EDITORIAL

MY FIRST ILLUSTRATION that heads my November–December 2006 Editorial, is a collage of the entrance courtyard of Burlington House, a simple small map showing how you can walk there quite easily from Piccadilly Circus, the virtual centre of the London metropolis, and a portrait of Sir Joshua Reynolds (1723–1792) © Royal Academy of Arts, London, the first President of the Academy in 1768.1

“Great minds”, they say, “think alike”! Honestly, what I chose for the cover of this issue, in support of the exhibition “Chola: Sacred Bronzes of Southern India”, is an amazing coincidence. The exhibition is being held at the Sackler Wing of Galleries of the Royal Academy of Arts, London, from November 11th, 2006 to February 25th, 2007. So perfectly timed for our November–December 2006 edition! It is no secret our covers, and indeed the issues themselves, are now designed by us well ahead of publishing time, with a minimum of six months and more likely a whole year in complete preparation.

So I was truly surprised when I received the Royal Academy’s printed promotions just a month or two ago, to find we had pre-selected as the most dramatic and unusual for our cover the Chola bronze depicting Krishna dancing on the head of the naga (serpent) Kaliya (late 10th/early 11th century), that was also one of the Royal Academy’s favoured choices. Of this bronze, and the exhibits as a whole, the Royal Academy variously say that it is the first UK exhibition specifically devoted to the artistic and aesthetic riches of the Hindu art produced during the Chola dynasty of southern India; that cast using the lost wax technique, these portable bronze sculptures are revered as physical manifestations of the Hindu gods they depict, including Shiva, Vishnu and Ganesha; and that these very rare and diverse bronze sculptures from the 9th to the 13th centuries “are widely considered to be among the very finest works of Indian sculptural art”.

In support of this display, which marks the sixtieth anniversary celebrations of the Independence of India and “exemplifies the Royal Academic’s ability to present art from different cultures”, Arts of Asia, on the advice of the Royal Academy, commissioned Dr Crispin Branfoot to prepare our cover article. Author and lecturer in South Asian art and archaeology at the School of Oriental and African Studies (SOAS), University of London, his preference too for the cover was the bronze of Krishna dancing, and appropriately continuing the dancing theme, the Shiva as Nataraja (Lord of Dance) has been reserved for the forefront of the lead article. With eleven pages as a whole its beautiful textural and illustrative coverage is outstanding.

A few additional pointers to the importance shown. The Chola sculptures, apparently numbering forty or so, have been lent by museums and private collections in India, Europe and the USA. The museum selections come from India with the National Museum (New Delhi) and the Government Museum (Chennai); from New York, The Metropolitan Museum of Art and the Asia Society; the Cleveland Museum of Art, Cleveland; the Linden Museum, Stuttgart; and from the British Museum and the Victoria and Albert Museum, London.

The exhibition has been curated by Professor Vidya Dehejia, Columbia University, in collaboration with John Eskenazi (both well-known to readers of our illustrious magazine), working closely with Norman Rosenthal, Exhibitions Secretary, Dr Adrian Locke, Exhibitions Curator, and Tom Phillips RA, Chairman of the Exhibitions Committee. It is accompanied by an illustrated catalogue with articles and essays by Daud Ali, Vidya Dehejia, John Eskenazi and John Guy. Although the catalogue has not yet arrived in Hong Kong, such names of contributors forecast its recommendation.

As a comparable resource of research of the Royal Academy exhibition, one can find in our Arts of Asia library the 1984 Japanese language catalogue of the Tokyo National Museum and Kyoto National Museum exhibitions “Ancient Sculptures of India”. The hope was expressed by Indira Gandhi, then Prime minister of India, that the exhibitions would strengthen Indo-Japanese friendship. Relevant to the Royal Academy’s show and our cover, is the similar pictured cat. 61, Krishna on Kalya, Chola period, 10th century AD from Tamilnadu, bronze, 86 x 28 x 30.5 cm, New Delhi, National Museum, Acc. No. 70.11.2

That same year in a Sotheby Park Bernet & Co., New Bond Street, London sale of “Tibetan, Nepalese, Indian and South-east Asian Art”, a similar though smaller example as in Dr Branfoot’s article of a Chola bronze Somaskanda group was offered. It depicted Siva, Uma and Skanda on a rectangular base, with two loops to either side, 16¾ in. (42 cm) high, 19 in. (48.6 cm) wide, circa 12th century (estimate £10,000–12,000), and sold on Monday, July 23rd, 1984 as Lot 96 for a hammer price plus the then 10 per cent premium for £13,200.3
When I was approached by the Director, Dr Monika Kopplin, of the Museum of Lacquer Art (for more information contact Ulrike Moeglich, Global Communications, BASF—The Chemical Company, phone: +49-2501-14-3399, email: ulrike.moeglich@basf.com, postal address: BASF Coatings AG, G/K—D403, D-48165 Münster, Germany) to feature in the magazine their special exhibition, “In the Sign of the Dragon—on the Beauty of Chinese Lacquer Art. Homage to Fritz Löw-Beer”, I found the convenience of having our internal study library in its new location close at hand. As a result we were able immediately to research the shelves we have in our library on lacquer. A quick reference to the first four books on the Chinese aspects we consulted showed the importance of the late Fritz Löw-Beer to the subject.

