Eight Auspicious Symbols

The eight auspicious symbols of the Buddhism of East Asia and the Himalayan region are the wheel, the conch, the parasol, the victory banner, the lotus, the vase, the two fish, and the endless knot.


- **The wheel** symbolizes the turning wheel of Buddhist doctrine that leads to perfection.
- **The conch** symbolizes the far-reaching sound of the Buddhist teaching.
- **The parasol** symbolizes protection as well as spiritual power.
- **The victory banner** symbolizes the victory of the Buddhist teaching.
- **The lotus** symbolizes purity.
- **The vase** symbolizes the elixir of life.
- **The two fish** symbolize freedom from restraint.
- **The endless knot** symbolizes infinite wisdom.
Motifs for Blessings

The Chinese word *fu* (福), translated as blessings or happiness, encompasses all that is auspicious in life. Foremost among the motifs related to blessings is the bat, also pronounced *fu* (蝠) but written with a different character. Many other traditional symbols for blessings, such as the Buddha’s-hand citron and the sheep, extend their cultural context to popular beliefs and the cult of Daoism.

1. **Plate with peaches and bats**
   - China; Jingdezhen, Jiangxi province
   - Qing dynasty (1736–1795)
   - Porcelain with overglaze multicolor decoration
   - The Avery Brundage Collection, B60P1707
   - The five bats (two on the back of the plate) stand for the Five Blessings—longevity, wealth, health, love of virtue, and a peaceful death.

2. **Bat carrying a swastika**
   - Qing dynasty (1644–1911)
   - Nephrite
   - The Avery Brundage Collection, B60J166
   - The bat carries a swastika, the symbol of ten thousand, portraying a wish for ten thousand blessings.

3. **Saucer with birthday greeting**
   - China; approx. 1900
   - Porcelain with underglaze blue and overglaze multicolor decoration
   - The Avery Brundage Collection, B60P1579
   - The decoration here forms two visual puns: “May your blessings be as deep as the eastern sea” and “May you live to be as old as the southern mountain.”

4. **Wish-granting wand**
   - China
   - Qing dynasty (1644–1911)
   - Nephrite
   - The Avery Brundage Collection, B60J499
   - This wand, bearing a head that resembles the *lingzhi* mushroom (the fungus of immortality), is basically a wishing wand, suggesting “May all your wishes come true.”

5. **Buddha’s-hand citron**
   - China
   - Qing dynasty (1644–1911)
   - Nephrite
   - Gift of an anonymous donor, B69J1
   - The name of this fruit (foshou 佛手) has almost the same pronunciation as the words for blessings (*fu* 福) and longevity (*shou* 寿).

6. **The Three Plenties**
   - China
   - Qing dynasty (1644–1911)
   - Nephrite
   - The Avery Brundage Collection, B60J327
   - The Buddha’s-hand citron, peach, and pomegranate together form a pictorial pun for the Three Plenties (Three Abundances), implying a wish for an abundance of blessings, longevity, and sons.

7. **Fungus, lily, persimmons, and oval box**
   - China
   - Chalcedony (partially carnelian)
   - The Avery Brundage Collection, B65J5.a-b
   - The lily, the persimmon, and the wand with a mushroom head *ruyi* (a pun on “as you wish”) form the four-character idiom: “May a hundred of your wishes come true.”

8. **Three sheep**
   - China
   - Qing dynasty (1644–1911)
   - Nephrite
   - The Avery Brundage Collection, B60J397
   - Vapor rises from the mouth of the large sheep, amassing as a cloud formation on its back and supporting the *taiji* (yin-yang) emblem. The sheep and the *taiji* form a pictorial pun to express the desire that the New Year will bring in prosperity.
Motifs for Prosperity

The Chinese words for deer, official salary, benefits, and emoluments all share the same sound *lu*. Images of the deer, for example, symbolize good wishes for a government title with a high rank and salary. Such symbols of prosperity and glory related to educated men serving or hoping to serve the court by passing the civil service examinations.

9 玉堂富貴 (牡丹玉蘭)二甲歸錦 (蟹、錦雞)紋盤 慶康熙朝 景德鎮五彩瓷
Octagonal plate
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Kangxi emperor (1662–1722)
Porcelain with overglaze multicolor decoration
The Avery Brundage Collection, B60P127
Depictions of the peony and white magnolia convey: “May your noble house be blessed with wealth and honor.” The colorful birds and double crabs indicate: “May you have a bright future with a high rank.”

