important decorative element at Sunnylands.

Cloisonné enamel work was a natural fit for the approach to interior décor at Sunnylands. The Annenbergs researched material culture and sought best-in-class, technically exquisite examples when pursuing objects or paintings

for their collections. The finest examples of Chinese cloisonné are awe-inspiring in their precision and detail. The level of difficulty in executing flawless work is extremely high. Technical merit aside, the Annenbergs also shared a penchant for beautiful, tranquil art expressions which often depicted natural themes. Their various collections often contain imagery of birds, flowers, and landscapes. The cloisonné collection is no exception, containing twelve bird figures. The works in the collection are charming in their design, providing the family and visitors with tranquil, lovely objects to contemplate.

The collection was assembled with the same strict discipline that the Annenbergs applied to all of their collecting activity: they researched the subject and targeted specific works. In this case, they focused primarily on the Qing dynasty (1644-1912). More specifically they attempted to identify works dating to the Qianlong period (1736-1796) when decorative arts flourished in China. The high level of quality from this period is attributable to a favorable political atmosphere providing a robust support of the arts at the imperial level, advances in technique, and an expansion of available enamel colors.

Left The atrium at Sunnylands, where the majority of the Annenberg cloisonné collection is displayed when not on exhibition
Photograph by Ken Hayden. 2012.

The Annenbergs assembled a collection of thirty-seven pieces which were originally designed for various purposes. These include utilitarian objects for the elite class, religious and ritual objects, and decorative objects and furniture for palaces or houses. The Annenbergs's first acquisition of fine Chinese cloisonné was in 1966, the year Sunnylands was completed. At Frank Caro Chinese Art Gallery in New York, they purchased a pair of ten-inch tall, tabletop crane figures (pages 50-51). While the first acquisition occurred in New York, most of the collection was acquired from London galleries between the years 1967 and 1979.

Walter and Leonore Annenberg both served their country in ambassadorial roles at various times. Leonore was called upon by President Ronald Reagan in 1981 to act as Chief of Protocol. Walter was asked by President Richard Nixon who appointed him as the Ambassador to the Court of Saint James's. He served in this capacity in London from 1969-1974. Approximately thirty percent of the collection was acquired from London galleries during this time period. According to Michael Comerford, (butler then house manager for forty years), the Annenbergs would occasionally go antique shopping on Saturdays while in London given that the embassy was closed that day. They would have lunch together at the embassy and then visit the fine antique shops. These included Spink and Son; John Sparks, Ltd.; Hugh Moss, Ltd.; and Mallett at Bourdon House, Ltd.

Cloisonné objects placed near and upon the tabletops throughout the living room provide an important unifying theme to the interior design at Sunnylands. The entire collection was installed in the most formal and public of spaces with the exception of the wall-hung panel in the gallery hall near the Steuben glass collection and two large cloisonné vases-cum-lamps which William Haines designed for the Room of Memories.

The collection was removed from the house for public exhibition at the Sunnylands Center & Gardens from January 20, 2013 through January 12, 2014. Following the exhibition, the collection will continue to enhance Sunnylands' interiors in its original placement. Thanks to the generosity of Walter and Leonore Annenberg in preserving Sunnylands and its collections in a public trust, the cloisonné collection will be enjoyed by generations of visitors to Sunnylands.

Anne Rowe
Director of Collections and Exhibitions



Below The A. Quincy Jones-designed residence at Sunnylands
Photograph by Sybille Allgeier. 2012.

THE SUNNYLANDS COLLECTION OF CHINESE CLOISSONNÉ

Béatrice Quette *Chinese art historian, President of the Oriental Ceramic Society of France*



Walter and Leonore Annenberg chose their Chinese cloisonné objects based on their own aesthetic tastes and sometimes followed recommendations from their interior designers, William Haines and Ted Graber. Their choices reveal two major directions for their acquisitions. They had a strong preference for Qing dynasty colorful

cloisonné furnishings and decorative objects with a special interest in objects from the Qianlong period (1736–1796). The Sunnylands objects depict the wide range of colors available at this time and reflect the Qing preference for pairs. These attributes align with the Annenbergs’ general taste for symmetry and strong colors as evidenced in their Impressionist and Post-Impressionist paintings and in the Chinese ceramics also incorporated in William Haines and Ted Graber’s interior design. The second direction reflects the Annenbergs’ interest in birds—cranes, egrets, ducks and geese play a significant role in the Sunnylands Collection. The thirty-seven pieces might not form a traditional collection, but instead an ensemble that perfectly complemented their other collections including paintings and Chinese export porcelain. The London publication *Chinese and Japanese Cloisonné Enamels* by Sir Harry Garner, first published in 1962 and reedited in 1970, may have inspired their interest in pursuing Chinese cloisonné in the 1960s and 1970s. This book on cloisonné enamels was the first written in English. It provoked an immediate interest in the field; dealers and collectors began assembling new collections in Europe and in the United States where the Avery Brundage (now at the Asian Art Museum in San Francisco), and the Robert and Marian Clague (now at the Phoenix Art

Museum) collections were the most comprehensive.

This publication introduces the Chinese cloisonné enamels collected by Leonore and Walter Annenberg in the rather short period from 1966 to 1979. The collection includes thirty-seven pieces. This collection of Chinese decorative art objects was integrated into the everyday décor of the house in a very personal way. The cloisonné pieces were surrounded by Impressionist and Post-Impressionist paintings (now at the Metropolitan Museum of Art in New York City) and modern sculptures by artists such as Jean Arp, Alberto Giacometti, and Auguste Rodin.

The Sunnylands library and archives provide significant information about the provenance of nearly all of the pieces in the Sunnylands Collection of cloisonné: where and when they were acquired, the names of the London or New York galleries where the pieces were purchased, and the purchase prices. Notes by Michael Comerford, the Annenbergs’ long-time butler and house manager, contributed illuminating information about the intimate relationship between the Annenbergs and this collection. His comments support the interpretation that most of these pieces were simply considered familiar objects within the family home.



Above left Two cloisonné vases were converted to lamps for the Room of Memories at Sunnylands by Haines & Graber

Photograph by Ken Hayden. 2012.

Left Chinese cloisonné objects displayed adjacent to reproductions of the Annenberg Impressionist and Post-impressionist collection of paintings, now displayed in the Museum of Modern Art, New York.

Photograph by Ken Hayden. 2012.

