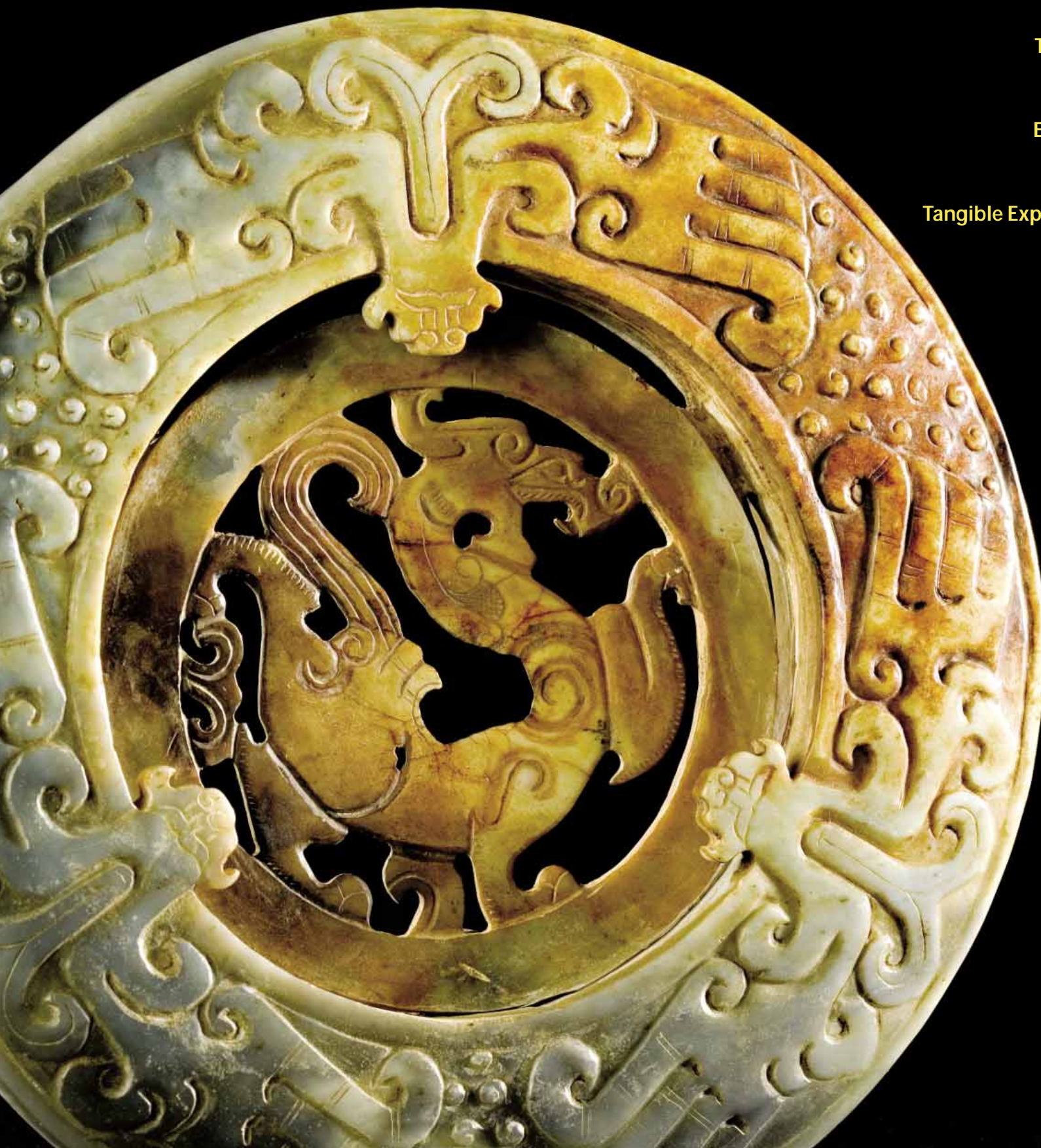


treasured jade

The Ronald S. Poe and
Linda Laspe Poe Collection

Saint Louis University Museum of Art

Dragon disk (bi) with free-moving center
Style of Han Dynasty, China



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Ron Poe came to know China through delicate porcelains that his father and uncle had purchased while on a trip through Asia in the 1950s. These porcelains were displayed throughout his boyhood home and served as the catalyst for an emerging interest in Chinese culture.