10 指日高升圖盤 明天啟朝 景德鎮青花瓷
Dish
China; Jingdezhen, Jiangxi province
Ming dynasty, reign of the Tianqi emperor (1621–1627)
Porcelain with underglaze blue decoration
Effie B. Allison Collection, Gift of J. V. West and B. V. Gewald, B81P7
Pointing at the sun signifies a wish for imminent elevation to the rank of marquis.

11 二甲傳臚 (螃蟹蘆葦)荷葉筆掭 清雍正朝 景德鎮粉彩瓷
Ink palette with motif of two crabs
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Yongzheng emperor (1723–1735)
Porcelain with overglaze multicolor decoration
The Avery Brundage Collection, B60P2368
An image of two crabs clinging to a stalk of grain is a visual pun signifying a wish for a high score on the final civil service examination.

12 連生貴子 (蓮、笙、桂枝)萬代繁衍圖屏
Plaque with boys at play
Approx. 1900–1949
China; Jingdezhen, Jiangxi province
Porcelain with overglaze multicolor decoration
Bequest of Drs. Ben and A. Jess Shenson, 2002.26
The sweet olive tree (*guihua*; also a homophone for “noble blossoms”) on the left of this plaque proclaims that all the boys under the tree are “noble sons,” who will pass their civil service examinations with flying colors and bring honor to their families.

13 連生貴子 (嬰戲荷花)圖果盤 明萬暦朝
Compartmented covered dish with boys at play
China; Jingdezhen, Jiangxi province
Ming dynasty, reign of the Wanli emperor (1573–1620)
Porcelain with underglaze blue decoration
The Avery Brundage Collection, B62J57.a-.b
A depiction of boys playing various games implies a wish for the owner of the vessel to bear numerous sons.

14 馬上封侯 (馬、 蜂、 猴)擺件 清代
Monkey riding a horse
Approx. 1800–1900
China
Nephrite
The Avery Brundage Collection, B64J5
The monkey riding on a horse is a pictorial pun for “May you immediately be elevated to the rank of marquis!”

15 鹿祿蓋盒 清末民初
Box in the shape of a deer
Approx. 1900–1949
China
Nephrite
The Avery Brundage Collection, B62J57.a-.b
The deer, whose character *lu* (*鹿*) is pronounced the same as the character for salary (*lu* 彙), is a pun for wealth and rank. This box therefore conveys a wish for high rank and great wealth.

16 功名富貴 (公雞牡丹)圖紋杯碟 清雍正朝 景德鎮粉彩瓷
Teacup and dish depicting flowers, rock, and animals
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Yongzheng emperor (1723–1735)
Porcelain with overglaze multicolor decoration
The Avery Brundage Collection, B70P30.a-.b
The rooster among peony blossoms and rocks conveys: “May you be granted official rank and honors.”

17 童子戲如意、 算盤、 書劍、 元寶圖紋小碟
Square dish with a scene of a boy playing with lucky symbols
China
Qing dynasty (1644–1911)
Brass with enamel
The Avery Brundage Collection, B60P2200
An infant holding a wish-granting wand plays with an abacus, a book, a sword, and an ingot. These motifs imply two wishes: “It will be as you wish” and “To achieve all in academics, martial arts, and fortune.”

18 劉海佩錢戲蟾像 清末
Figure of the deity Liu Hai and his toad
Approx. 1850–1900
China; Jingdezhen, Jiangxi province
Qing dynasty (1644–1911)
Porcelain with overglaze multicolor decoration
The Avery Brundage Collection, B60P1497.a
Liu Hai, the god of wealth, dances on his three-legged toad while waving a string of coins. The Chinese word for toad and frog, *wa*, is a pun for dig. Together with the images of Liu Hai and coins, the subject matter is associated with the desire for seeking wealth, as in digging for treasures.
Motifs for Longevity

In the Chinese religion and practice of Daoism, some advanced practitioners of the Way (dao) tried to attain immortality. Many Daoist deities were worshiped as divine saints, protectors of life, and granters of longevity. Beginning their lives as human beings, they underwent a spiritual and physical transformation and were believed to attain a perfect existence as adepts or immortals. In their meditative practice and daily diet, certain natural ingredients, believed to confer health and longevity, functioned as symbols of immortality.