Cloisonné is one of five techniques that combine enamels and metal. The others are champlevé enamel, painted enamel, translucent or *basse-taille* enamel and the so-called *plique-à-jour* enamel. Only the first four techniques reached China where they flourished long after they had been invented in Europe.

The term cloisonné derives from the French word *cloison* which means “partition”. These *cloisons*, also called wires, are strips of metal, bent according to the design of the motif, then soldered or glued perpendicularly on the surface of the object made of the same metal. The thin wires (between one to several millimeters wide) create the outlines of the motifs and a network of empty cells that are then filled with enamel powders. Once all the cells are full, the object is placed in a low heat kiln (between 1256° F and 1328° F) for a short period of time. The enamels fuse within the cells and shrink. After cooling, the cells are packed again with enamel paste and the object is re-fired. For larger objects this needs to be done repeatedly until the cells are completely filled with fused enamels. The surface of the object is then rubbed with pumice stone and polished with charcoal until it is as smooth as possible. The final steps consist of gilding (applying a thin layer of gold to an object) and burnishing (rubbing an object to polish it) the metallic portions that are not covered by enamels. This would include the feet, borders, handles, and wire edges still visible between enamels.

In addition to cloisonné, the collection includes examples of the champlevé technique where the cells are hollowed in the metal that forms the object or the core of the object is cast with grooves and then filled with enamel paste. The following stages are identical to those for cloisonné. We can see this technique used on part of the decorative bases of the two tall candle stands in the shape of cranes (top right), on the fence of the pagoda (center right), and on the wings of the incense burners in the shape of cranes (bottom right).



There are two examples of the technique of painted enamel in the Sunnylands Collection that were not included in this exhibition and remain on view in their original location in the atrium of the historic home (left). In this technique the metal surface (generally copper, but also gold for a few imperial pieces during the Quianlong reign) is first covered with white enamel on which the motifs are painted with colored enamels. No hollows are created and no wires are added to the surface of the metal.

The technique of cloisonné first appeared somewhere around 1500 BCE in the Mediterranean basin. The most extraordinary production in Europe was done during the Byzantine Empire, between the eighth and fourteenth centuries. A limited number of significant objects made in Asia Minor during the first half of the twelfth century share some characteristics with the oldest pieces produced in China during the late Yuan dynasty (1279–1368) and the early Ming dynasty (1368–1644). These characteristics include the use of copper or copper-alloy for the body of the object and a common palette of enamel colors including dark blue, turquoise, yellow, white, and red. How the technique reached China remains unknown. The method and exact date of its

introduction are obscure. In addition, the literature is poor and the applicable texts are rare. Little is known about who was in charge and the precise location of the first workshops.

The oldest Chinese cloisonné objects that can be dated based on their marks are from the Xuande reign (1426–1436) of the early Ming dynasty (1368–1644). Nevertheless, we know of unmarked pieces from the early Ming and late Yuan dynasties. Reign marks (pages 34–35) appeared early during the Ming dynasty on porcelain, lacquer-ware,

and cloisonné. They generally consist of four or six characters organized in a vertical or horizontal line, or placed vertically in two or three columns (below far left). On the ceremonial wine vessel in the shape of a bird holding a vase, on wheels (below center), the mark means “Made in the years of Qianlong” (*Qianlong nian zhi*). When the mark consists of six characters, the two additional characters come first and indicate the name of the dynasty as on one of the small vases (above right) meaning “made during the year of Qianlong of the Great Qing” (*Da Qing Qianlong nian zhi*). This vase belongs to a series of small objects from the Qianlong period that bear an additional character placed under the reign mark. The general purpose of this character is unclear.

A mark on an object always adds great value to it because it indicates that the object was created for the imperial court or as a gift from the court to a temple or an important person. On cloisonné objects, a mark can either be designed with metal and then included in the enamel or, more frequently, incised or stamped in a metallic part. This is most often applied to the base or less frequently the upper rim. In these examples, the marks were sometimes added after the object was completed and therefore the authenticity of the mark should be considered with great care. The shapes, motif, colors, and other aspects of the enamels must be consistent with the period indicated by the mark.

The majority of the objects in the Sunnylands Collection belong to the last imperial dynasty of the Qing. One incense burner (top right) and the panel (right, center top) date to the Ming dynasty; the box with hinged cover (right, center below) and a pair of cranes (bottom right) date to the Republic of China era (1912–1949).

Because the cloisonné technique is a long and precise process, these objects have been and continue to be expensive (more so than porcelain).



They were used in palaces, houses of the wealthy, or imperial temples. Cups, trays, objects for incense sets, or literati sets were made for the elite—the aristocracy, scholars, and rich merchants who wanted a luxurious decorative effect in their homes. Cloisonné pieces were also commissioned for the Forbidden City under the Xuande emperor and then regularly during the Ming and the Qing dynasties.

Since its introduction in China, cloisonné enamel was used for religious purposes. The lotus design, the Buddhist symbol for purity, is the prevalent motif on early pieces from the Yuan or early Ming dynasties. It often covers the surface within scrolls and was associated with flowers of the four seasons. Cloisonné pieces from the late Yuan and early Ming dynasties are quite rare, but the production of cloisonné increased continuously from the mid-sixteenth century to the Wanli reign (1573–1620) as a result of the political, economic, and demographic landscape. This reign produced a large amount of cloisonné that is recognized by its technical characteristics. Cloisonné from this period features a new color spectrum which is relatively low in contrast: sky blue, pale green made of mixed yellow and turquoise enamels, a waxy white, a mid-range purple, ginger yellow, and red. The lapis-lazuli or dark blue was now replaced by a dark turquoise. This change of colors corresponded to the new taste also visible in the enamels used on the five-color (*wucail*) porcelains on which green and red are dominant.

Imperial pieces bearing marks are distinctly heavy. On the other hand, a large number of objects from this reign have a very thin layer of enamel and are of rather poor quality. With some parts of the surface covered by a repetitive motif such as curly or diamond-shaped wires, the metallic body was very thin and generally made of copper alloy.

These technical changes were probably introduced to reduce costs and to make the objects more accessible to a wider audience. As a result, the objects are very light in weight, even the larger ones. The designs were either simple motifs on complex shapes or more sophisticated designs on archetypal shapes such as large basins, tea pots, and incense burners. Because these pieces were more fragile, they suffered



damage over time. Older, damaged cloisonné objects were repaired, cut, and set in new mounts and fittings. The double incense burner and cover in the shape of an antique bronze from the Han dynasty (206 BCE–CE 220, previous page, top) is an example of cloisonné from the Wanli period. The cloisonné work was most likely reset in new mounts during the Qing dynasty.