Poe began his business career in real estate by purchasing and then renovating property in University City. In a short while, he owned and maintained nearly 100 apartments. "I'm more of a hands-on, carpenter type of guy," he said. "I drove around in my 1963 Pepperidge Farm bread truck that had a padlock with all my tools in it." It was during his travels that he noticed a tanning salon that had recently opened in the Manchester area. "There was a line from 7 in the morning until midnight. They were booked solid for four months. I thought, 'Wow, this looks like a good business for me.'"

He opened a tanning salon in University City and one in High Ridge and also sold tanning equipment for 11 years. Poe decided that he could make better tanning beds than the ones he was selling, and in 1991 he started MegaSun. Working directly with salon owners, Poe improved the quality of existing tanning equipment and began providing custom products for his customers. "I had a background in electronics," he said. I drew everything out. I designed my first 24-lamp bed, and it went well. From there, I designed more elaborate tanning beds. Nobody here wanted to give me credit or terms because I was just starting out. That's when I went to China to buy parts and equipment."

Poe's regular trips to China have unearthed more than tanning bed supplies. These frequent trips have also led to deep friendships, including a friend who retired from archeology to become a businessman. These friends have advised Poe about jade and pointed him to reputable dealers in the jade art of China.

Poe's fascination with jade has not been limited to his trips to the Chinese mainland. As with most collectors, the quest for an object is as intriguing as gaining the object itself. Poe is a frequent visitor to the great museum collections in the United States and throughout Asia. From the Chinese enclaves in America's cities to the showrooms of China's great cities, Poe's passion for jade has constantly re-introduced him to one of the world's great cultures.

Ron Poe has maintained his youthful curiosity, interest and enthusiasm in the legacy of China. His collection, rich in history and mystery, has become not an end in itself but, rather, the beginning of a complex relationship between the collector and the collected, between the culture that produced the artifacts and the man who desires to know the story of each artifact. As with all stories, there must come an end – though Poe is not yet ready to pen his final chapter. He does foresee a time when he will scale back his collection noting that, while "the ancient Chinese and Egyptians wanted to take everything with them to journey to the next life, in reality, it's not what you take with you, it's what you can leave behind." And in that spirit, Ron Poe is creating his own legacy. ■

China's civilization was old when Rome was at its height and Roman demand for silk far exceeded the supply trickling to the west over the Silk Road. China's achievements, when recounted a thousand years later in the *Travels of Marco Polo*, were so inconceivable that Polo's book was often called *Il Millione – A Thousand Lies*. Rich fabrics and great cities, efficient communication and vast fleets. Even when China waned, she waxed. And today, just as in days past, China is a presence impossible to ignore.

How do we know China? We assert that China is known mostly through what she has shared with the rest of the world. And, because life and resources tend to be shorter than we would like, we also accept that we cannot answer this question in the detail it deserves. But we can offer an opportunity for reflection upon the question without also insisting upon certain conclusions. Therefore we consider the Ronald S. Poe and Linda Laspe Poe Collection as an opportunity to explore further how we, especially we who are not Chinese or of Chinese descent, know China.

Crafting jade into lustrous objects for one's home, or one's grave for that matter, has been a tradition in China since Neolithic times. Ritual objects were later translated into decorative ones and a continuous civilization constantly reinterpreted its heritage in stone. The sheer magnitude of that jade legacy and the nearly insatiable appetite for it has flooded the world with jade, ancient and nearly new.

The constant is the medium – jade – and the forms crafted, generation after generation. To a large degree, this is how the West came to know China – plundered artifacts flooding the western market in the 18th and 19th centuries, crafted souvenirs and keepsakes of the 20th century. China's love for jade has been enduring, and the trade in jade has shared her culture and its ideals with the rest of the world. All of us recognize those cultural icons and will recognize many more in this exhibit. These artifacts teach China. Embedded in these artifacts is the very marrow of China, the inherent qualities of a culture already known in some way, provoking understanding that allows us to put a dragon above the entrance to this museum with no announcement other than "Treasured Jade."

That this exhibit is treasured will come as little surprise to those who are acquainted with the Poes, and in particular, with Ron Poe. There is a passion that comes with a personal collection, a passion that demands of the collector more than display. To speak with Ron Poe is to learn about China. Each jade is a narrative, each narrative a revelation, each revelation another piece in a great mosaic reflecting the culture of a people far from St. Louis. The passion is compelling, altogether inviting and bracing.