19. 道教張天師布陣圖瓷片 明成化朝
   Plaque with Daoism’s founder Zhang Tianshi and his attendants
   China; Jingdezhen, Jiangxi province
   Ming dynasty, reign of the Chenghua emperor (1465–1487)
   Porcelain with underglaze blue decoration
   Gift of Roy Leventritt, B69P25L
   The central figure is Zhang Tianshi, the founder of Daoism, who established the religion and philosophy with a focus on perfecting the self in order to attain immortality.

20. 麻姑獻壽圖紋盤 清康熙朝
   Dish decorated with Magu, goddess of longevity
   China; Jingdezhen, Jiangxi province
   Qing dynasty, reign of the Kangxi emperor (1662–1722)
   Porcelain with overglaze multicolor decoration
   The Avery Brundage Collection, B60P376
   Chinese women prayed to goddess Magu, identified by the gardening hoe and a basket of the fungus of immortality, for long life.

21. 麻姑獻壽福 (桃、鹿、綴帶鳥) 清晚期
   Plate with symbols for celebrating birthday and long life
   China; Jingdezhen, Jiangxi province
   Qing dynasty, reign of the Yongzheng emperor (1723–1735)
   Porcelain with underglaze blue and overglaze multicolor decoration
   The Avery Brundage Collection, B60P192
   The fungus, narcissus, and rocks together form the auspicious phrase: “Fungus fairy offers birthday greetings!”

22. 精仙供壽圖紋盤 清乾隆朝
   Wall vase with the Eight Daoist Immortals and Shoulao, god of longevity
   China; Jingdezhen, Jiangxi province
   Qing dynasty, reign of the Qianlong emperor (1736–1795)
   Porcelain with bluish glaze and crackles
   The Avery Brundage Collection, B60P2051
   Lingzhi, the fungus of immortality, is also a wish-fulfilling symbol because the head of the wish-granting wand ruyi resembles the fungus in shape.

23. 芝仙祝壽 (靈芝水仙天竺壽石) 紋盤
   Ink palette in the shape of a fungus
   China; Jingdezhen, Jiangxi province
   Qing dynasty, reign of the Yongzheng emperor (1723–1735)
   Porcelain with bluish glaze and crackles
   The Avery Brundage Collection, B60P192
   Lingzhi, the fungus of immortality, is also a wish-fulfilling symbol because the head of the wish-granting wand ruyi resembles the fungus in shape.

24. 鶴鹿同春、 喜福雙降 (蝠、鹿、松、喜鵲)
   Handwarmer with deer, cranes, and pine trees
   China
   Porcelain with bluish glaze and crackles
   The Avery Brundage Collection, B60J171
   These creatures and birds here form several pictorial rebuses implying prosperity, happiness, and longevity.

25. 福壽如意 (靈芝松鶴) 擺件
   Brush container in the shape of a tree trunk with fungus of immortality
   China
   Quartz
   The Avery Brundage Collection, B60J171
   This container set is carved in the shape of a pine tree and crane, with a bat hovering over a clump of the fungus of immortality, to construct the visual pun (rebus): “May you have blessings and longevity, and may all your wishes come true.”
Motifs for Happiness

The character for joy or happiness (喜) is associated with pleasant events, such as weddings and the arrival of newborn sons. Throughout Chinese history, boys were regarded as vital to the preservation of the patriliny, because they would carry on the family name and continue to worship ancestors. In imperial society, men of the educated class sacrificed their childhood for the study of the classics, and their success in the civil service exams brought the greatest imaginable joy to the family.

28 母子團圓和諧圖盤 清康熙朝景德鎮五彩瓷 Plate with mother and her son China; Jingdezhen, Jiangxi province Qing dynasty, reign of the Kangxi emperor (1662–1722) Porcelain with overglaze multicolor decoration The Avery Brundage Collection, B60P243 The central scene depicts a mother and her son surrounded by crabs, shrimps, and vases of lotus and peony. This scene conveys: "May your family have numerous descendants, harmony, nobility, and happiness."

