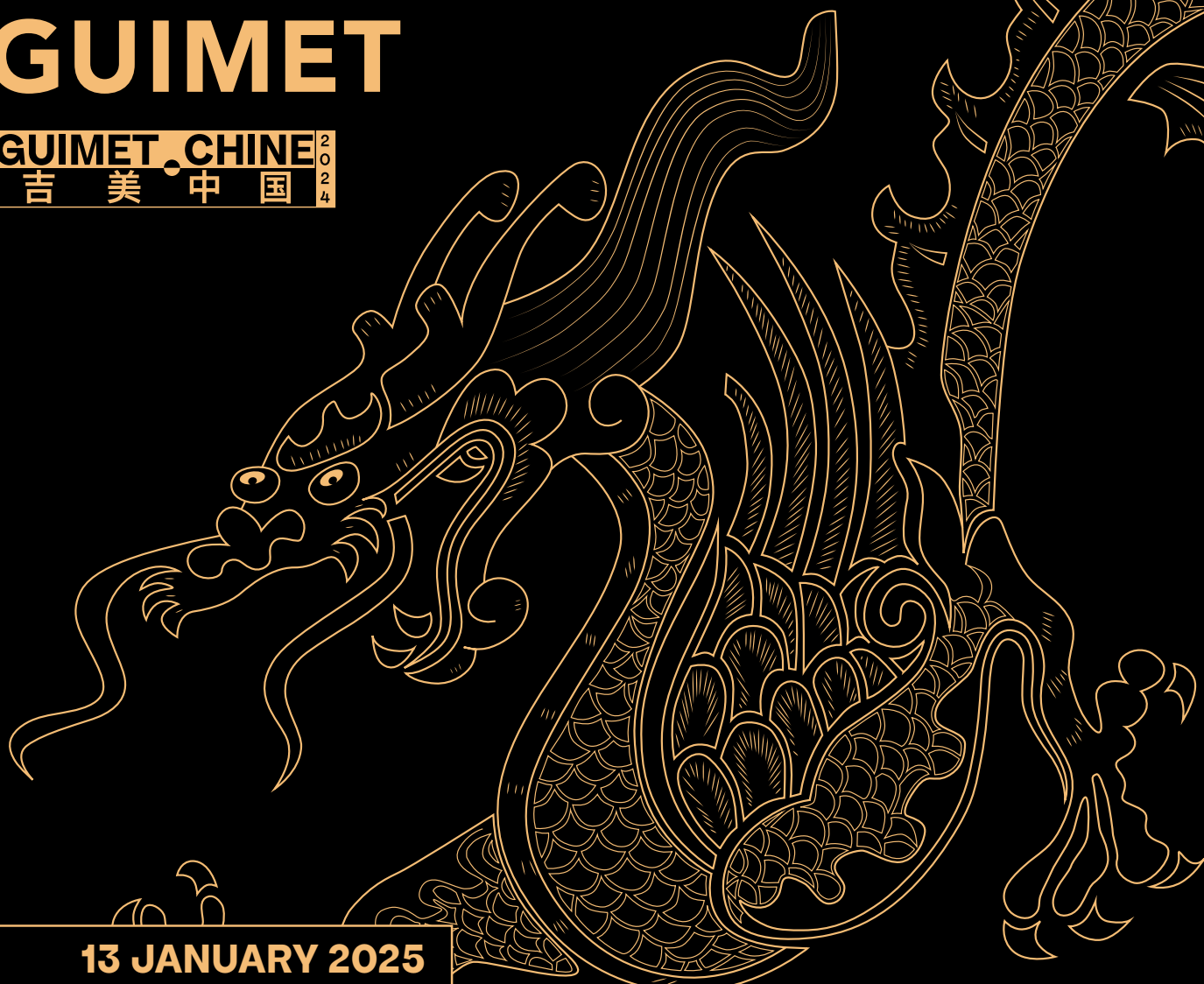


# MUSÉE GUIMET

GUIMET • CHINE 2024  
吉美中国 2024



13 JANUARY 2025

18 SEPTEMBER 2024

# MING

## GOLD

THE SPLENDOURS AND BEAUTIES  
OF IMPERIAL CHINA  
(14<sup>th</sup> – 17<sup>th</sup> CENTURIES)

PRESS KIT



↑ Hairpin with flower basket  
Peter Viem Kwok's Dong Bo Zhai Collection / Xi'an Qujiang Museum of Fine Arts

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Yannick Lintz

Entry for permanent collections  
and temporary exhibitions

→ €13 (full price)

→ €10 (concessions)

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→ Kléber-Boissière (lines 30, 22)

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Images available and free of  
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duration of the exhibition



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This exhibition is organised by the Guimet museum and Xi'an Qujiang Museum of Fine Arts (Shaanxi, China) as part of the Franco-Chinese Year of Cultural Tourism and the 60th anniversary of diplomatic relations between France and China.