Passion of another sort will soon be acknowledged in a year-long celebration of the life and legacy of Saint Francis Xavier. Xavier, born in 1506, was a member of the founding generation of the Society of Jesus. The pre-eminent missionary of his day, he was audacious and intrepid, resourceful and charismatic. His legacy gives cause for reflection at an institution like Saint Louis University, which rightly lays claim to a Jesuit heritage of shared vision and history.

Xavier's fame to this day is founded especially upon his missionary efforts in Asia. He was sent to India by Ignatius of Loyola, the founder of the Society of Jesus, in 1541. Upon arriving in Goa, he set out along the Indian coast and soon learned of lands further east than India – Japan and China.

Using methods first refined in India, Xavier translated Christian concepts as best he could and then set the words to melodies that he had often learned from local children. He worked in Japan for two years, departing in 1551 after he established a Jesuit community whose existence, if not enthusiastically embraced, was at least tolerated by the *daimyo* elite. This was the first Christian presence in Japan and one that has lasted to this day.

Xavier's dream, however, was to go to China despite China's antipathy to the world beyond its borders. The emperor's advisors had argued that little would be gained by pressing outward or by allowing foreigners into the country. Consequently, China turned inward, adopting an attitude of cultural superiority. The first Jesuit to encounter the bitter reality of this policy was Francis Xavier. Desiring to enter China, he got no closer than the Island of Shangchuan, 14 kilometers from the mainland. There he died on December 3, 1552, before he could "know China."

The frustration of Xavier's hopes did not end the Jesuit desire to go to China. Indeed, Xavier's zeal was matched, and even exceeded, by his Jesuit companions of later generations.

The Jesuits of the 17th century fanned across Asia, traveling upon the ships of Portuguese traders, sharing the Gospel with the peoples of the Indian sub-continent, of Japan and Indonesia, and finally, of China. They encountered ancient and coherent cultures and developed a sophisticated missiology that acknowledged the necessity of learning the culture and language of the people whom they wished to embrace Christianity.

Most famous of Xavier's successors was Matteo Ricci. Ricci, a linguist and mathematician, spent seven years in China learning the language and customs of the



scholarly caste before seeking permission to enter the Forbidden City. This "way of proceeding" became a template for all Jesuit missionaries in China. Among Ricci's many accomplishments, he translated Euclid's *Geometry* into Mandarin Chinese with the assistance of a fellow mathematician and Christian convert, Xu Guangqi. Ricci and his fellow Jesuits were entrusted with the reform of the Chinese calendar in 1611. They produced the first maps of China, while also mapping the western world as yet unknown to the Chinese. After Ricci came Adam Schall von Bell, who introduced Galileo's astronomy to the imperial court even after Galileo's work had been condemned by church authorities, and Ferdinand Verbiest, also an astronomer. Verbiest was an author of more than 30 books, including a 32 volume reference on the subject of astronomy and a summary of Christian doctrine titled *Kiao-li-siang-kia*.

In 1648, the Jesuits baptized members of the imperial family.

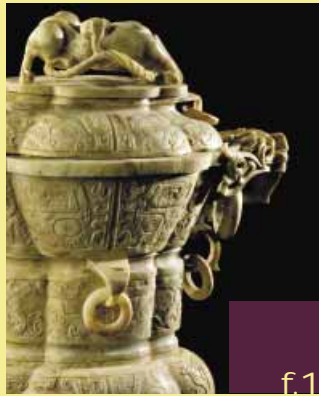
Athanasius Kircher published *China Monumentis*, a comprehensive compilation of life in Asia in 1667. Its focus was China, though found within its pages were significant digressions that discussed Brahmin society in India, the religious practices of the Japanese and the customs of the Mogul peoples. In scope, Kircher's work far surpassed anything seen in Europe, certainly since the publication of the *Travels of Marco Polo* nearly 350 years earlier.

In keeping with the anniversary of Francis Xavier's birth 500 years ago, we have decided to take inspiration from one whose passion for China took him to the very border of that great state. Xavier's zeal for China captured his fellow Jesuits who desired as he desired, "to find God in all things." On their way, they learned much and shared much, but not only in China. Their words, in letters and books, unveiled a world to their world once only insinuated by the silk robes of churchmen and kings.