29 雙蝶(疊)園喜鏤空佩飾 清代 玉石 Circular plaque with butterflies flanking the character for happiness 1800–1900 China Qing dynasty (1644–1911) Nephrite Gift of R. W. Winskill in Memory of Lionel H. Pries, B86J16

30 喜臨春宴（杏林、燕）圖紋盤 清康熙朝景德鎮五彩瓷 Plate with swallows and apricot blossoms China; Jingdezhen, Jiangxi province Qing dynasty, reign of the Kangxi emperor (1662–1722) Porcelain with overglaze multicolor decoration The Avery Brundage Collection, B60P1534 Swallows and apricot blossoms shown together form a visual pun (rebus) implying that success in the final level of the civil service examination shall be honored by an invitation to attend the spring banquet.

31 荷塘鴛鴦紋碗 清雍正朝 景德鎮斗彩瓷 Bowl decorated with mandarin ducks and lotus China; Jingdezhen, Jiangxi province, Qing dynasty, reign of the Yongzheng emperor (1723–1735) Porcelain with underglaze blue and overglaze multicolor decoration The Avery Brundage Collection, B60J426 Two jolly beings—Hanshan, paddling a boat using a broom, and Shide, holding a fan—were poet-monks of the Tang dynasty (618–907) and regarded as the patron saints of harmony.

32 六方喜慶雙聯（喜字、石磬、繩紋）圖樽 Imperial spittoon with rope pattern China Qing dynasty, reign of the Jiaqing emperor (1796–1820) Nephrite The Avery Brundage Collection, B60J975.a–.b Ducks are thought to mate for life. This container was once a wedding present expressing a wish that the couple have a long and harmonious marriage.

33 和合二仙（寒山拾得）蓮瓣擺件 1700–1800 China Qing dynasty (1644–1911) Nephrite The Avery Brundage Collection, B60J452

34 喜上眉梢（喜鵲蹬梅）圖瓶 1700–1800 China Porcelain with overglaze multicolor decoration The Avery Brundage Collection, B60P2+

35 子孫萬代繁衍和諧鴨形蓋盒 清代 玉石 Mandarin duck container 1700–1800 China Qing dynasty (1644–1911) Nephrite The Avery Brundage Collection, B60J975.a–.b Ducks are thought to mate for life. This container was once a wedding present expressing a wish that the couple have a long and harmonious marriage.
Scene of Three Gods of Longevity, Emoluments, and Happiness, on the neck of the vase.
Scene of warriors before battle, on the body of the vase.
Porcelain

The Chinese term *ci* encompasses all high-fired ceramics. To be called *ci*, a ceramic object must produce a musical note when struck. Among such objects is a class of wares known in the West as porcelains. Porcelain is created from kaolin (a hard, white clay) and petuntse (white china stone). When combined in the proper proportions and fired at high temperatures, these two materials create a glass-like, semitranslucent body. Porcelains are usually finished with a transparent glaze that is white or clear.

The Chinese began to produce high-fired, glazed wares more than three thousand years ago. The technology developed slowly over the following millennium. The kiln designs, mastery of firing temperatures, and understanding of clays and glazes necessary to produce *ci* were fully developed during the first three centuries of the Common Era by potters in Zhejiang province in the lower Yangtze River valley. These potters produced very high-fired stoneware with green and brown glazes. In the middle of the 500s, changes in taste and in the locations of ceramic centers led to the production of white-bodied wares in northern China, and this production increased during the following century. Beginning in the 700s, advanced kiln technologies were applied to these wares to produce high-quality porcelains. Porcelain was one of China’s great contributions to world ceramics, and it supplanted silk in importance as a trade material.

Around a thousand years ago, the Chinese ceramics industry became aware that the perfect combination of materials for producing a pure porcelain body could be found near what is now Jingdezhen in Jiangxi province. By the 1300s the Jingdezhen kilns dominated porcelain production, and they continue to do so in modern times. Examples of these wares can be seen in the Chinese galleries on this floor.
Treasures of the Scholar’s Studio

ON SHELF
天臺山靈芝松鶴玉軒款筆筒 明末清初 竹根
Brush holder with motifs of longevity
Approx. 1600–1644
Inscribed with Jade Studio Yuxuan
China
Qing dynasty (1644–1911)
Bamboo root
The Avery Brundage Collection, B62M53

ON SHELF
山茶梅花桃枝鹿鶴仙境杯 明晚期 犀角
Goblet with openwork flower design
Approx. 1600
China
Ming dynasty (1368–1644)
Rhinoceros horn
The Avery Brundage Collection, B65M21
Rhinoceros-horn cups are judged on the basis of age, quality of carving, color, and the amount of material utilized to create them. Because they are less practical to use, cups in the shape of the original rhinoceros horn, like this one, are of greatest rarity.