The objects exhibited are from the exceptional collection of Mr. Kwok.



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XIAN QUJIANG MUSEUM OF FINE ARTS

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Europe 1



# “Wear gold and jade jewellery embellished with pearls to diffuse the light!”

Chinese proverb from the Ming era

This autumn, the Guimet museum transports visitors into the opulent world of the Ming imperial court (1368-1644) and invites them to discover the refinement and protocols of the art of women’s jewellery.

This unique exhibition offers a rare glimpse of the delicacy and splendour of some of China’s greatest gold masterpieces, unique and intricate objects which could be found both in the Forbidden City and the palaces of the wealthy elite.

Thanks to pieces on loan from Xi’an Qujiang Museum of Fine Arts (Shaanxi, China) and their exceptional collection of vases and ornaments, the Guimet museum shines the spotlight on the splendour of traditional gold craftsmanship and the art of jewellery during a golden era of Chinese civilisation.

## Curation

**Arnaud Bertrand**, curator in charge of Korean and Ancient China collections at Guimet  
**Hélène Gascuel**, curator in charge of Chinese textiles and furniture at Guimet

↓ Dragon-head hairpins,  
 Peter Viem Kwok’s Dong Bo Zhai Collection /  
 Xi’an Qujiang Museum of Fine Arts



# Foreword from the President of Guimet



↑ Yannick Lintz © DR

Within the context of the Franco–Chinese Year of Cultural Tourism, the Guimet National Museum of Asian Art welcomes an exceptional collection of masterpieces of goldworking from the Ming era. Held in the Qujiang Museum of Fine Arts in Xi'an, this collection of gold ornaments and vessels, rarely exhibited abroad, allows visitors to discover craftsmanship of a refinement seldom found anywhere else in the world at this time.

The bringing together of these majestic objects offers precious testimony of the sophisticated taste and economic strength of Ming China. The jewellery, tableware and other objects of artistic value attest to the social rank of their owners, while the depictions of phoenixes and five-claw dragons reveal links with the imperial family.

In many respects, the Ming dynasty was distinguished by a significant embracing of international trade with the world. As the sea route between Europe and Asia was opened up by Zheng He, Vasco da Gama and Magellan, Ming society was transformed. Gold, brought to China largely via the new routes from the Americas, found an essential place within it.

At the heart of the Forbidden City in Beijing, court painting illustrates the wealth of imperial society: the beauty of women draped in silk embellished with gold ornaments; emperors and men of the highest social class appreciating gold vessels for the enhancement of interiors, the enjoyment of delicate dishes and the drinking of wine.

This exhibition transports visitors to a world of refinement characterised by its very openness to the world.

**Yannick Lintz**  
President of the Guimet  
French National Museum  
of Asian Arts

# Word from the collector



Last year, when Yannick Lintz invited the Xi'an Qujiang Museum of Fine Arts to exhibit Ming-dynasty gold objects from Dong Bo Zhai collection at the Guimet Museum, I accepted immediately with delight and deep gratitude.

The Guimet holds a special place in my heart. I have long respected its storied history – dating back to the 19<sup>th</sup> century – and its unparalleled collections, particularly its splendid collection of Chinese art. The Guimet's leadership in research and exhibition of Asian art is world-renowned, as well as its uniquely important role in fostering a dialogue between the East and the West.

I have great affection for France – so much so that nearly three decades ago, I acquired my first vineyard in St Emilion, followed by several others in subsequent years on the right bank of Bordeaux. And while I hold much admiration for the refinement, richness and sophistication of French culture, I also marvel at how the French have a long tradition of being deeply interested in other cultures, and developed wonderful expertise in arts and histories far beyond France. There is perhaps no better representation of this beautiful open French spirit than Musée Guimet.

2024 marks the 60<sup>th</sup> anniversary of diplomatic relations between China and France, and to offer our exhibition in such a year is a true gift, celebrating the vitality of friendship and exchange between the two nations.