From Kircher's text, found in the special collections of the Pius XII Memorial Library here at Saint Louis University and displayed as part of this exhibit, we have chosen images that the people of Europe would have seen 350 years ago. As it did then, Kircher's *China Monumentis* once again mediates between peoples and cultures, shaping anew what we know of a powerful and influential culture. So, too, do the jade artifacts gathered in countless trips to China and over the years. Images and items, collected and displayed, present a world known but not often known well, prompting once more a question to be asked once again:

How do we know China? ■

Spanning over several millennia, Chinese civilization, developed a system of beliefs that concentrated mainly on afterlife. As a result of such beliefs the Chinese invested resources and energy in building elaborate underground structures and filling them with precious and everyday objects: bronze ritual vessels, food jars, [f. 1], carved jade, silks and gold jewelry. The deceased were expected to continue participating in the same activities they enjoyed in life, including horseback riding or listening to musical performances. Storage jars filled with grain and replicas of animals were placed in the tomb for the departed soul's continuous sustenance.



f.1

The constructed image of afterlife was a continuation of life but in a different realm. Death was thought to be the passage between the two and had to be mediated through ritual. The symbolic use of jade, prevalent in Chinese funerary objects, reflects this belief as well as the dualistic concept of the soul. Every person was thought to have two souls. Shrouds were made with an opening at the head through which the higher soul was allowed to leave. The lower soul was prevented from leaving the body by using jade plugs for the nine orifices.

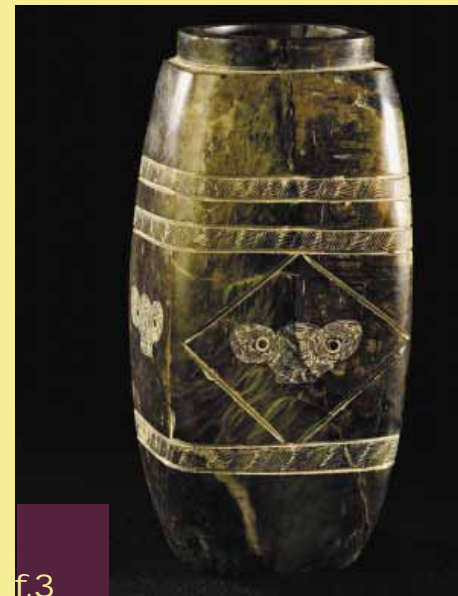
Jade disks with a central opening (bi) [f. 2], were important ceremonial objects performing a ritual function in aristocratic burials, where they were placed above the head, below the feet and on the chest of the deceased. This suggests that bi disks played a crucial role in helping the



f.2

deceased's soul in its journey to heaven. Although it is known that the disk was one of the earliest types of ritual jade objects in Chinese culture, its origin is unknown. It was also used to communicate with the gods and ancestors through the central opening. The round shape was a symbol for the heavens. It also is believed that the disk symbolizes eternal life, a circle without beginning and without end.

As they continued to be made, the disks became more decorated with increasingly elaborate patterns on both sides and stylized fantastic creatures on one or two diametrically opposed sides on the outer circumference. Throughout its history the disk evolved into a ritual prestige object and a necessity for the elite's tomb. A bi disk can vary in size. The largest discovered are three feet in diameter.



f.3

The *cong* [f. 3], a tube with a square exterior and a round hole, is considered the most impressive ancient object. It represents the earth, and it was made in both single-section and longer types. The squared corners are usually decorated with designs resembling masklike faces, which may be

related to the *t'ao t'ieh* (taotie) designs found on later bronze vessels.