ON WALL
松下賢者小像 清代 象牙雕紫檀座
Old sage under pine trees
China
Qing dynasty (1644–1911)
Ivory and wood
The Avery Brundage Collection, B70M13

牡丹花枝小水丞 清康熙朝 景德鎮釉里紅加釉上彩繪瓷
Water container
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Kangxi emperor (1662–1722)
Porcelain with underglaze red and overglaze multicolor decoration
The Avery Brundage Collection, B60P1346
This water dipper (or brush washer) exemplifies the scholarly objects produced under the patronage of the Kangxi emperor. The peony branches that have underglaze red blossoms with overglaze green leaves, outlined in ink, represent a new style of decoration produced at the imperial shop in Jingdezhen.

雙桃紋印泥蓋盒 清雍正朝 景德鎮粉彩瓷
Covered box for seal paste
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Yongzheng emperor (1723–1735)
Porcelain with overglaze multicolor decoration
The Avery Brundage Collection, B60P2323
This box is designed to store seal paste. Seal paste, which contains cinnabar in various shades of red, is used for the seals often found on paintings or calligraphies. A seal is pressed into the paste to pick up the color and then is stamped onto the work. The oily paste is kept in covered boxes to retain moisture and to prevent accidents.

長方仿竹節印章 清代 玉石
Seal in the form of bamboo
China
Qing dynasty (1644–1911)
Nephrite
Bequest of Gerard R. Pomerat, 2010.415

長方架鼓形印章 清代 象牙
Seal in the form of a drum
China; Yixing, Jiangsu province
Qing dynasty (1644–1911)
Ivory
The Avery Brundage Collection, B72M58
龍鳳飛雲雙管瓶  近代  玉石
Vase with dragon and phoenix
Approx. 1900–1940s
China
Late Qing dynasty (1644–1911) or early Republic period (1912–1949)
Nephrite
The Avery Brundage Collection, B60J829
Consisting of two vases with heavenly symbols, this jade object serves multiple functions: brush washer, paperweight, and decoration for a scholar’s desk. The dragon and phoenix are symbols of heavenly deities and convey a popular wish for blessings and good fortune.

Vase with dragon and phoenix
Approx. 1900–1940s
China
Late Qing dynasty (1644–1911) or early Republic period (1912–1949)
Nephrite
The Avery Brundage Collection, B60J829
Consisting of two vases with heavenly symbols, this jade object serves multiple functions: brush washer, paperweight, and decoration for a scholar’s desk. The dragon and phoenix are symbols of heavenly deities and convey a popular wish for blessings and good fortune.

仿宋官釉荷葉蓮蓬形筆掭  清代
Dish in the form of a lotus seedpod
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Qianlong emperor (1736–1795)
Porcelain with crackled glaze
The Avery Brundage Collection, B60P1467
Ink and colors were diluted with water in vessels like this to control the application of the brush. The ingenious design here combines two components into a lotus: one is a water container resembling a seedpod, and the second is a palette with two wells in the shape of petals.

仿宋官釉荷葉蓮蓬形筆掭  清代
Dish in the form of a lotus seedpod
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印花夔龍團紋太白尊  清康熙朝
Water container with dragon designs
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Kangxi emperor (1662–1722)
Porcelain with modeled design under glaze
The Avery Brundage Collection, B60P5+
This water container’s round body expands into a broad base that allows scholars to wash brushes for painting and writing. Around the body are circular designs in shallow relief, each enclosing a twisted dragon.

印花夔龍團紋太白尊  清康熙朝
Water container with dragon designs
China; Jingdezhen, Jiangxi province
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Porcelain with modeled design under glaze
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仿明宣德雙雲龍國寶款橢圓墨  清晚期
Oval inkstick
China
Qing dynasty (1644–1911)
Composite material with lacquer and gold
The Avery Brundage Collection, B67M4
To make an inkstick, a mixture of carbon powder, pine resin, glutinous rice, and other ingredients is poured into wooden molds and allowed to solidify. This inkstick is impressed with the inscription “National Treasure” within clouds on one side and two dragons on the back.