**Peter Viem Kwok**  
Owner of the Dong Bo Zhai Collection

← Decorative vase (detail)  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts

# Presentation of the exhibition



↑ Phoenix hairpin  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts

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## Introduction

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Gold is a corrosion-resistant metal the colour of the sun. It has been considered a symbol of wealth and social status since High Antiquity, much like bronze, jade and silk and mined in Southwest China since Medieval times. Gold is also occasionally imported into China.

Unlike silver, which became the main monetary metal during the Ming era, gold was only used to make or embellish luxury objects such as dinner services and jewellery.

The Ming (literally translated as “luminous”) was the last Han dynasty which ruled around the same era as the Italian Renaissance, overthrew the Mongol-led Yuan, and restored Chinese traditions and Confucian law. Today, it is famous for its monuments (notably the Forbidden City and the Great Wall of China) and its arts, particularly porcelain (the remarkable *blue and white* wares), natural wood furniture, ink paintings and literature.

The Ming dynasty was also marked by significant maritime explorations. Between 1405 and 1433, Admiral Zheng He led six official voyages for the emperor, sailing across Southeast Asia and around the Indian peninsula to reach the west coast of Africa. The monumental Chinese junks dominated high-sea navigation and brought back all kinds of merchandise such as gold, silver, spices, gemstones and exotic animals. The 16<sup>th</sup> century marked an important milestone: in their quest for new trade routes to the Far East, European navigators (Vasco de Gama in 1498, Christopher Columbus between 1492 and 1504, Fernand de Magellan between 1519 and 1522), opened up sea routes that linked Europe to Asia and the Americas. As a result, commerce became international and under Ming rule and



China's trade grew intensely, turning this once agrarian empire into a merchant country. Towns in the south benefitted from this commerce and a new class of wealthy merchants emerged. Gradually, the desire for material goods reached every layer of society. In a context of urban development, luxury products such as drafted or embroidered silk, goldware and jewellery became particularly popular symbols of social status and wealth, and were no longer reserved for aristocracy. And so, the "luxury economy" was born.



When the Ming emperors came into power, one of the first measures they took was to reinstate the customs and clothing of the Tang (618-907) and Song (960-1279) dynasties, which were considered the paragons of Chinese tradition. This decision by the new rulers reflected their desire to establish more appropriate attire and one that starkly contrasted with that of the Mongol. Just like clothing, gold, jade and silver accessories and jewellery indicated the status and class of the wearer and became an essential part of elite attire. In fact, they were even subject to a specific law which stipulated how they may be worn depending on one's status.

Naturally, these laws were not unanimously adhered to and there were many violations. At the turn of the 15<sup>th</sup> century and particularly in the 16<sup>th</sup> century (period to which most of these pieces have been attributed to), the production of gold objects and ornaments flourished. Some of the most remarkable pieces were decorated with gemstones: rubies, spinels, blue, yellow or green sapphires, or other rare materials such as white or pale-green jade, fresh-water pearls and kingfisher feathers. As a result, the production of these symbols of wealth and social success reached unparalleled levels. In a context of economic growth and waning imperial authority, the wealthy elite continued to imitate the fashions and practices of the court, and brought goldsmiths to their homes to create custom pieces.

Gold ornaments were even believed to reveal the radiance of a woman's face, a notion long celebrated by poets. Besides their role as an ostentatious display of wealth, these accessories also became essential to aristocratic women's attire and were closely associated with the ideal of feminine beauty.

The choice of motif was also of decisive importance. In addition to being insignia, they were believed to bring wealth, happiness, health and longevity to the wearer. Flowers and birds were traditionally associated with the seasons and brought good fortune.

Today, there are very few gold objects left from the Ming era. Given the value of the precious metal, many have been melted to make more modern objects. This is why we have only a few rare examples in this exhibition, all of which have come from the exceptional collection of the Qujiang Museum of Fine Arts.



↑ Crab hairpin  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts

↑ Dragon hairpin  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



↑ Box with deer  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts

The objects in this exhibition have been presented in a way that highlights the luxury and refinement of each piece. Visitors are not only invited to contemplate their aesthetic quality, but, through digital and educational content, to learn about the role gold played in the Ming dynasty and its importance to the attire of elite women at that time. Multimedia presentations for example, developed with the support of the Paris School of Jewellery Arts, help visitors to understand the techniques used in goldsmithing (melting, hammering, embossing, chasing, stamping, filigree and granulation). Meanwhile, reproductions of famous paintings show how the jewellery was worn, and content designed for younger visitors (8-12-year-olds), explains the significance of motifs, their official symbolism and popular beliefs. This additional content offers a deeper understanding and insight into the palace, gardens and private residences of Chinese aristocracy at a time of significant economic change and one that shaped modern China.