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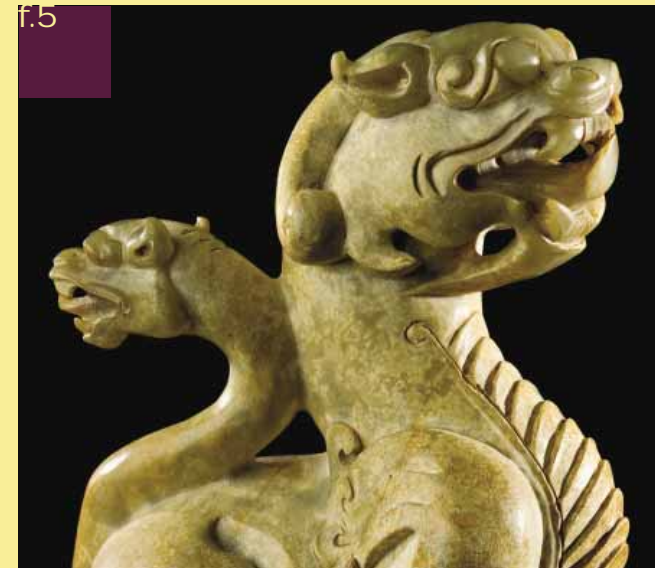
The *t'ao t'ieh* is an animal mask that appears on almost every Shang bronze vessel. Its significance is unclear. The *t'ao t'ieh* is a monster that was so greedy it ate its own body. The fantastic mask is magical in itself as it contains an optical trick. At first glance, one can see the elements of the face. When one covers up half of it, there appears to be two creatures (dragons) that meet in profile at the center. One cannot see both at the same time.



The Pig-dragon [f. 4], has a head that resembles a bear or a pig and the body of a coiled snake. Composite animals are common in Chinese art. Combining elements of different animals produced a creature with magical or mythical associations. As with many Neolithic artifacts, it is hard to determine exactly the function of the pig-dragon. It is likely to have been a high status object reserved for the elite, and it had religious and ritual significance.

The cicada was used by the Chinese as a symbol of rebirth and continuous life. These “sacred animal symbols” were used during the Han period (206 B.C.E. - 220 C.E.) or earlier as jade carvings variously called “funeral jades” or “tongue amulets,” meaning “placed in the mouth.”

The four sacred creatures in Chinese mythology are the dragon, tiger, deer and phoenix. With the passage of time, animals such as the snake and the turtle were added.

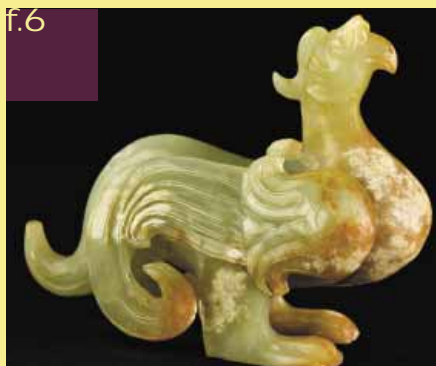


The dragon [f. 5], in Chinese culture is the symbol of power and occupies a very important place in Chinese mythology. It has long been associated with the emperor. It is the chief of all aquatic creatures, showing up in arts, literature, poetry, architecture, songs and many aspects of the Chinese conscience. The origin is unknown but certainly pre-dates written history. The dragon is considered the supreme spiritual power and it is the most ancient emblem. It also symbolizes the adaptability of the emperor and his willingness to change laws according to the needs of his people. The five-clawed dragon became the Chinese imperial emblem (the four-clawed being the common dragon). The three-clawed dragon is the Japanese dragon.

The tiger in Chinese mythology is called the king of the world. It is considered the king of land animal creatures. The tiger symbolized military prowess. The god of wealth is represented as a tiger.

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The deer is the symbol of longevity, and it is believed that it is the only animal able to find the sacred fungus of immortality.



The phoenix [f.6], is a male bird with beautiful gold and red plumage. At the end of its life-cycle, the phoenix builds itself a nest of cinnamon twigs that it then ignites; both nest and bird burn

fiercely and are reduced to ashes, from which a new, young phoenix arises.

Symbolism serves to relay a message via artifacts across cultures and time. Along with a better understanding of the role jade played in Chinese culture, the exhibition illustrates its highly symbolic rituals. Most artifacts in the exhibition may be appreciated solely on their aesthetic merits. ■

When Matteo Ricci arrived in Beijing, he asked his hosts where he could find the land of China. He simply did not believe the land he had found was the land of his imagination. What did he expect to find? After Marco Polo brought back great tales of huge mountains, tall pagodas and boats laden with silks and jade, the West fantasized about the treasures hidden in what seemed to be the farthest extreme of the world, China.

Of all the riches in China, jade was treasured most of all. No other culture has devoted so much personal, literary and philosophical attention to any substance as the Chinese have to jade. Harder than steel and considered



more valuable than diamonds, jade is the tangible expression of both earthly and spiritual power. From the early cultures of the Neolithic period, jade has been used to make ornamental, symbolic or ritual objects that often served as emblems of status and religious importance.