The body in the shape of a bronze *lian* and the two rings of the handles held by a *taotie* mask evoke the Han dynasty style. The smoke of the incense escapes through the open worked decoration on the side and on the top of the cover which features a phoenix and a dragon chasing the flaming pearl among clouds—traditional motifs symbolizing the empress and emperor.

Another tripod and covered incense burner from the early Qing dynasty in the collection has a very different shape and decoration (above left). The piece is a reinterpretation of an antique bronze vessel in a *dui* form dating to the Warring States period (481–221 BCE) on which the motifs are inlaid with silver. Here the yellow designs on the body recall the antique cicada motif of these earlier Chinese bronzes.”

Incense burning has a long tradition in China and was linked with ritual ceremonies in temples, but it was also used in homes to deter insects such as mosquitoes. From the Song dynasty (960–1279) onwards, incense became part of elite life. While reading, meditating, painting, doing calligraphy, playing music, enjoying life, or entertaining visitors, the elite liked to surround themselves with delicate fragrances and would carefully choose a slice of rare incense wood or a prepared incense cone for that purpose. During the Ming dynasty, scholars considered bronze or copper to be the perfect material for incense burners which explains why they became one of the most frequently produced cloisonné objects. During the Song dynasty, archaeological discoveries of tombs



dating to the Neolithic Liangzhu culture (c. 3600–c. 2400 BCE), the Shang dynasty (c. 1700–c. 1050 BCE), and the Zhou dynasty (c. 1050–221 BCE) brought to light antique jades and bronzes. These antique shapes served as a reference for all scholars because they were powerful symbols of China’s long and unbroken civilization.

Only the emperors and the highest levels of elite society could afford to buy antique pieces, so the majority of the scholars contented themselves with copies made in bronze, ceramic, and, later, cloisonné created in workshops that copied these shapes from published catalogues and books. A complete incense set would have included an incense burner, an incense container, and a small vessel in the shape of a vase which would have held small tools such as a pair of tongs and a spatula for handling incense and ashes. The Sunnylands Collection contains examples of all these elements, though not as a set. There is an example of a box used to hold incense (top left) and two examples of small vessels to hold incense tools (center left). Interestingly, there are two large cloisonné vases which have been mounted as lamps (not included in the exhibition) which remain in the Room of Memories at Sunnylands (bottom left). The lamps feature Chinese motifs including the depiction of the usage of a small vase, such as those in the Sunnylands Collection, holding incense tools.

After the collapse of the Ming dynasty, the Manchu assumed power over China and created the Qing dynasty. In the 1680s, Emperor Kangxi decided to recreate imperial porcelain workshops in Jingdezhen and to establish imperial workshops within the Forbidden City. Cloisonné and painted enamel workshops were dedicated to producing objects for the court as tributes, imperial patronage, temples, or as gifts. The production of cloisonné during this period is quite important even though the range of colors used was still limited to less than ten. Unlike his father, Yongzheng (1723–1735) who preferred porcelain and painted enamel to cloisonné, Qianlong (1736–1796) was particularly fond of cloisonné.

The imperial tradition of Chinese emperors collecting and commissioning the finest art started during the Northern Song dynasty (960–1125) and reached an

apogee with the three Qing emperors. After his grandfather and father, Qianlong was undoubtedly the greatest collector of Chinese art and the greatest promoter of artistic production in Chinese history. Over one thousand cloisonné objects in the Forbidden City, in other palaces, and in the Palace Museum of Taipei reflect his particular taste for cloisonné. They were created in the imperial workshops in the Forbidden City and were supplemented by enamels produced in the Guangdong province in southern China.

The bright colors combined with the gilt bronze made cloisonné an attractive medium for large palace furnishings and for imposing ritual vessels and paraphernalia. The imperial court, scholars, and the rich elite sponsored the temples. Decorative art techniques improved significantly during this period; huge objects were created incorporating the best technical quality ever made in China. The designs, often featuring lotus or flower scrolls or motifs taken from antique bronzes and jades, were enhanced by new colors available in a range of more than twenty colors. The pink enamel that was created during the Yongzheng period (1722–1735) is often seen on these objects. Black, lilac, orange, and different shades of green complete the decorative effect of these cloisonné pieces and enhance their glamorous nature making them favorites of the imperial court. The large vase in the Sunnylands Collection (above right) is modeled after an early bronze prototype and illustrates this typical high-quality ritual vessel made during the Qianlong reign. The decoration is composed of cicadas around the neck and *taotie* masks on the shoulder of the vase—both archaic motifs taken from antique bronzes. On the shoulder of the vase, lions hold green jade *bi* disks in the Han dynasty style. The *bi* disk is one of the most ancient ritual objects known in China, dating to the Neolithic Liangzhu culture. The high quality of the enamels and gilding as well as the





Greek fret that separates the different horizontal sections of the decoration are typical of the Qianlong period. The ceremonial wine vessel in the shape of a bird bearing on its back a zun vase (top left), originated in bronze during the Western Zhou period (circa 1050–771 BCE). Originally the bird stood on two feet rather than as a chariot form on wheels. An illustrated catalogue from the Qing dynasty shows the same vase on wheels as a prototype for objects made in bronze and for cloisonné objects created under this last imperial dynasty.

During the Qing dynasty, and especially during the Qianlong reign, large commissions for cloisonné resulted in altar objects in the palaces or Tibetan Buddhist temples whose patron was the imperial court. The shrine in the shape of a pagoda (center left) could have been commissioned for a temple or as a part of a private altar. The Loyal General, one of the Seven Treasures together with the golden wheel, elephants, dark swift horses, the divine (or beautiful) pearls, able ministers of the Treasury, and jewels of women is depicted kneeling and brandishing a sword on a platform in the shape of a lotus flower. Two additional altar objects in the collection are the two goose-shaped



candlesticks standing on the back of the Dark Warrior of the North (represented by a tortoise and snake). Inside the dish (bottom left), motifs of mountains and waves represent the Mountain of Longevity and the Sea of Blessings indicating peace in the universe. This is an example of a visual and homophonic pun also found within Chinese objects. In this case, the characters *hai* (sea) and *yan* (geese) create *haiyan*. Together, *hai yan* preceded by *heqing* means “may the river stay clear and the sea calm. When this happens there will be peace in the universe.” A true pun knowing that the

Yellow River is muddy and dangerous and the Eastern Sea is stormy.