## Gold dinner services



↑ Water jug with a dragon and a lion playing with a ball  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts

Members of the aristocracy would use gold and silver dinner services with dishes, plates, goblets, carafes and bowls, and occasionally chopsticks and spoons. These services were used for libations as well as for presenting and consuming delicacies and alcohol. Hosts would lay them out for banquets as a display of their wealth and social status. Although officially reserved for the emperor and his close family, these sometimes-ostentatious luxury objects became popular among the wealthy elite. The reiteration of laws to restrict their use is proof that this rule was not consistently adhered to. Today, even though most of these objects have disappeared, some have found their way to the museum. Certain objects are even marked with the "Goldsmith office" (Yinzuoju) stamp from the imperial workshops, indicating the year of production and their precious metal content. Among the most remarkable of these luxury objects are those with a baroque décor of dragons or flowers, with latticework in precious metal, showcasing the virtuosity of the craftsmen in the art of filigree and granulation.

## Accessories: iconography and use

During the Ming dynasty, the production and trade of gold accessories reached unprecedented levels in China. Hairpins and ornaments, earrings, belt buckles and loops, scarf pendants, rings and bracelets made of gold, silver or jade (sometimes decorated with gemstones) became an essential part of elite attire. In addition to being practical (to tie back hair or attach clothing), they also indicated the status and class of the wearer. Consequently, gold accessories were subject to a specific law to restrict their distribution and guarantee that certain motifs (which served as insignia) were solely reserved for members of the imperial family and a few senior figures.

↓ Hairpin with coiled dragon  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts



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## Gemstones

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Some of the most remarkable pieces of gold jewellery were decorated with gemstones selected for their rarity, colour and texture. During the Ming dynasty, ruby (or spinel) was one of the most common and highly valued. It was often paired with sapphire (blue, yellow or green), white or pale-green jade, or fresh-water pearl. The most luxurious pieces generally combined five colours of stones – in reference to the Five Agents or Five Elements: wood (blue-green), fire (red), earth (yellow), metal (white) and water (black).

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## Animal motifs

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The use of certain motifs like the dragon, pheasant or phoenix, were exclusively for the emperor and his close family. Others, such as flowers or birds, were associated with the seasons and considered bearers of good fortune. Concise sounds in Chinese mean that the language is particularly suited to plays on words using homophones (words which are pronounced the same, but which have a different spelling or meaning). This created well-known associations. The bat was synonymous with happiness, the crab with harmony, the butterfly with longevity.

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## Plant motifs

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Plants were an endless source of motifs. Flowers, naturally associated with the seasons, alluded to certain qualities or virtues in Confucian philosophy. The *prunus*, which starts blossoming in late winter, symbolised resilience. The peony, which flowers in spring, was synonymous with wealth and success. The lotus, a summer aquatic flower associated with Buddhism, evoked purity, while the chrysanthemum, which blooms in autumn, was considered a symbol of endurance.

↓ Pair of handled vases in the shape of a phoenix (detail)  
Peter Viem Kwok's Dong Bo Zhai Collection /  
XTan Gujiang Museum of Fine Arts





↑ Ornaments with shou character on bat motif  
Peter Viem Kwok's Dong Bo Zhai Collection / Xi'an Qujiang Museum of Fine Arts

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## Auspicious motifs

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Most of the motifs on jewellery were considered to bring good fortune. This is particularly true for the sceptre, or *ruyi*, meaning “as desired”. The end of the sceptre is in the form of a three-lobed swirl inspired by the devil’s trumpet mushroom, which according to Chinese medicine, has strength-giving properties and was associated with long life and good health in Antiquity. The Chinese character (*shou*), meaning longevity, was also a particularly popular motif on jewellery.

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## Religious motifs

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Certain themes were borrowed from religious iconography. Statues of Buddhist divinities for example were a particularly popular ornament for *tiaoxin* hairpins which noblewomen wore in the central part of their hair bun, above the forehead. Taoist themes such as the eight immortals and their virtues (such as the calabash, evocative of abundance and prosperous offspring, or the basket of flowers associated with fertility), were also among favoured motifs for women’s accessories.

← Sacred figure ornament  
Peter Viem Kwok’s Dong Bo Zhai Collection /  
Xi’an Gujiang Museum of Fine Arts

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## Hair accessories

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In alignment with the Confucian principle of “filial piety”, married women (and adult men) were forbidden to cut their hair and had to attach it in a bun. Women in the elite classes decorated their bun with a variety of combs and hairpins whose motif identified the class of the wearer. With the exception of the central ornament, these accessories were always arranged symmetrically and in pairs.