The most prolific patrons of the arts were Chinese emperors. Most artisans served as government employees, and their jade works reflected dynastic tastes. New emperors or kings establishing a new dynasty were often anxious to gain legitimacy in the eyes of their court and of their subjects. Continuing artistic achievements from historically powerful dynasties was often a way to secure support. Amateur artisans were free from the restraints of imperial control, and their jade works reflect individualism that often diverges from dynastic styles. Stylistic influences from outside China, often from India and farther West, were often incorporated into the traditional ways of working jade and carefully integrated with existing Chinese culture.

Jade's role in China was more important than silver, gold or money. One legend tells of an emperor who purchased 15 cities with a single piece of carved jade he could hold in his hand. Jade has ransomed captured royalty, paid taxes, served as a tribute and bought armies. Jade stands for all things beautiful and virtuous. Reflected in the Chinese language, a beautiful person is a "jade person," and someone of purity is called a "jade heart." The Chinese word for jade, *yu*, is often favored in Chinese names. The Taoist Queen Mother of the West, Xi Wang Mu, who grows the peaches of immortality, lives in a nine-story jade palace.

Jade is not one stone, but two visually similar but geologically different stones. Found in Central Asia, nephrite is the most common. The familiar bright green jade, called jadeite, originates in Myanmar (Burma). The Chinese worked jadeite from the 18th century and later. Both nephrite and jadeite are considered true jade. Throughout Chinese history, different dynasties have preferred different colors of jade.



Today, emerald green “imperial jade” jadeite, along with dark “spinach green” and “apple green” nephrite are most desired in the United States and Europe. In China, pure white or a fine yellow jade with delicate pink undertones is admired. Both nephrite and

jadeite often have marbling or blemishes of color, although they are not always regarded as flaws. In fact, many of these color variations are considered highly valuable.

No one actually carves jade. Artisans carefully abrade the stone, sometimes for months or years, until the desired form emerges. Ranking 6.0 to 7.0 on the Moh’s Scale of Hardness (diamond ranks 10.0), jade requires a hard abrasives such as quartz sands or crushed garnets, to shape it.

Jade indicated rank, in this life and in the next, through its size and quality of the material and carving. Jade “carvings” reveal the toughness and luster of jade, its two essential characteristics. Working jade is labor intensive and extremely time consuming, which reflected the ability of the ruling elite to command resources. In addition to its other qualities, jade also symbolized power and status.

Artisans often used symbolism in jade pieces. Real or mythological animals, plants and stylized designs signified some virtue or wish. Symbols for health, a long life, immortality, luck, prosperity and happiness communicated idyllic states of being. Every piece of jade is an intensely personal object, and the symbolism on each piece intensifies this relationship. Deeply integrated in Chinese culture, the personal value attached to jade is stronger than any precious metal,

stone, jewel or mineral in the West. A Chinese saying reminds that, “Gold has a value; jade is invaluable.”

Jades often were meant to be worn close to the body or buried with a person after death. When held or worn on the skin, the stone warms, feeling alive. If put down, the stone quickly cools. Rubbing brings it to life by increasing the luster of the stone. This close contact allows the wearer to benefit from the protective powers of the stone while the jade becomes an intrinsic part of the wearer. Regarded as the epitome of this exchange, the Chinese people buried jade objects with the deceased.

Many jade objects were first fashioned in bronze, the easier material to work. As with jade, bronze vessels and weapons were placed in tombs to provide comfort and protection in the next world. In attempts to gain control over their lives by honoring and appeasing ancestors, spirits, and deities through ritual, both bronze and jade played important roles. The bronzes in the collection link the jade to deep cultural traditions in China.

Beginning in the Neolithic period and enduring to the present day, working jade is a defining characteristic of the continuity of Chinese culture. From ancient times, continuing through Saint Francis Xavier on to the collectors of today, Chinese culture has intrigued those West of the great land. This exhibition is a first for the Ronald S. and Linda Laspe Poe Collection, linking the past to the present through the images of China by Jesuit missionaries.