The two ingot-shaped dishes (top right) were auspicious in their symbolic shape representing prosperity and also feature longevity characters (*shou*) in the middle of each dish. The two red bats (*fu*) on each dish are translated as “blessings” or “happiness”. The motif of the red bat became very important during the eighteenth century. The association of auspicious motifs can also be seen on the large *meiping* vase where the longevity characters are placed in *ruyi* shapes and are surrounded by red bats (center right).

Cloisonné objects were also used for the furnishing and decoration of imperial palaces or for elite homes. During the Qing dynasty, the emperor’s thrones were surrounded by large cloisonné pieces such as vases in archaic shapes, large tripod incense burners, large covered braziers (containers for fire), and mythical beasts and cranes on rocks which generally occurred in pairs. This decoration of throne rooms was maintained until the end



of the Qing dynasty. A pair of tall cranes standing on bases depicting rocks, each with candle holders in their beaks in the shape of the stem of a *lingzhi* mushroom, are highlights of the Sunnylands Collection (opposite, bottom right). A similar if not companion pair remain in the collection of the Forbidden City. Beginning in the Song dynasty, cranes were generally designed in pairs. One crane was positioned on each side of the throne as an auspicious motif symbolizing immortality. The exquisite colors of the flowers on the stands and the grey enamel color of the feathers evident in the tall Sunnylands cranes are typical of the Guangxu reign (1875–1909) when cloisonné work improved again in color technique.



Cloisonné furniture is quite rare. The pair of small tables dating to the Kangxi period is exceptional (above). The tables are constructed of enamel sections mounted on a wooden structure which provided support mitigating damage. The motif that covers the surface is typical of the Kangxi period and was influenced by a textile design. The large panel is the second object dating from the Ming period in the Sunnylands Collection and is exceptional for its size and the quality of the enamel (right). Large panels could be set in wood pieces of furniture or set into screens. This panel represents a classical theme in literati painting—scholars gathering in a mountain landscape, by a lake, with one reading in a cottage. The use of painting motifs in cloisonné began during the Ming dynasty and developed significantly during the

Qing dynasty when larger panels were possible due to technical improvements.

Among the objects in the collection used for literati activities are the pair of covered mallow-shaped boxes which originally stored Chinese chess pieces—flat disks in two opposing colors. Chess-playing was one of the cultivated activities such as reading, painting, calligraphy, writing poetry, and tea-tasting. Twelve paintings titled *Twelve Beauties at Leisure* from the late Kangxi period were ordered for Prince Yinzhen, Kangxi’s son and the future Yongzheng emperor. One of these paintings shows similar boxes on a chess-board. The Sunnylands boxes are decorated on all sides with blue dragons over the sea and waves around rocks. They feature a red *shou* character, meaning longevity, in archaic seal script. Their “hibiscus swirled by the wind” shape is a poetic name given to stylized hibiscus whose spiraling petals look like they are being churned by the wind. The style, motifs, and colors of the enamels are typical of the Kangxi period and similar to the tables and tripod incense burner in the collection.

Walter Annenberg expressed better than anyone else one of the reasons for his interest in cloisonné when he discussed the large Ming era panel the Annenbergs acquired in London in 1973: “The vigorous movement of the colors, the bold forms reminded me so much of van Gogh.”

Note: The Chinese Pinyin transcription of Chinese words has been adopted for use in this publication.



Pair of tables

CHINA, QING DYNASTY (1644-1912),
KANGXI PERIOD (1662-1722)

Cloisonné enamel, oak wood

Height: 20.0"; Width: 24.0"; Length: 24.0"

Annenberg purchase: New York, 1972

Sunnylands Collection 2009.1.110 & 2009.1.111





Vase

CHINA, QING DYNASTY (1644-1912), QIANLONG PERIOD (1736-1796)

Cloisonné enamel on copper alloy, gilt bronze

Height: 13.75"; Width: 8.75"

Annenberg purchase: London, 1979

Sunnylands Collection 2009.1.118



Ceremonial wine vessel

in the shape of a bird holding a vase, on wheels

CHINA, QING DYNASTY (1644-1912), QIANLONG MARK AND PERIOD (1736-1796)

Cloisonné enamel on copper alloy, gilt bronze

Height: 13.75"; Width: 5.75"; Length: 12.75"

Annenberg purchase: London, 1973

Sunnylands Collection 2009.1.119





Vase with cover

CHINA, QING DYNASTY (1644-1912), QIANLONG PERIOD (1736-1796)

Cloisonné enamel on copper alloy, gilt bronze

Height: 15.5"; Width: 13.5"

Annenberg purchase: London, 1972

Sunnylands Collection 2009.1.120





Panel

CHINA, MING DYNASTY (1368-1644), LATE 16TH CENTURY

Cloisonné enamel on copper alloy

Height: 15.5"; Length: 23.25" (in frame)