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Oval inkstick
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仿宋官釉荷葉蓮蓬形筆掭  清代
Dish in the form of a lotus seedpod
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Qianlong emperor (1736–1795)
Porcelain with crackled glaze
The Avery Brundage Collection, B60P1467
Ink and colors were diluted with water in vessels like this to control the application of the brush. The ingenious design here combines two components into a lotus: one is a water container resembling a seedpod, and the second is a palette with two wells in the shape of petals.

仿宋官釉荷葉蓮蓬形筆掭  清代
Dish in the form of a lotus seedpod
China; Jingdezhen, Jiangxi province
Qing dynasty, reign of the Qianlong emperor (1736–1795)
Porcelain with crackled glaze
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Porcelain with crackled glaze
The Avery Brundage Collection, B60P1467
Ink and colors were diluted with water in vessels like this to control the application of the brush. The ingenious design here combines two components into a lotus: one is a water container resembling a seedpod, and the second is a palette with two wells in the shape of petals.
Snuff Bottles

The Chinese specially designed bottles to hold snuff—a preparation of powdered tobacco enhanced with spices that is made to be inhaled. Introduced to the Qing court by Europeans in the late 1600s, snuff taking became an imperial habit, and many bottles were produced for the court. Besides clearing one’s sinuses, snuff was also believed to relieve headaches, and by the early nineteenth century its inhalation had become a widespread practice in China. Early examples were simple in form, but by the late 1700s medicinal bottles had evolved into beautiful works of art that were viewed as collectors’ items. The appeal of these bottles to collectors continues to this day.

Snuff bottles are a reflection of Chinese art in miniature form. They are especially rich in Chinese symbols because, as objects carried on one’s person, they reflect the sentiments of their owners. Their decorations frequently symbolize the owner’s wishes for blessings, numerous offspring, wealth and rank, and longevity.

All objects are from The Avery Brundage Collection, unless otherwise noted.

All objects date to the Qing dynasty (1644–1911), unless otherwise noted.
11 金玉滿堂(金魚滿塘)鼻煙壺 清中期 景德鎮粉彩瓷
Snuff bottle with goldfish, approx. 1800–1850
Porcelain with overglaze multicolor decoration
Gift of the Asian Art Museum Foundation from the collection of Ransom Cook, 1989.32.15

12 蘇鳳羽 遊魚圖鼻煙壺 2005年 水晶
Snuff bottle, dated April 2005
By Su Fengyu, Chinese, b. 1960
Bottle: crystal with ink; stopper: jadeite
Gift of Ted H. Chiao, 2005.67.a–.b

13 博古圖鼻煙壺 清晚期 白套黑玻璃
Snuff bottle decorated with motifs from the “Hundred Treasures,” approx. 1800–1900
Qing dynasty (1644–1911)
Glass, B72M20

14 象形鼻煙壺 清晚期 白套紅玻璃
Snuff bottle in the shape of an elephant, approx. 1800–1900
Qing dynasty (1644–1911)
Glass, B72M20

15 萬王宮形鼻煙壺 清晚期 青金石
Snuff bottle in the shape of a double gourd, approx. 1800–1900
Porcelain with underglaze blue and reddish decoration
Gift of the Asian Art Museum Foundation from the Collection of Ransom Cook, 1989.32.13

16 网紋鼻煙壺 清晚期 玻璃
Snuff bottle, approx. 1800–1900
Glass, B76M21

17 扁壺式鼻煙壺 清晚期 金星玻璃
Snuff bottle, approx. 1800–1900
Glass
Gift of the Asian Art Museum
Foundation from the collection of Ransom Cook, 1989.32.15

18 圓形收口鼻煙壺 清中期 藍玻璃灑金星
Snuff bottle, approx. 1730
Turquoise, B76M33

19 玉仔形鼻煙壺 清晚期 綠松石
Snuff bottle in the shape of a pebble, approx. 1800–1900
Turquoise, B76M33

20 柳岸吟詩茗茶圖鼻煙壺 清中期 象牙
Snuff bottle with figures in a landscape, approx. 1800–1850
Ivory with paint
Transfer from the Fine Arts Museums of San Francisco, Bequest of Isabella M. Cowell, B81M10.a–.b