Juxtaposing the carefully drawn renditions of China with the carefully chosen objects of China illustrates the long fascination of this land and her people. The enduring art of Chinese

jade still speaks to people today. Likewise, the images produced by the Jesuits still reveal the high appreciation the Jesuits held for Chinese society. In viewing these two very different reflections of China, we feel what has pulled outsiders to this culture for so many centuries. ■

If the Jesuit Mission to China is counted to have begun with Saint Francis Xavier in 1552, then it is typically understood to have come to an end with the publication of an imperial edict in 1721 proscribing Christian practice. This edict asserted that:

The content of [Catholic doctrine] is identical with the heterodox teachings of the Buddhist and Daoists. All these wild sayings are generally the same. Hereafter, to avoid further problems, the westerners will be prohibited from practicing their teachings in our lands.

From the western perspective, the introduction by the Jesuits of western science, mathematics and technology to China, coupled with the production of highly accurate maps and other documents that unveiled China to the world, was a great achievement. However, these Jesuit efforts might be understood and classified in another way if you were a senior military officer. When Brigade-general Chen Mao submitted a memorial to the imperial court in 1717, he observed that:

Europeans used religion to change the minds of Japanese people, and successfully won over many people by unfair means, after which the Europeans almost completely controlled Japan. Only after facing strong resistance did the Europeans return to the West. Nowadays they are still keeping an eye on Japan, hoping to subdue them. Seeing that these matters are as such, I strongly believe that these Europeans have no justification for constructing churches in our country's provinces. These people squander money, and on certain days they will gather great numbers of people to hold ceremonies. They study our laws, decrees and customs, they survey and draw up maps of our mountains and rivers, and at the same time they strain every nerve to win over the populace. Although I am not clear on their intentions (this is not a matter I am able to comprehend fully), nevertheless I do know that Christianity spread to the Philippines due to the Europeans, after which the Philippines was conquered by Europe; I know that the nature of Europeans is barbaric, and they used the banner of religion to control Japan, and I also know that after they seized the Philippines, in Guangzhou and other places they constructed many churches, and have won over the minds of countless persons.

As General Chen Mao's suspicions reflect, a faction had emerged in the imperial court possessing great antipathy to the Jesuits. At the same time in Europe, trade and military rivalries and even the rivalry between different Catholic religious orders were cause for suspicion in the royal courts of Europe as well as in the Vatican. After 170 years of effort, the Jesuit mission in China came to an end.



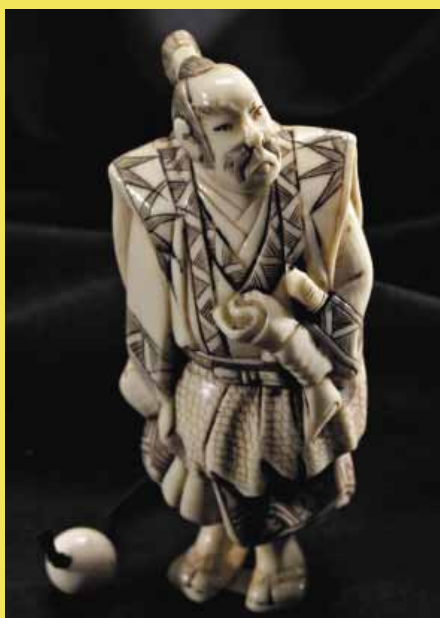
Awareness of the events of the early 18th century is essential to a fuller understanding of the Jesuit's Chinese Mission. We invite you to look over the research of Saint Louis University Museum of Art intern, David Willard, who will be a senior at Princeton University this fall. His complete project, *Chen Mao's 1717 Memorial to the Kangxi Emperor: Perspectives on the Prohibition of Catholicism in the Early-Qing Period*, is online at <http://sluma.slu.edu>. ■

One of the great treasures to be found at the Saint Louis University Museum of Art is the MacLennan Collection of Asian Decorative Arts on the fourth floor. This collection of jade and ivory representing the arts of China and Japan reflects a passionate interest in the cultural legacy of Asia sustained by John and Ann MacLennan for more than 60 years.

Objects of note:

Dragon boats

The MacLennan Collection features many dragon boats most, though not all, crafted from jade. These boats reflect ancient beliefs that have been conflated into the celebration of *Duan Wu*, one of the three great festivals of China celebrated on the fifth day of the fifth month of the lunar calendar.



Netsuke

There are more than 2200 netsukes in the collection crafted from ivory, boxwood, coral and even amber. These whimsical figures were once used to support a man's wallet hanging from the sash of a kimono. As interest in traditional dress waned in late 19th century Japan, Western

interest in the customs of Asia resulted in a tremendous demand for traditional objects. Netsukes, because they were easily available and unwanted in Japan, were exported in great number. Netsukes soon became highly prized for their elaborate artistry and their intimate detail.