Annenberg purchase: London, 1973

Sunnylands Collection 2009.1.132



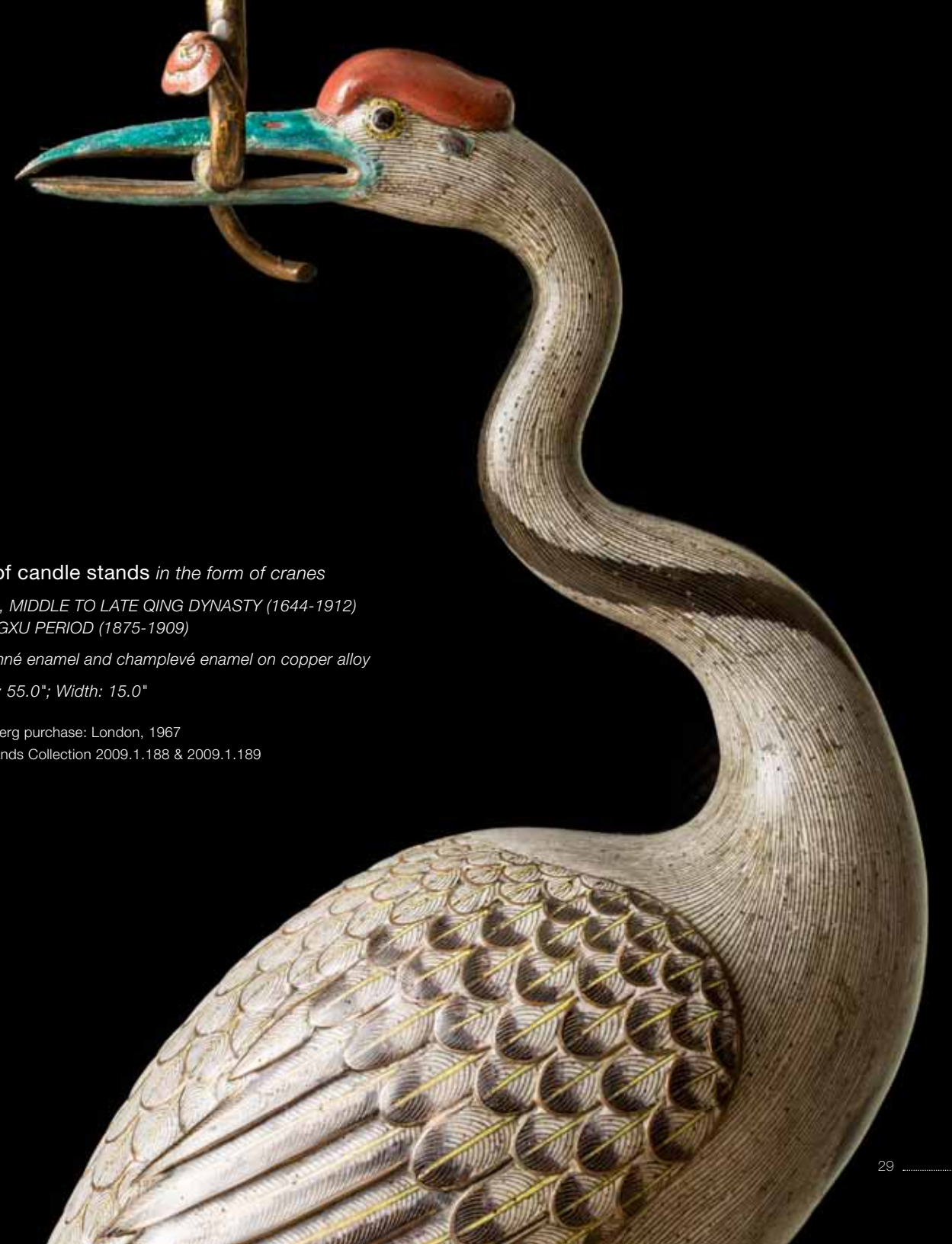


Pair of candle stands in the form of cranes

CHINA, MIDDLE TO LATE QING DYNASTY (1644-1912)
GUANGXU PERIOD (1875-1909)

Cloisonné enamel and champlevé enamel on copper alloy
Height: 55.0"; Width: 15.0"

Annenberg purchase: London, 1967
Sunnylands Collection 2009.1.188 & 2009.1.189



Shrine

CHINA, MIDDLE TO LATE QING DYNASTY (1644-1912)

Cloisonné enamel and champlevé enamel on copper alloy, gilt bronze

Height: 17.75"; Width: 8.625"

Annenberg purchase: London, 1971

Sunnylands Collection 2009.1.198





Double incense burner with cover

CHINA, MING DYNASTY (1368-1644),
WANLI PERIOD (1573-1620)

Cloisonné enamel on copper alloy, gilt bronze

Height: 6.5"; Diameter: 8.0"

Annenberg purchase: London, 1973
Sunnylands Collection 2009.1.199



Pair of joss stick incense burners

CHINA, QING DYNASTY (1644-1912), QIANLONG MARK AND PERIOD (1736-1796)

Cloisonné enamel on copper alloy

Height: 1.375"; Diameter: 4.25"

Annenberg purchase: London, 1979

Sunnylands Collection 2009.1.200 & 2009.1.201





Pair of boxes *with covers*

CHINA, QING DYNASTY (1644-1912), KANGXI PERIOD (1662-1722)

Cloisonné enamel on copper alloy

Height: 3.0"; Diameter: 4.5"

Annenberg purchase: London, 1974

Sunnylands Collection 2009.1.222 & 2009.1.223



Pair of incense burners in the shape of cranes

CHINA, LATE QING DYNASTY (1644-1912) OR REPUBLIC OF CHINA (1912-1949)

Cloisonné enamel on copper alloy, gilt bronze, gilt silver

Height: 12.5"; Width: 4.0"; Length: 10.0"

Annenberg purchase: New York, 1977

Sunnylands Collection 2009.1.230 & 2009.1.231





Pair of cranes

CHINA, LATE QING DYNASTY (1644-1912)

Cloisonné enamel on copper alloy, gilt bronze

Height: 17.0"; Width: 4.25"; Length: 10.0"

Annenberg purchase: New York, 1977

Sunnylands Collection 2009.1.234 & 2009.1.235



Pair of cups

CHINA, EARLY TO MIDDLE QING DYNASTY (1644-1912)