2) Oriental Lacquer Art (Weatherhill, New York, Tokyo) by Lee Yu-Kuan, 1972
3) Chinese Lacquer (Faber & Faber, London, Boston) by Sir Harry Garner, 1979
4) Chinese Carved Lacquer (Bamboo Publishing Ltd, London) by Derek Clifford, 1992

In our library we also have many recent references, as well as complete catalogues of the major English language auction house catalogues dating back to our founding in 1970. We realised Fritz Löw-Beer was undoubtedly a major and extensively documented authority in the Chinese lacquer collecting and museum world, who surely deserves a wider memorial than as yet has survived him.

I quote a few extracts from the Museum of Lacquer Art:

“Born in 1906 into a wealthy German-Jewish family of industrialists from Brno and Vienna, it was by no means the natural thing that Fritz Löw-Beer should become, as it were, the discoverer of Chinese lacquer art and devote the whole of the rest of his life to it.

“However, becoming immediately captivated by various Chinese objets d’art that he came across more or less by chance at an art dealer’s in Vienna, fate and the collector’s passion took over the reins from the early 1920s on: Fritz Löw-Beer became the first pioneer in the Western world to focus the whole of his ardour for collecting and studying on works of lacquer art from the Middle Kingdom.

“In the late 1930s, Fritz Löw-Beer succeeded in bringing his already extensive collection to safety from seizure by the Nazis. Shortly before they occupied what was left of Czechoslovakia, driving him from his native country, he had exhibited all his objects in Amsterdam. From there, he soon found the opportunity to take them with him to America, where they stayed until after his death in 1976. Through purchase by the Linden-Museum in Stuttgart, the complete inheritance found its way back to Europe—though diminished by some individual valuable objects that Löw-Beer had already sold to other museums during his lifetime.

“The special exhibition ‘In the Sign of the Dragon’, which is being held from November 5th in the Museum für Lackkunst in Münster until March 11th, 2007, will later move to the Linden-Museum in Stuttgart from April 21st to October 21st, 2007. It is intended as a tribute to the life’s work of Fritz Löw-Beer on the 100th anniversary year of his birth. The wealth of previous items on display will provide the public with a comprehensive insight into the fascinating ornamentation techniques and decors of Chinese lacquer art.

“The illustrated exhibition catalogue, published by Dr Monika Kopplin, Director of the Münster Museum für Lackkunst, and the Linden-Museum in Stuttgart, documents the life achievement of Fritz Löw-Beer together with the most valuable objects of his collection.”

For reason of space, seen here are three examples: round box with dragon decor, wood with carved red lacquer on ochre lacquer background, 7 × 18.3 cm diameter, early Ming dynasty, probably Xuande era (1426–1435); rectangular box with dragon decor, wood with ochre lacquer and multicoloured lacquer inlays, 11.4 × 34.4 × 34.4 cm, late Ming dynasty, inscription dated 1619; and wine bowl in the form of a chrysanthemum, lacquer stiffened tissue with red and black lacquer, 6.6 × 10.8 cm diameter, Qing dynasty, inscription dated 1776. All are from the Linden-Museum Stuggart, photo: Anatol Dreyer.
Every day is an anniversary for the readers of our magazine. However, the Art Museum of The Chinese University of Hong Kong have asked me to tell you that their next exhibition, “Later Chinese Gold Ornaments”, will be held at the East-Wing Galleries from November 10th, 2006 to February 2007 in celebration of the 35th Anniversary of the Art Museum.

You can find out more about this exhibition through the second article in this issue by Xu Xiaodong, for us titled “Ancient Chinese Gold Earrings The Cheng Xun Tang Collection”. I illustrate two additional examples of gold ornaments that are seen in the exhibition: a filigree dragon design and precious stone inlay, Qing dynasty, length 7.3 cm; and pair of hairpins with filigree phoenix, flower and fruit design, Qing dynasty, lengths 14.7 cm and 14.8 cm.

May I draw your attention to our third article, “Yuan Ceramics: The Arts Under the Mongols”. Hajni Elias, author, researcher and archivist for Sotheby’s Chinese Works of Art Departments worldwide, looks at the artistic development under the reign of Kubilai Khan, grandson of Genghis Khan and founder of one of the four khansates, the Yuan dynasty (1272–1370). She examines the artistic exchanges within the greater Mongol Empire that expanded from Sibe- ria to Hungary, from Southeast Asia to India and from China to the Balkans. The legacy of Mongol rule in China in the area of arts shows how remarkably diverse elements of Eurasian cultures left a profound impact on China. Along with the cultural exchanges, made possible by free trade, it is shown how the Mongol system of social classes in China became a main contributor to new developments in arts and culture in the 14th century.