Ivory

The MacLennan Collection contains hundreds of additional objects crafted from ivory. These are historical pieces made from ivory taken in a day when the ivory of an animal was more prized than the great mammal from which it was taken. The eye is drawn immediately to the ivory boats displayed. The larger boats feature rooster-shaped prows and mythical figures on their decks. Other boats in the collection



carry the "Eight Immortals" of the Taoist faith. These boats also reflect a popular Chinese proverb, "The Eight Immortals cross the sea, each reveals its divine power."

Impressive shrines of ivory are also displayed. A close look reveals swastikas, used in Buddhism as a decorative device to indicate harmony. In Asia, the swastika is oriented on the perpendicular and is left-facing, quite different from its appropriated and falsely used, mid-20th century European counterpart.

Other notable ivory artifacts include the Chinese imperial figures from the period of the Ming dynasty (1368-1644) and elegant Japanese figures from the Edo period (1600-1868.)

Imperial vases

As one enters the gallery, the eye is drawn to a matched pair of yellow vase lamps. The yellow color and the deep colored glaze indicates imperial origin. The brass fixtures reflect the popular *art nouveau* style of the early 20th century. We believe that the vases were transformed into lamps after they were looted from China in the era of the Boxer Rebellion and its suppression by the Western powers. How these vase lamps came to St. Louis is (as yet) unknown.

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Japanese woodblock prints

The Japanese woodblock prints in the MacLennan Collection were gifts from Mrs. Paul Fletcher. They represent a variety of artists and eras. The oldest woodblock print displayed is a late-18th century depiction of women playing a game by Utagawa Toyokuni. Familiar to many is the work of Ichiyusai Hiroshige; note in particular the "Red Snapper" displayed on a pillar in the west section of the exhibit. We also call your attention to the three views of Mount Fuji from the series, "Thirty-six Views of Mount Fuji," created by Katsushika Hokusai.

The image, "Beneath the Waves Off Kanagawa," on the western end of the south wall of the gallery is one of the most famous that Hokusai crafted.



Thai ceramics

In a Japanned cabinet donated by Mrs. Eleanor Turshin are found 13 stoneware figures, a gift of Morton D. May. These 14th century figures from Thailand, are folk art known as *Sawankhalok* ware. This group of figures represents 11 seated female figures and two seated male figures. The slight protrusion on some of the faces may reflect the chewing of dried tea leaves, a custom of the culture at that time.

As private collectors, the MacLennans gathered what appealed to them most and did not create emphatic distinctions between the art of China and Japan. The present exhibit, however, does distinguish and group objects by national origin. ■

Qing Dynasty	1644 - 1912 C.E.
Ming Dynasty	1368 - 1644 C.E.
Yuan Dynasty	1280 - 1365 C.E.
Song Dynasty	960 - 1279 C.E.
Five Dynasties	907 - 960 C.E.
Tang Dynasty	618 - 906 C.E.
Sui Dynasty	581 - 618 C.E.
Northern Dynasties	386 - 581 C.E.
Three Kingdoms	221 - 280 C.E.
Han Dynasty	206 B.C.E. - 220 C.E.
Qin Dynasty	221 - 206 B.C.E.
Zhou Dynasty	1027 - 221 B.C.E.
Shang Dynasty	1523 - 1028 B.C.E.
Neolithic Period	6000 - 1523 B.C.E.

Southern
Dynasties
220 - 586 C.E.

The Lawrence Biondi, S.J.,
Endowment for the Visual Arts

Mr. and Mrs. Oliver C. Boileau Jr.

Marchetti Jesuit Endowment Fund

Patrons of the arts at Saint Louis University
who wish to remain anonymous

Acknowledgments

Ronald S. Poe would like to thank and acknowledge the following individuals who have been instrumental in facilitating "Treasured Jade."

Lawrence Biondi, S.J.
President, Saint Louis University

David J. Suwalsky, S.J.
Director, University Museums and Galleries
Saint Louis University

Hazel Tamano

William Tung

University Museum and Gallery staff, including
Melissa Benne
Petruta Lipan
Heather Mann
Mary Marshall

Kristen Brown
J.R. Mooningham
Luke Walker



*Figure of a horse
Style of the late Ming or Qing Dynasty, China*

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