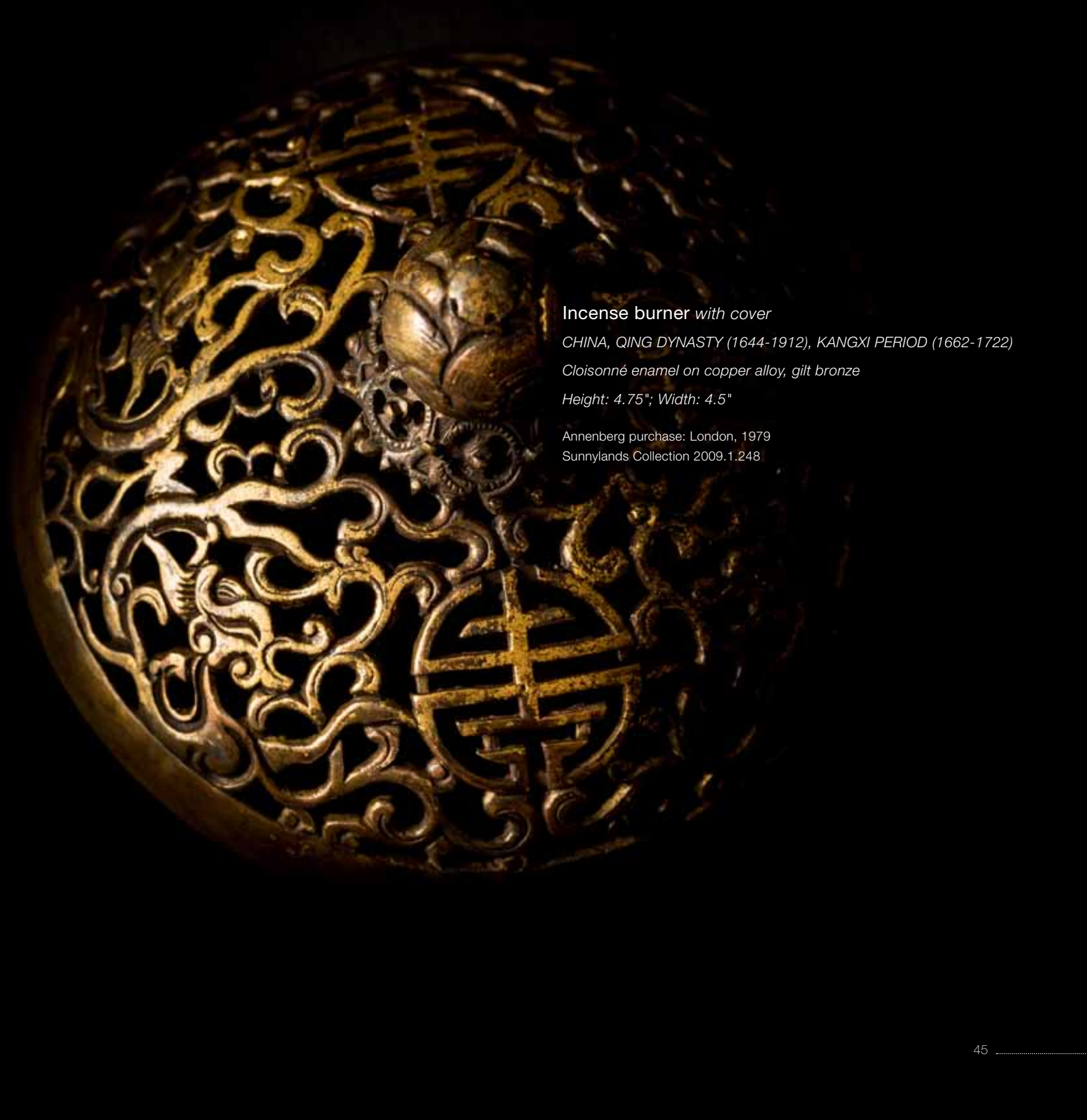
Cloisonné enamel on copper alloy

Height: 1.75"; Diameter: 3.0"

Annenberg purchase: London, 1979

Sunnylands Collection 2009.1.232 & 2009.1.233





Incense burner with cover

CHINA, QING DYNASTY (1644-1912), KANGXI PERIOD (1662-1722)

Cloisonné enamel on copper alloy, gilt bronze

Height: 4.75"; Width: 4.5"

Annenberg purchase: London, 1979

Sunnylands Collection 2009.1.248



Pair of dishes

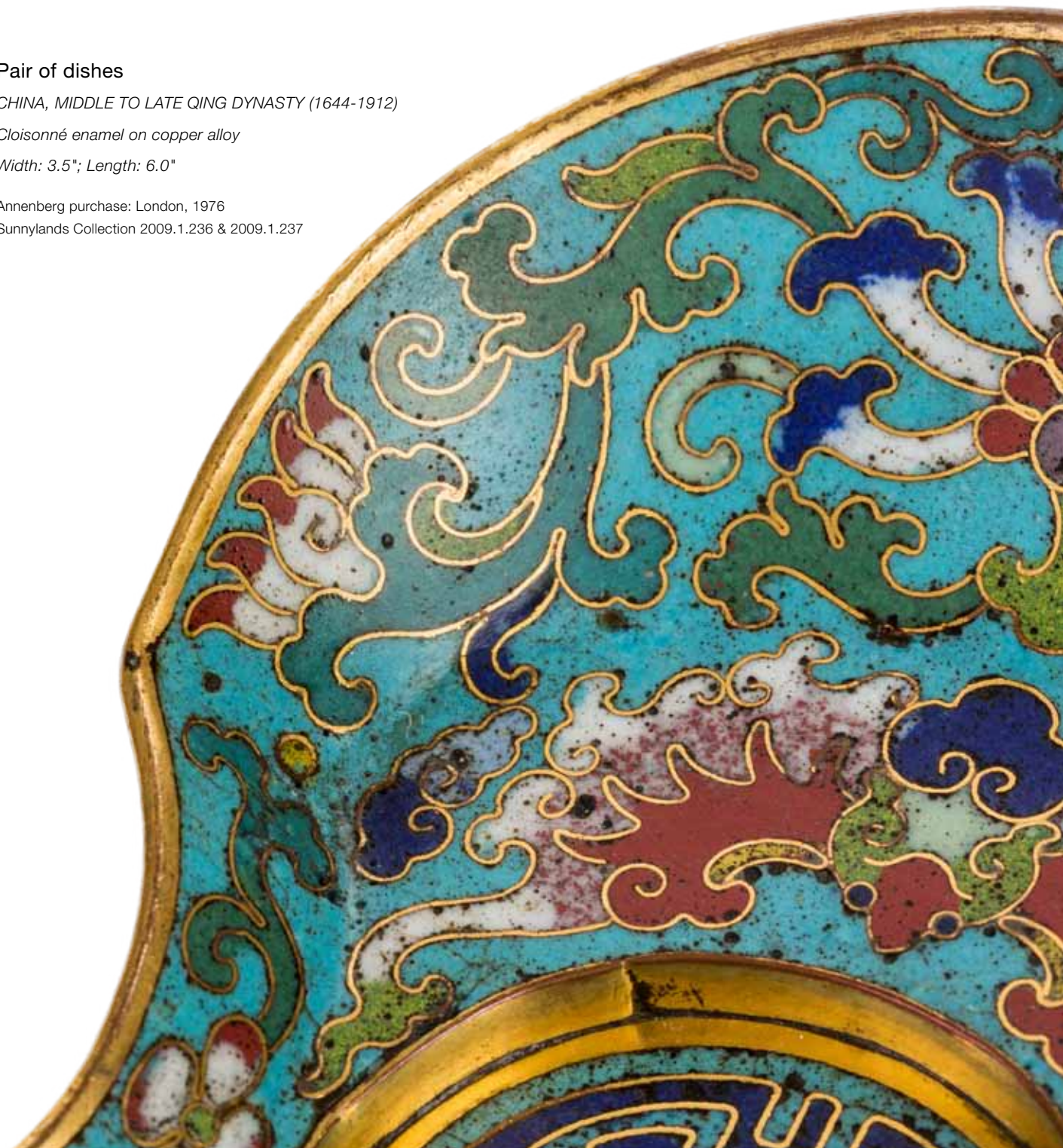
CHINA, MIDDLE TO LATE QING DYNASTY (1644-1912)