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## Earrings

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Earrings were among the most common women’s accessory. There were three distinct models, all for pierced ears. Button earrings had an ornament on the front of the lobe and a thick s-shaped pin at the back as a counterweight. Hoops could also be decorated with a small ornament on the lobe. They were sometimes adorned with a pendant or a simple carved motif. Pendant earrings would have a larger decoration and hung from the earlobe on an s-shaped pin which rested on the back of the lobe or on the neck just behind the ear.



← Latticework scarf pendant with winged dragons  
Peter Viem Kwok’s Dong Bo Zhai Collection /  
Xi’an Gujiang Museum of Fine Arts

↑ Calabash earrings  
Peter Viem Kwok’s Dong Bo Zhai Collection /  
Xi’an Gujiang Museum of Fine Arts

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## Scarf pendant

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The *peizhui* is a pendant attached to the bottom of the official scarf (*xiapei*) which was worn by women aristocrats and wives of officials. Made of silver, gold or jade, this pendant would be in the form of a drop (or a peach), creating a latticed closed receptacle, used a perfume box. The motifs on both the scarf and the pendant were dictated by the status of the wearer.

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## Rings and bracelets

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Bracelets were considered as exclusively women's accessories and were systematically worn in pairs. Often these were rigid bracelets or "bangles" with the finest examples in gold or jade.

Rings featured a metal base which widened at the top of the finger in a rectangular or "stirrup" shape or decorated. Some had sculpted, engraved, or embossed details.

↓ Calabash earrings  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts



↓ Phoenix motif ring  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts



↑ Pair of bracelets  
Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Gujiang Museum of Fine Arts

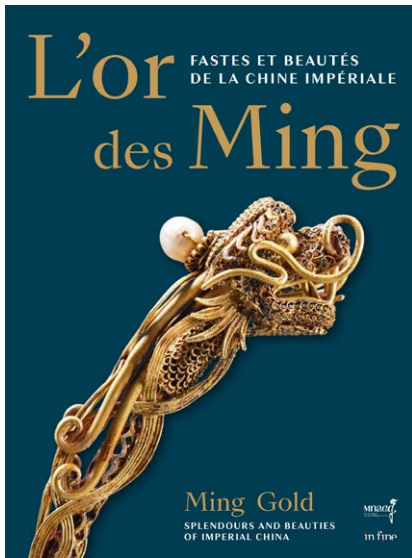


↑ Pair of bracelets  
Peter Viem Kwok's Dong Bo Zhai Collection / Xi'an Gujiang Museum of Fine Arts

↓ Sceptre or ruyi (detail)  
Peter Viem Kwok's Dong Bo Zhai Collection / Xi'an Gujiang Museum of Fine Arts



# Exhibition catalogue



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## Ming Gold Splendours and Beauties of Imperial China (14<sup>th</sup> – 17<sup>th</sup> centuries)

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A joint publication by Guimet / In Fine éditions d'art  
216 pages  
130 illustrations  
Price: €35  
Language: French and English  
Available in bookshops from 18 September 2024

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During the Ming dynasty (1368-1644), goldware became widespread among the higher echelons of Chinese society. Literature and paintings provide compelling testimony of the gold vases and jewellery which were used in the daily life of the imperial court and the palaces of influential figures. Craftsmen gave free reign to their imagination to create remarkably refined objects that showcased their unparalleled techniques and expertise. Ming women wore increasingly ornate hairstyles and jewellery, reflecting the delicacy and splendour of the imperial court.



# Exhibition events

## Cultural programme

### Adults

Every Sunday  
at 3pm, 4pm  
and 5pm (from  
29 September,  
except 3  
November,  
29 December  
and 5 January

Duration → 30 mins.

#### Guided tours Discover the exhibition

Guided tours explain the background and purpose of the exhibition, as well as the different sections presented while offering visitors the opportunity to discover the most remarkable works. They are free on presentation of your entry ticket, and no reservation is necessary. Limited number of places (voucher to be collected from the desk).

FREE

Sunday,  
3 November  
at 3.30pm

Duration → 1 hr

#### Meet Arnaud Bertrand, exhibition curator

The curator will explain how the exhibition began, provide some historic background and share his passion for the works exhibited. Free but limited number of places, reservation recommended via online ticket sales.

