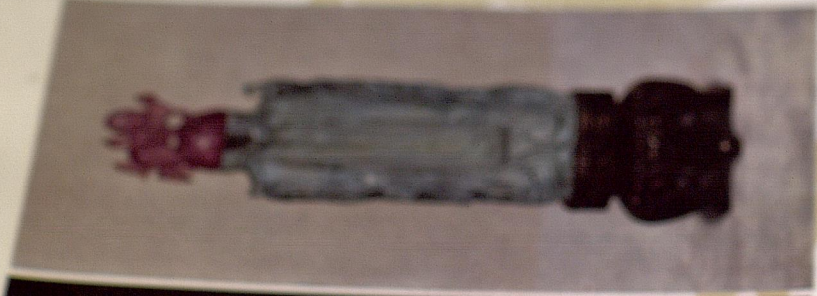


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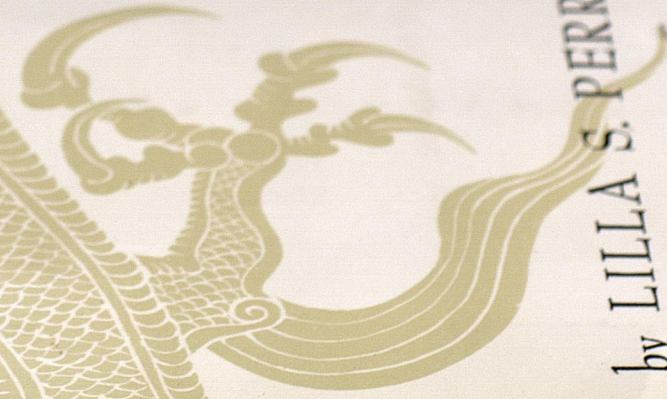
CHINESE SNUFF BOTTLES

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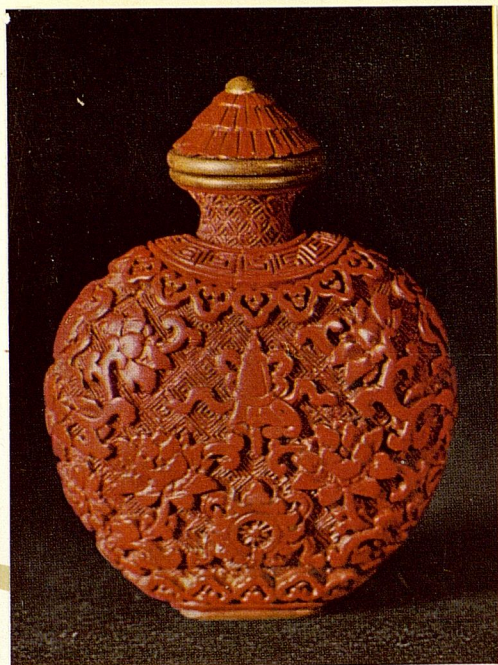


CHINESE SNUFF BOTTLES

The Adventures & Studies of a Collector



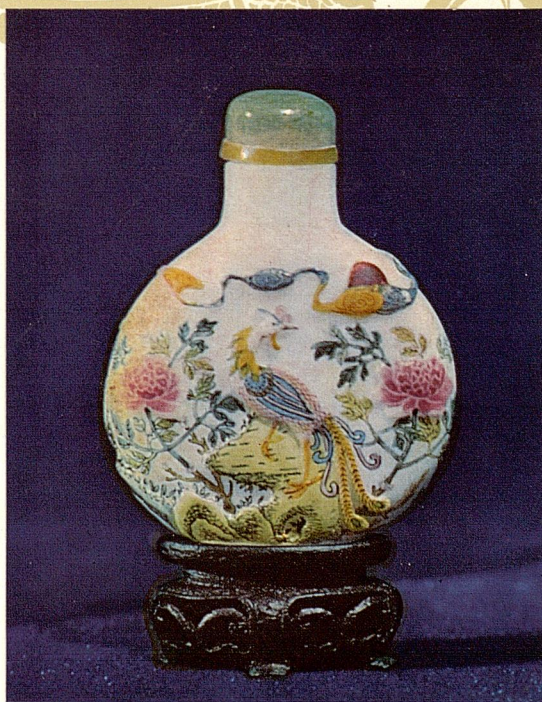
by LILLA S. PERRY



CHINESE SNUFF BOTTLES

The Adventures & Studies of a Collector

by LILLA S. PERRY



The book cover is dark green with a fine, woven texture. A large, embossed dragon is the central focus, depicted in a traditional Chinese style with a long, flowing mane and tail. The dragon is positioned horizontally, facing left. The title 'CHINESE SNUFF BOTTLES' is printed in a bold, orange-red, serif font across the middle of the cover, superimposed over the dragon's body. The spine of the book is visible on the left side.