21 問道圖鼻煙壺 清晚期 景德鎮釉下彩瓷
Snuff bottle with figures, approx. 1800–1900
Porcelain with underglaze blue and red decoration
Gift of the Asian Art Museum
Foundation from the Collection of Ransom Cook, 1989.32.13

22 連年有餘(蓮枝鯰魚)圖鼻煙壺 清晚期 玉石
Snuff bottle in the shape of a catfish and lotus, approx. 1800–1900
Nephrite
Gift of Margaret Polak, 2006.51

23 年年如意(鯰魚、如意)鼻煙壺 清晚期 玉石
Snuff bottle with catfish and fungus, approx. 1800–1900
Nephrite
Gift of James D. Tigerman, 2000.10
Catfish and lingzhi fungus imply a wish that “one’s wishes come true year after year.”

24 五福(五蝠)紋鼻煙壺 清中期 影子瑪瑙
Snuff bottle with five bats, approx. 1750–1800
China
Qing dynasty (1644–1911)
Shadow agate
Gift of the Asian Art Museum Foundation from the collection of Ransom Cook, 1989.32.11

25 一甲一名鼻煙壺 清晚期 影子瑪瑙
Snuff bottle, approx. 1850–1900
China
Qing dynasty (1644–1911)
Shadow agate
Gift of Wesley E. Kirkholm, 2006.31

26 福運如意圖鼻煙壺 清晚期 玻璃
Snuff bottle with a bat descending from the sky, approx. 1800–1900
Agate, B76M28.a–.b

27 喜鵲登梅圖鼻煙壺 清晚期 影子瑪瑙
Snuff bottle with magpies on a plum tree, approx. 1800–1900
Shadow agate
Gift of Margaret Polak, 2006.25
40
瓜瓞綿綿圖鼻煙壺 清代 珊瑚
Snuff bottle in the shape of twin melons, approx. 1850–1900
Coral
Gift of the Asian Art Museum Foundation from the collection of Ransom Cook, 1989.32.19

41
多面組合鼻煙壺 清代 玻璃
Faceted snuff bottle, approx. 1800–1850
Glass, B72M9

42
玉仔形鼻煙壺 清中期 玉石
Snuff bottle in the shape of a pebble, approx. 1750–1850
Nephrite, B62J20

43
萬壽如意紋三連體藥盒 清代 銀錾
Medicine bottles, approx. 1850–1900
Silver
Gift of Margaret Polak, B86M4

44
竹石紋鼻煙壺 清晚期 雲母殼
Snuff bottle, approx. 1800–1900
Mother-of-pearl, B72M34.a-.b

45
千紫萬奼雕花鼻煙壺 清晚期 碧璽
Snuff bottle with blossoms, approx. 1800–1900
Tourmaline
Bequest of Isabella M. Cowell, B68M6
51
龍紋鼻煙壺 清乾隆朝 玻璃
Snuff bottle molded with dragons
Qing dynasty, reign of the Qianlong emperor (1736–1795)
Glass
Gift of Margaret Polak, 2006.20

52
瓜形鼻煙壺 清晚期 玉石
Snuff bottle in the shape of a melon,
approx. 1800–1900
Nephrite, B72M3.a–.b

53
梨形鼻煙壺 清晚期 稱殼
Snuff bottle, approx. 1800–1900
Coconut shell, B76M16.a–.b

54
長壽靈芝紋鼻煙壺 清代 竹根
Snuff bottle in the shape of a fungus,
approx. 1820–1880
Bamboo root
Gift of Margaret Polak, 2001.6

55
三多 (多福多壽多子) 鼻煙壺 清晚期 玻璃
Snuff bottle decorated with the
“Three Plenties,” approx. 1750–1900
Glass
Gift of the Asian Art Museum
Foundation from the Collection of
Ransom Cook, 1989.32.16
The Buddha’s-hand citrons, peaches, and
pomegranate stand for an abundance of
blessings, longevity, and many sons.

56
壽桃紋鼻煙壺 清晚期 瑪瑙
Snuff bottle in the shape of a peach,
approx. 1800–1900
Bottle: agate; stopper: metal,
B72M17.a–.b

57
長方扁肚鼻煙壺 清晚期 牛角
Squarish snuff bottle, 1800–1900
Buffalo horn, B76M25

58
陸羽品茶圖鼻煙壺 清代
廣州銅胎畫琺瑯
Snuff bottle depicting the tea
master Lu Yu, approx. 1800–1850
Enamel on metal, B60M483
Lu Yu of the Tang dynasty (618–907)
wrote The Classic of Tea. He sits
leisurely on a rock, waiting for his tea to
be brewed by a kneeling servant.