Cloisonné enamel on copper alloy

Width: 3.5"; Length: 6.0"

Annenberg purchase: London, 1976

Sunnylands Collection 2009.1.236 & 2009.1.237





Pair of vases

CHINA, QING DYNASTY (1644-1912),
QIANLONG PERIOD (1736-1796)

Cloisonné enamel on copper alloy

Height: 5.0"; Width: 2.25"

Annenberg purchase: London, 1979
Sunnylands Collection 2009.1.259 & 2009.1.260

Vase

CHINA, QING DYNASTY (1644-1912), QIANLONG MARK
AND PERIOD (1736-1796)

Cloisonné enamel on copper alloy

Height: 4.0"; Width: 1.75"

Annenberg purchase: London, 1979
Sunnylands Collection 2009.1.249

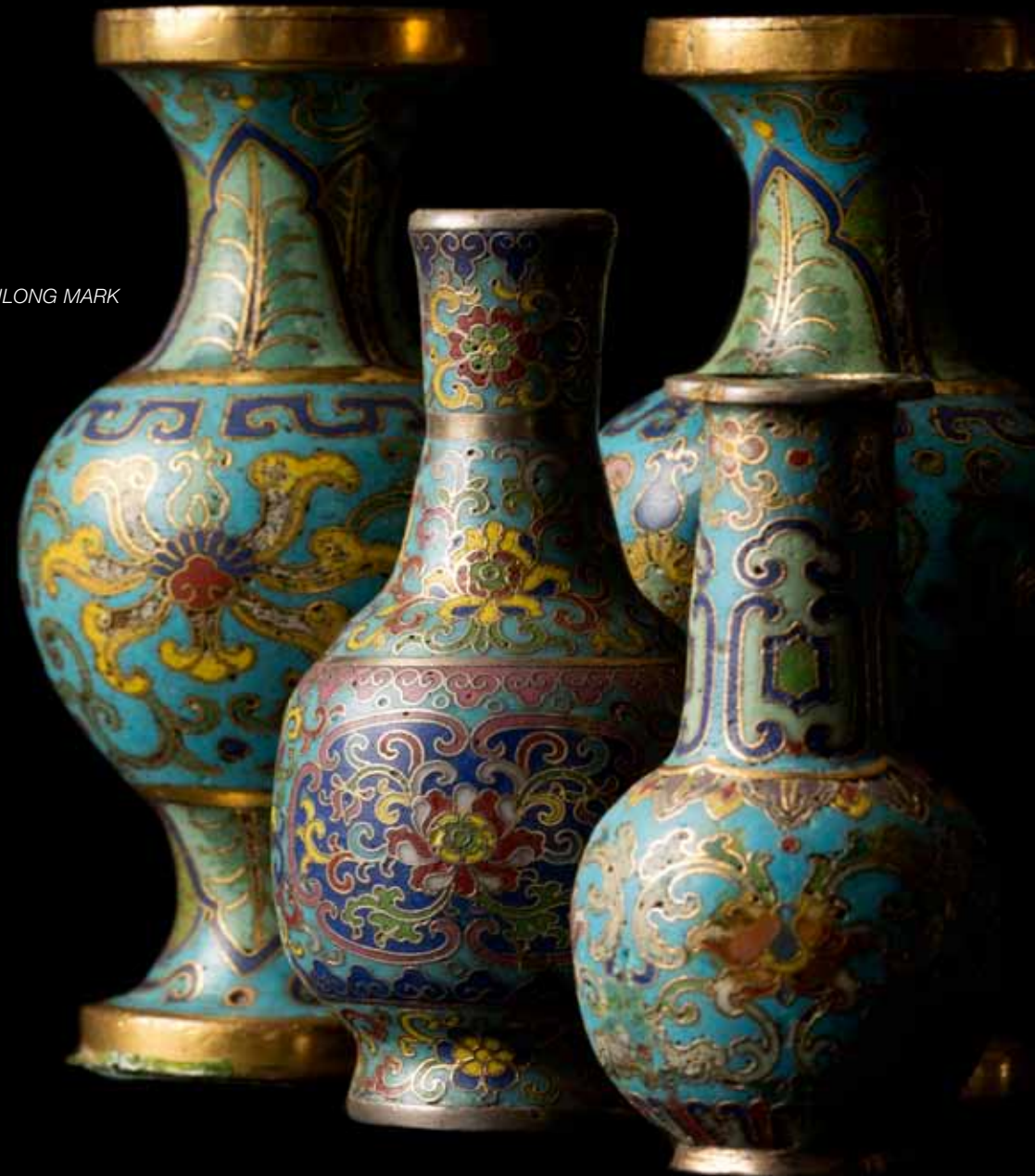
Vase

CHINA, QING DYNASTY (1644-1912),
QIANLONG PERIOD (1736-1796)

Cloisonné enamel on copper alloy

Height: 3.25"; Width: 1.5"

Annenberg purchase: London, 1979
Sunnylands Collection 2009.1.250





Pair of cranes

CHINA, MIDDLE TO LATE QING DYNASTY (1644-1912)

Cloisonné enamel on copper alloy

Height: 10.0"; Width: 2.5"; Length: 4.5"

Annenberg purchase: London, 1966

Sunnylands Collection 2009.1.261 & 2009.1.262





Box with cover

CHINA, QING DYNASTY (1644-1912), QIANLONG PERIOD (1736-1795)

Cloisonné enamel on copper alloy

Height: 1.438"; Width: 2.5"; Length: 2.5"

Annenberg purchase: London, 1979

Sunnylands Collection 2009.1.263



Box with hinged cover

CHINA, REPUBLIC OF CHINA (1912-1949)

Cloisonné enamel on copper alloy

Height: 3.188"; Width: 4.813"; Length: 8.0"

Annenberg purchase: unknown

Sunnylands Collection 2009.1.3961





Pair of candlesticks in the form of ducks
CHINA, QING DYNASTY (1644-1912)
Cloisonné enamel on copper alloy, gilt bronze
Height: 10.0"; Width: 5.0"

Annenberg purchase: London, 1973
Sunnylands Collection 2009.1.267 & 2009.1.268



Snuff bottle with stopper

CHINA, QING DYNASTY (1644-1912), JIAQING PERIOD (1796-1820)

Cloisonné enamel on copper alloy, gilt metal

Height: 3.0"; Width: 2.438"

