

prices of Ming furniture in the early 1990s with sales at Christie's New York in 1996.

Philip Mak, an associate of the Royal Ontario Museum in Toronto, wrote on "The Art of Chinese Wooden Stands" for our July–August 2008 issue. For our May–June 2010 edition he follows the historical development of Chinese furniture from the mat culture of the Warring States period (475–221 BC) up to the Tang dynasty (618–907) where a new lifestyle was based on elevated furniture. He takes readers through 16th and 17th century Chinese furniture examples from the Zihanxuan collection belonging to Professor Hon C. and Mrs Regina V. Kwan. In addition to this specialised cataloguing, some thirty-five illustrations cover the historical aspects and developments of furniture through both well-known paintings and lesser known books on the subject. His selected bibliography with twenty-three entries, with accompanying Chinese characters, is especially useful.

Since 1971 *Arts of Asia* has published over seventy articles featuring jade and jade carving, and the subject continues to be of tremendous interest to many of our worldwide readers. It is now more important than ever to refer to established collections in museums such as the Fitzwilliam Museum at Cambridge, which houses more than two hundred jade and hardstones from four major donors, namely Arthur W. Young in 1934; Cecil E. Byas in 1938; Oscar Raphael in 1946; and Mrs May Cippico in accordance with the wishes of her aunt, the late Mrs Constance Goetze in 1951. Oscar Raphael was one of the twelve founder members of the Oriental Ceramic Society, a close friend of Sir Percival David, and the youngest son of George Charles Raphael, a wealthy bullion merchant. Dr James C.S. Lin, Assistant Keeper of Applied Arts at the Fitzwilliam Museum, is the knowledgeable author of the latest *Arts of Asia* jade article, "The Collection of Qing Dynasty Jades in the Fitzwilliam Museum".

Of special note is the article by Tang Hing-sun, a Hong Kong curator since 1991, researcher and organiser of exhibitions of Chinese painting and calligraphy, who contributes Series 8 of our 20th–21st Century Artists section on "Chao Shao-an [1905–1998]: Disciple of the Tianfeng (Heavenly Wind) Studio... Chao not only nurtured generations of students, he also lectured and exhibited widely, both at home and abroad, with the aim of promoting the art of Lingnan School."

This year's Brussels Oriental Art Fair will be held from June 9th–13th at The Sablon. Starting from May a map and invitation can be downloaded from their web page www.boafair.be. Amongst the strong exhibitors, Christophe Hioco has taken part in Brussels Antiques and Fine Arts Fair from 2007 and exhibited at the Salon Du Collectionneur in Paris in 2009. This year will be his fourth participation in the Brussels Oriental Art Fair.

Christophe Hioco's gallery (12 Rue de Penthièvre, www.galeriehioco.com) is located just off the Avenue Matignon, in the antiques district of the 8th arrondissement of Paris, where the focus is on Indian art, Buddhist statuary from Southeast Asia, ancient art from Vietnam, and more specifically Dong Son culture and Chinese archaeology. The stele of Vishnu Vasudeva,¹ schist, India, Pala era, 12th century, height 94 cm, is a magnificent representation of the supreme god identified by the symbols he holds in his hands—the mace, chakra, lotus and conch. To the right of Vishnu is Lakshmi, goddess of good fortune, holding a fly-whisk. To his left is Saravati, goddess of knowledge, wisdom and the arts, playing the vina.

Also coming from Paris is Galerie Alexis Renard, Art Islamique–Art Indien, 5 Rue des Deux Ponts, Ile St Louis,



BOA^{fair}

Brussels Oriental Art Fair ⑥
June 9-13, 2010
The Sablon

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