59
採桑集貨圖鼻煙壺 清代
廣州銅胎畫琺瑯
Snuff bottle depicting figures in a
garden, approx. 1800–1850
Enamel on metal, B60M482

60
開光牡丹岩石花卉紋鼻煙壺 清代
銅胎捏絲琺瑯
Snuff bottle, approx. 1800–1850
Cloisonné enamel
Transfer from the Fine Arts Museums
of San Francisco, gift of Hon. M. H. de
Young, B81M14

61
人物故事圖鼻煙壺 清晚期
廣州銅胎畫琺瑯
Snuff bottles with figures, approx.
1875–1900
Enamel on metal
Gift of Marsha Vargas, 2006.30

62
西洋人物莊園景鼻煙盒 清中期
廣州銅胎畫琺瑯
Oval covered snuff box, approx.
1700–1800
Enamel on metal, B60M479
63
多子多孫（蟈蟈、葡萄）鼻煙壺
Snuff bottle decorated with katydid and grapes, 1800–1900
Glass, B72M21.a–.b

64
二甲傳藤圖鼻煙壺 清代 琥珀套緑玻璃
Snuff bottle with two crabs and a stalk of reed, approx. 1800–1850
Glass
Gift of Heinz Frankenstein, 2006.32

65
玉蘭菊花紋鼻煙壺 清中期 藍套白玻璃
Snuff bottle decorated with chrysanthemum and begonia, approx. 1800–1900
Gift of Hannah B. Carmick, B85M11

66
草蟲樹葉鼻煙壺 清晚期 色斑石
Snuff bottle with leaves and insects, 1800–1900
Jasper, B72M25

67
鍾馗捉鬼圖鼻煙壺 清晚期 景德鎮粉彩瓷
Snuff bottle with a scene of Zhong Kui, the demon queller, enjoying tea, 1800–1900
Porcelain with underglaze blue and brown decoration
Gift of Richard P. Arens, 2010.425.a–.b

68
鍾馗夜行圖鼻煙壺 清代 景德鎮粉彩瓷
Snuff bottle decorated with Zhong Kui, the demon queller, approx. 1800–1850
Porcelain with overglaze multicolor decoration
Gift of the Asian Art Museum Foundation from the Collection of Ransom Cook, 1989.32.20

69
鎏金獅頭鼻煙壺 清晚期 青金石
Snuff bottle with stopper in the shape of a lion, 1800–1900
Bottle: lapis lazuli; stopper: bronze with gilding, B72M7

70
仿瀟墨蓮荷湖水鼻煙壺 清中期 玻璃
Snuff bottle, approx. 1800–1850
Glass, wooden stand
Gift of the Asian Art Museum Foundation from the Collection of Ransom Cook, 1989.32.12

71
陳仲三 內繪踏雪尋梅圖鼻煙壺 清代
Snuff bottle inside-painted with an old man on a donkey, 1909
By Chen Zhongsan (Chinese, active 1890–1950)
Glass with ink and colors
Gift of Charles Fogg, 2003.18.a–.b

72
葉淑英 內繪多子石榴圖鼻煙壺 1958年
Snuff bottle inside-painted with pomegranates, 1958
Crystal with ink and colors
Gift of the Asian Art Museum Foundation from the Collection of Ransom Cook, 1989.32.18

葉淑英 內繪多子石榴圖鼻煙壺 1958
Snuff bottle inside-painted with pomegranates, 1958
Gift of the Asian Art Museum Foundation from the Collection of Ransom Cook, 1989.32.20
Green-fluted oval snuff bottle, approx. 1800–1900
Agate
Gift of the Asian Art Museum Foundation from the collection of Ransom Cook, 1989.32.5

Snuff bottle with elite scholars observing boating, approx. 1875–1900
Enamel on metal
Gift of Margaret Polak, 2006.22

Double snuff bottle with dragons, approx. 1850–1900
Porcelain with underglaze blue and overglaze red decoration
Bequest of Drs. Ben and A. Jess Shenson, 2010.145.a–.c

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