CHINESE SNUFF BOTTLES

"Books to Span the East & West"

CHINESE JADE THROUGHOUT THE AGES: A Review of Its Characteristics, Decoration, Folklore, and Symbolism by *Stanley Charles Nott*

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SWORD AND SAMÉ by *Hakuseki Arai and Tsūriō Inaba*; translated by *Henri L. Joly and Hogitarō Inada*

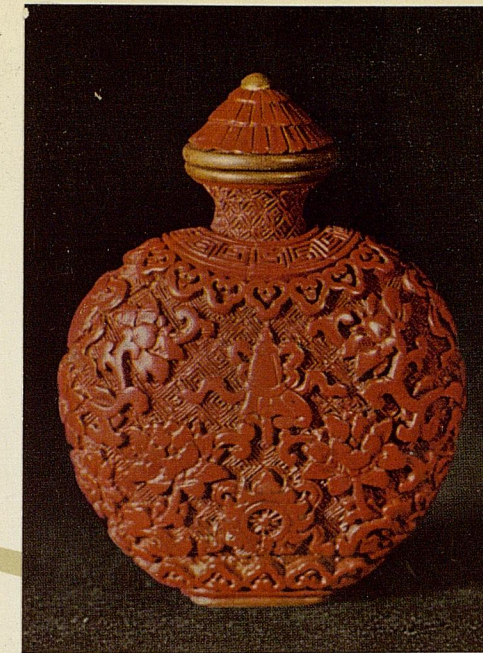
THE CERAMIC ART OF JAPAN: A Handbook for Collectors by *Hugo Munsterberg*

PAINTED FANS OF JAPAN: Fifteen Noh-Drama Masterpieces edited by *Reiko Chiba*

CHARLES E. TUTTLE COMPANY: PUBLISHERS
Rutland, Vermont & Tokyo, Japan

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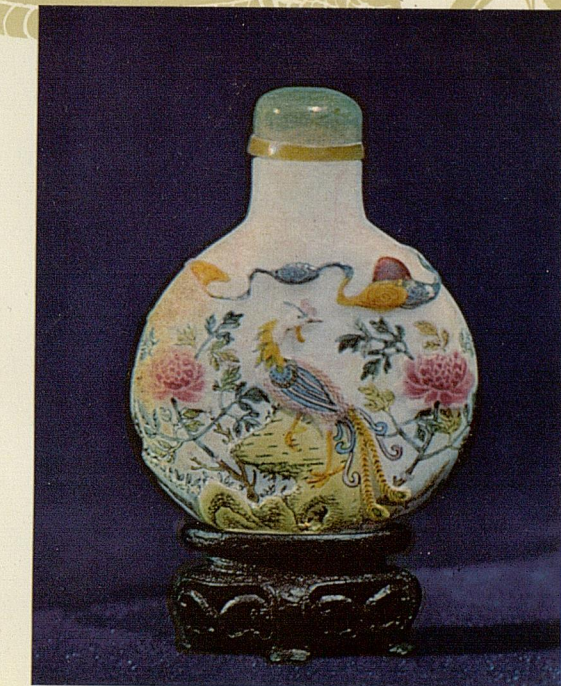
CHINESE SNUFF BOTTLES



CHINESE SNUFF BOTTLES

The Adventures & Studies of a Collector

by LILLA S. PERRY



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CHINESE SNUFF BOTTLES

FEW CIVILIZATIONS can boast such a great range and quality of artistic achievement as can the Chinese. The Chinese genius has created a vast store of masterpieces in almost every art form, ranging from monumental cave sculptures to the varied products of skilled artisans—generally classified among the “minor arts.”

It is in this area of the minor arts that the Chinese have particularly distinguished themselves in the more recent past of their long history. The full flowering of all the arts and crafts during the seventeenth and eighteenth centuries represents, in a way, the crowning accomplishment of Chinese art, which subsequently entered a period of general decline.

In the words of one commentator, as quoted in the present text: “Probably at no time or place in the history of the world were craftsmen more active, more ingenious, more encouraged than in the China of Ch’ien Lung [1736–95]. Manipulating with equal dexterity every kind of material, metals, stone, pottery, wood, horn, leather, amber, lacquer, mother-of-pearl, the output of their myriads of looms, lathes, kilns, and workshops was amazing in quantity, endless in variety. . . . The abundance was so great that after 130 years of the most reckless wear and tear, the mere remnants still gladden an impoverished world with glimpses of the old enchantment.”

This, then, is the period that coincided with the introduction and popularization of snuff in China, and consequently with the development of the snuff bottle. All the skills and ingenuity of the Chinese artisans were lavished upon the production of these tiny bottles, making them pre-eminent representatives of the best in Chinese craftsmanship.

The present work is the first full account in any language of this facet of Chinese art. It includes a

(continued on back flap)



NO. 1. KU YUEH HSUAN. This is of painted milk glass, though they are sometimes of porcelain. It is the rarest, most exquisite, and most sought for of all snuff bottles. Shown here are the two sides and base of one with an exciting story behind it. From the collection of Albert Pyke, Los Angeles. See pages 93-94.

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(continued from front flap)

comprehensive treatment of the origins and development of the snuff bottle in China as well as over 150 actual-size reproductions, the majority in full color. It is a fascinating story by an enthusiastic collector, who, captivated by the beauty and ingenuity found in these bottles, had the interest to delve into the historical background, techniques of manufacture, kind and quality of materials, classification and organization of types, and the like, as well as a delightfully informal style with which to communicate her wide knowledge and enthusiasm to the reader.

As such the book is not only an invaluable document for all interested in the history of Chinese art, but also a lucid and fascinating guidebook for the collector, or would-be collector, both of snuff bottles and of other products of Chinese craftsmanship.



LILLA S. PERRY, the author, is a graduate of Cornell University and has been noted as a collector of Oriental art objects for many years. She now has a notable collection of Japanese prints, *inro*, *netsuke*, sword guards, and Oriental textiles in addition to her extensive collection of some 350 snuff bottles. Her interest in Oriental art has led to her wide acquaintance with museum and private collections throughout the U.S.