FREE

↓ Photo © David Glancatarina



For information about prices and reservation : [guimet.fr](http://guimet.fr)

# Young visitors and families

**Sunday 13  
October and 10  
November at 11am**

Duration → 30 mins.

## Guided tours

Discover the exhibition with the family

Family guided tours are designed to spark curiosity, interest and emotion among visitors young and old. The tour is specially adapted to children of 8 years and older. Free with your entry ticket, voucher to be collected from the desk. Limited places available.

FREE

**Sunday 22  
September  
at 3pm**

Duration → 1 hr

## Puppet show

*The White Monkey and the Dragon King* by Théâtre du Petit Miroir

The white monkey is a mythical and mischievous character, and his story is one of the most well-known tales in popular Chinese culture. For centuries he's been winning over the Chinese with his humour and cheek. 18 euros / free for under 18s (for more information visit [www.guimet.fr](http://www.guimet.fr)), reservation recommended via online sales. Suitable for children aged 7 and over.

↓ Photo © Ting Yun



For information about prices and reservation : [guimet.fr](http://guimet.fr)

# Images for the press



**Ornaments with shou character on bat motif**  
Ming dynasty (1368-1644)  
Gold filigree set with rubies and sapphires  
L. 7-8 cm, W. 5.8-6.7 cm; weight 19.8-24.5 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0043/1-3  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Pair of bracelets**  
Ming dynasty (1368-1644)  
Gold set with rubies  
H. 1.9 cm, D. 6.7 cm; weight 57.1-57.8 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0077/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Phoenix hairpin**  
Ming dynasty (1368-1644)  
Gold filigree set with rubies and sapphires  
L. 14.8 cm, W. 4.7 cm; weight 36.1 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0089  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Flower and butterfly hairpin**  
Ming dynasty (1368-1644)  
Gold set with rubies and sapphires  
H. 16 cm, W. 5.5 cm; weight 18.9 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0070  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Dragon-head hairpins**  
Ming dynasty (1368-1644)  
Gold filigree set with pearls  
L. 14.1-14.9 cm; weight 17.6-18 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0080/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Water jug with a dragon and a lion playing with a ball**  
 Ming dynasty (1368–1644), Wanli rule (1573–1620), dated 1601  
 Gold  
 H. 27.4 cm, L. 21.4 cm, W. 7.7 cm; weight 869.8 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0086/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Water jug with a dragon and a lion playing with a ball (detail)**  
 Ming dynasty (1368–1644), Wanli rule (1573–1620), dated 1601  
 Gold  
 H. 27.4 cm, L. 21.4 cm, W. 7.7 cm; weight 869.8 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0086/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Pair of bracelets**  
 Ming dynasty (1368–1644)  
 Gold  
 D. 6.4–6.6 cm; weight 143.8–145 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0047/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Calabash earrings**  
 Ming dynasty (1368–1644)  
 Gold  
 H. 5.9–6.4 cm, W. 1.5 cm; weight 13.2–13.4 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0055/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Crab hairpins**  
 Ming dynasty (1368–1644)  
 Gold filigree set with pearls and rubies  
 L. 13.7–14.2 cm; weight 19.3–20.5 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0097/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Lantern hairpins**  
 Ming dynasty (1368–1644)  
 Gold filigree  
 L. 17.6–18.6 cm; weight 23.8–25.2 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0105/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Dragon jue libation cup with mountain-shaped support**  
Ming dynasty (1368–1644), Wanli reign (1573–1620), dated 1601  
Gold set with rubies and sapphires  
H. 10.8 cm (cup), D. 16.7 cm (dish); weight 342.4 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0100/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Dragon hairpins**  
Ming dynasty (1368–1644)  
Gold filigree set with rubies  
L. 17.2–17.6 cm, W. 7–7.1 cm; weight 54.6–55 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0085/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Pair of vases with dragon motif**  
Ming dynasty (1368–1644)  
Gold filigree set with rubies  
H. 15–15.5 cm, W. 9.5–10 cm; weight 259.6–267 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0063/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Pair of vases with dragon motif (detail)**  
Ming dynasty (1368–1644)  
Gold filigree set with rubies  
H. 15–15.5 cm, W. 9.5–10 cm; weight 259.6–267 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0063/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Sceptre or ruyi**  
Ming dynasty (1368–1644), Wanli reign (1573–1620), dated 1601  
Gold filigree set with jade, rubies and sapphires  
L. 36.5 cm, W. 4.2 cm; weight 476.8 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0109  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Sceptre or ruyi (detail)**  
Ming dynasty (1368–1644), Wanli reign (1573–1620), dated 1601  
Gold filigree set with jade, rubies and sapphires  
L. 36.5 cm, W. 4.2 cm; weight 476.8 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0109  
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**Boxes with deer**  
 Ming dynasty (1368-1644), Wanli reign (1573-1620), dated 1601  
 Gold filigree set with rubies and sapphires  
 H. 13-14 cm, W. 9.5-10.5 cm; weight 270.6-282 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0049/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Boxes with deer (detail)**  
 Ming dynasty (1368-1644), Wanli reign (1573-1620), dated 1601  
 Gold filigree set with rubies and sapphires  
 H. 13-14 cm, W. 9.5-10.5 cm; weight 270.6-282 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0049/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Latticework scarf pendant with winged dragons**  
 Ming dynasty (1368-1644)  
 Gold set with rubies  
 H. 18.2 cm, L. 7 cm, W. 3.8 cm; weight 92.2 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0045  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Calabash earrings**  
 Ming dynasty (1368-1644)  
 Gold  
 L. 4.5-4.6 cm; weight 5.8-6.6 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0053/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Hexagonal vases decorated with flowers and spears**  
 Ming dynasty (1368-1644)  
 Gold filigree  
 H. 21.2-21.7 cm, D. 4.6-4.7 cm; weight 175.1-188 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0115/1-4  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Pair of decorative vases**  
 Ming dynasty (1368-1644)  
 Gold filigree set with jade, rubies and sapphires  
 H. 17 cm, W. 5.3 cm; weight 88.2-93.6 g  
 Qujiang Museum of Fine Arts, Xi'an, XYB0103/1-2  
 © Peter Viem Kwok's Dong Bo Zhai Collection /  
 Xi'an Qujiang Museum of Fine Arts