Annenberg purchase: London, 1979
Sunnylands Collection 2009.1.3966





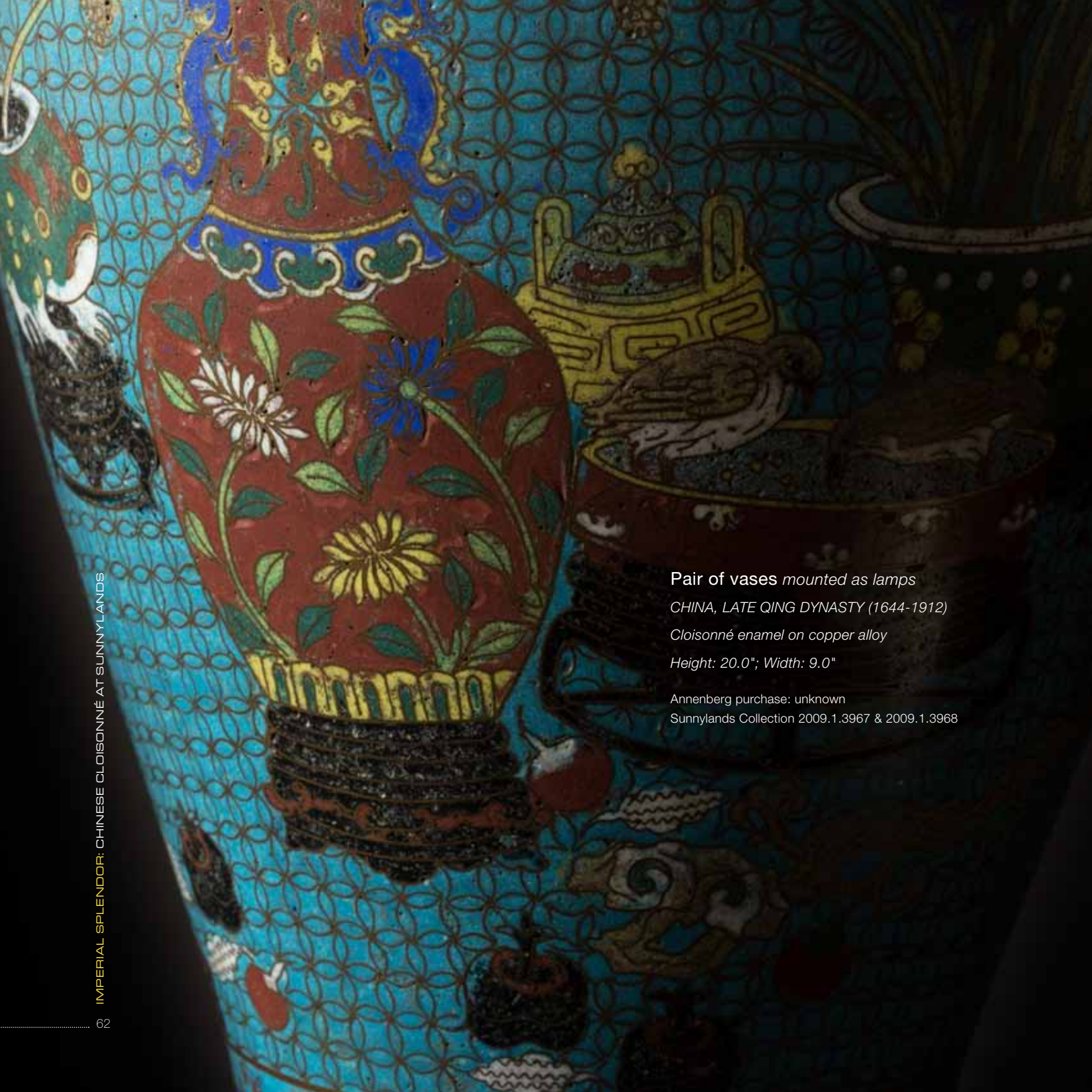
Duck

CHINA, LATE QING DYNASTY (1644-1912)

Cloisonné enamel on copper alloy

Height: 5.0"; Width: 2.563"; Length: 3.75"

Annenberg purchase: unknown
Sunnylands Collection 2009.1.3965



Pair of vases mounted as lamps

CHINA, LATE QING DYNASTY (1644-1912)

Cloisonné enamel on copper alloy

Height: 20.0"; Width: 9.0"

Annenberg purchase: unknown

Sunnylands Collection 2009.1.3967 & 2009.1.3968



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The exhibition was the result of a collaborative effort among many professionals. The curatorial committee at Sunnylands included Janice Lyle, Ph.D., Center Director; Anne Rowe, Director of Collections and Exhibitions; Kathy Carr, Tour Manager & Programs Coordinator; Michaelleen Gallagher, Director of Education and Environmental Programs; and Mary Perry, Deputy Director of Communications & Public Affairs. The collections and exhibitions department's efforts included those of Mary Velez, Senior Art Handler; Irma Alonzo, Art Handler; Daniel Modlin, Photo Archivist; and Frank Lopez, Librarian and Archivist. Michael Comerford, who worked as a butler and then house manager to the family for more than forty years, contributed to the understanding of the acquisition and placement of the collection in his role as consulting historian; and Virginia L. Bower, Adjunct Associate Professor, The University of the Arts, Philadelphia, generously provided information derived from a 2009 evaluation of the collection.

Kamil Beski of Beski Projekts in Los Angeles and exhibition designer Karina White conceived, designed and installed the exhibition. Amy Green and Linnaea Dawson of Silverlake Conservation in Los Angeles conserved the collection in preparation for installation. Mark Davidson of Mark Davidson Photography photographed the collection. This catalog and other collateral materials supporting the exhibition were designed by John Crummay and Robin Rout of JCRR Design.

The curatorial committee at Sunnylands extends special thanks to Chinese art historian Béatrice Quette, Head of Education for Students and Adults at Les Arts Décoratifs, Paris. Ms. Quette evaluated the collection, validated the authenticity of the individual objects, and refined date attributions. Dating cloisonné work is particularly challenging given that marks can be unreliable. Ms. Quette is at the forefront of the field of dating Chinese cloisonné. In evaluating the collection she analyzed provenance, marks, enamel color, design, form, symbols, materials, and technique. In addition, Ms. Quette's knowledge about the original usage of the various types of objects in the Sunnylands Collection has facilitated our understanding of the cultural practices in China during the dates that the collection spans. This knowledge will enable museum educators at Sunnylands to enhance the Sunnylands visitor experience for generations to come and for this, we are greatly appreciative.