**Pair of handled vases in the shaped of a phoenix**  
Ming dynasty (1368–1644)  
Gold filigree set with pearls, rubies and sapphires  
H. 26 cm, D. 6.7 cm; weight 718.8 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0092/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Pair of handled vases in the shaped of a phoenix (detail)**  
Ming dynasty (1368–1644)  
Gold filigree set with pearls, rubies and sapphires  
H. 26 cm, D. 6.7 cm; weight 718.8 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0092/1-2  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Hairpin with coiled dragon motif**  
Ming dynasty (1368–1644)  
Gold filigree set with rubies  
L. 24 cm, W. 2 cm; weight 41.3 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0051  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Phoenix motif ring**  
Ming dynasty (1368–1644)  
Chiselled gold  
H. 3.2 cm, D. 2.7 cm; weight 8.4 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0036  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Sacred figure ornament**  
Ming dynasty (1368–1644)  
Gold  
H. 7 cm, W. 3.2 cm; weight 6.8 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0177  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts



**Hairpin with flower basket**  
Ming dynasty (1368–1644)  
Gold set with rubies  
L. 9.8 cm, W. 4.8 cm; weight 10.1 g  
Qujiang Museum of Fine Arts, Xi'an, XYB0075  
© Peter Viem Kwok's Dong Bo Zhai Collection /  
Xi'an Qujiang Museum of Fine Arts

# Sponsors



## 西安曲江艺术博物馆 XI'AN QUJIANG MUSEUM OF FINE ARTS

Xi'an Qujiang Museum of Fine Arts is a privately-owned museum of Chinese art and antiques, located across the historic Da Yan Pagoda, in the city of Xi'an, one of the greatest ancient capitals of China. Opened in 2012, the museum was initially conceived to integrate cultural-tourism into a development project, and has since evolved into an important research and education center.

Since its opening, the Museum has placed an emphasis on curatorial research and academic exchange. The Director, Zhou Tianyou, is an expert in the history of Qin and Han dynasties, and the former director of Shaanxi History Museum. Under Zhou's leadership, the museum has become a leading platform for the study of Chinese murals and hosts the biennale Qujiang Mural Forum.

The Museum's Dong Bo Zhai Collection features Ming-dynasty royal gold objects, as well as Han-dynasty painted pottery. Committed to intercultural dialogue, the Museum has partnered with numerous international institutions; Dong Bo Zhai Collection has been exhibited in Musée du Président Jacques Chirac in France, Baur Foundation in Switzerland, the National Museum of Slovenia, and the National History Museum of Romania.

The Xi'an Qujiang Museum of Fine Arts was founded by Mr. Peter V. Kwok, a committed collector and patron of the arts.



# Partners

## connaissance des arts

### About Connaissance des Arts

Created in 1952, *Connaissance des Arts* is a French monthly arts and heritage magazine. It offers a large selection of carefully crafted articles and has gained a large and loyal readership of art professionals and amateurs thanks to its team of expert art historians and journalists. *Connaissance des Arts* releases 50.000 copies of its magazine monthly as well as a large collection of special-issues centered on exhibitions and cultural sites in France and globally. *Connaissance des Arts*' website, [www.connaissancedesarts.com](http://www.connaissancedesarts.com), first website dedicated to the arts in France, totalizes more than 2 million visitors each month. More than 520.000 people follow the magazine on Facebook, Instagram and Twitter.

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## LE FIGARO MAGAZINE

"Let it never be forgotten that we produce a weekly in which the genuine image takes precedence", asserted Louis Pauwels, the founder of *Le Figaro Magazine*. The three double-page "Arrêts sur images" feature that opens *Le Figaro Magazine* each week is a testament to this, as are all the news, tourism and cultural reports produced by leading photojournalists. Since its creation in 1978, *Le Figaro Magazine* has always sought to convey the beauty of the world and the dangers that threaten it, by defending an eco-friendly, progressive and supportive approach. *Le Figaro Magazine*'s association with the Guimet Museum is an opportunity to pay tribute to all those talented artists who bear witness to the world on the move...

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*Paris Première*, unique for Arts, Culture and Lifestyle, is a TV channel of the M6 group.

For more than 35 years, *Paris Première* supports culture in all its diversity: exhibitions, theatre, shows, cinema, music, festivals, etc. By partnering events in line with the spirit of the channel, *Paris Première* asserts its attachment to the world of arts, performing arts and entertainment. *Paris Première* is available on the digital terrestrial service (TNT), satellite, cable, ADSL and on mobile phones in France.

In France, *Paris Première* can be accessed for free via TNT on channel 41, every day from 6pm to 9pm weekdays and from 10am to 1pm at the weekend.

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*SNCF Connect* is the all-in-one sustainable mobility service, designed and developed by *SNCF Connect & Tech*. With more than 1.3 billion visitors and 209 million tickets sold in 2023, *SNCF Connect* enables you to manage your entire journey by allowing travellers to search for itineraries, find their transport cards and tickets (train, bus, public transport) as well as providing information about the status of traffic on train lines and other transport networks. A personalised all-in-one service that meets the needs of all travellers during their journey. Launched on 25 January 2022, *SNCF Connect* evolves with and for its customers, notably thanks to the 5,000 members of its *Connect & Vous* community ([www.vous.sncf-connect.com](http://www.vous.sncf-connect.com)).

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The popular and exacting French radio station *Europe 1* combines news, culture, discussions and art de vivre and is reactive and rigorous in the way it treats information, cultural events and stories. The radio station is known for its close relationship with its listeners, notably through games, and its main programmes focus on listeners by integrating their participation throughout the day, allowing them to comment and give personal accounts. *Europe 1* is also a powerful digital ecosystem; its podcasts were downloaded over 192 million times 2022\*. It's the leading general private radio station on social media with almost 5 million followers across all platforms\*\*.

\*Source: Médiamétrie – eStat Podcast 2022 \*\*Internal source



Avec le soutien  
de Van Cleef & Arpels

Established in 2012 with the support of Van Cleef & Arpels, L'ÉCOLE, School of Jewelry Arts aims to introduce the public to all aspects of jewelry culture. It is an initiation school, open to everyone – complete beginners as well as enlightened amateurs, collectors and those with a curiosity for the world of jewelry.

L'ÉCOLE offers courses in three major fields: the history of jewelry, the world of gemstones and the savoir-faire of jewelry-making techniques, taught by art historians, gemologists, jewelers and artisans. The classes are all practice-based and the students experiment with gestures, skills and tools, guided by their lecturers. It also offers other activities: exhibitions, books, videos, podcasts as well as in-person and online talks. Creative workshops were also created for children and teenagers.

L'ÉCOLE now has five permanent addresses: two in Paris, one in Hong Kong, one in Shanghai and one in Dubai.

Moreover, since its inception, L'ÉCOLE regularly travels abroad, in Europe, America, Asia and the Middle East, for talks, exhibitions or travelling course programs that can last one to three weeks. L'ÉCOLE, School of Jewelry Arts therefore contributes to the promotion and visibility of jewelry culture on an international scale.