With our fourth article, “The Lives of Fisherman, Woodcutter, Tiller and Scholar in Qi Baishi’s Paintings”, Qi Baishi’s masterful work is appraised by Curator Szeto Yuen-kit who is responsible for the Xuebaizhai and the Chinese Painting and Calligraphy Collections (Hong Kong Museum of Art). Through the joint unique collections of Liaoning Provincial Museum, Qi Baishi’s life (1864–1957) is traced with twenty-one of his paintings and calligraphies from his best period dating from 1910 to 1954. These are seen in Arts of Asia in their chronological context and with accompanying records and photographs of the painter’s visits to Hong Kong in circa 1905–1910.

Readers will see that following three more absorbing main articles (in brief: the Royal Museums of Art and History collection in Brussels; Vietnamese Buddhist images; and modern Indian works on paper), we have had to skip for this issue our usual Saleroom News section due to the lack of timely reports. This I have replaced with my own interview for Arts of Asia with Pola Antebi, Senior Vice President and Specialist Head of the Chinese Works of Art department at Christie’s Hong Kong since 2000.

Next, distinguished author and a respected expert in Indian art and handicrafts, Oppi Untracht, reviews the 2006 book on silver jewellery in the René van der Star collection. While finally, the prestigious Hong Kong fine art advisor, Anthony Lin Hua Tien, former Chairman of Christie’s Asia, writes on the most recent presentation of the Oriental Ceramic Society (OCS) of Hong Kong.

Malcolm Barnett, OCS President since late 2004 and Chairman of the Exhibition Organising Committee, who is himself a long-time collector of jade, terracotta, Chinese furniture and China trade paintings, explains:

“The OCS performs many roles. It gathers together members whose interest in art and culture is their main enthusiasm, provides a forum for the lively exchange of ideas and information, issues educative publications, presents lectures from distinguished speakers, and organises study sessions and travel programmes. The OCS also encourages collector members to open up their treasures to the general public in exhibitions.

“The OCS has presented several exhibitions over the years, the last of which was in 2000. On taking over as President I proposed that preparations commence for tackling the next significant challenge: an exhibition broad enough in scope to feature a wide selection of objects from our members’ many and varied collections, and sufficiently appealing to draw in as new members established private collectors from the Far East region, thereby adding new blood to the society and strengthening its reservoir of cultural resources.

“After much soul-searching I came up with a somewhat ambiguous but nevertheless evocative title for the exhibition—’Art and Imitation in China’. With the help of my colleagues on the OCS Executive Committee, in particular Nicolas Chow of Sotheby’s, the vision was born. Once Anthony Lin agreed to act as Curator the project moved forward and I cannot thank him enough for his energy, expertise and creativity in transforming the vision into reality.

“Needless to say, our main problem was how to mount such an ambitious exhibition on the slender resources of the OCS. This could not have been done without the generosity of the University Museum and Art Gallery, HKU, in providing the venue and The Hongkong and Shanghai Banking Corporation Limited in acting as sole sponsor.

“On view are a spectacular display of over 200 exhibits selected from the private collections of OCS members and institutional contributors, traversing a broad sweep of Chinese history from the Shang dynasty (1600–1100 BC) to the present day. These include bronzes, jade, lacquer, ceramics, glass, textiles, brush and oil paintings and works of art in wood, bamboo, cloisonné and enamels. I believe that an exhibition of this nature is of considerable importance in helping the general public to study and appreciate the rich cultural heritage of China.”

At the time of writing, in September, we are all waiting “with bated breath” for the results of the auction in Hong Kong on October 7th titled “Visions of Enlightenment”. The bilingual hardback catalogue (English and Chinese) documents the fabulous gilt-bronze Speculum Collection (Lots 801–814, researched by David Weldon and translated by Chang Hung-shih). The catalogue is a mine of information and detail concerning each of the fourteen pieces, including explicit details and relevant literature, but is of especial interest to your Editor, as within there are numerous references to David Weldon’s excellent 1996 article in Arts of Asia: “The Perfect Image: The Speculum Collection of Yongle and Xuande Buddhist Icons”. Incidentally that May 1996 back issue is still in print. I am seen at the
press preview on September 4th, 2006 with Nicolas Chow, Sotheby’s Head of Chinese Ceramics and Works of Art.9

In support of the reorganisation and new refurbishment of their gallery, A&J Speelman Limited (129 Mount Street, London W1K 3NX, www.ajspeelman.com) is showing from November 2nd–30th, 2006 a high selection of Chinese works of art in various media. Amongst others, a carved lacquer box, Yuan, 14th century, width 25 cm; pair of famille verte porcelain figures of recumbent boys, Kangxi, 1662–1722, lengths 23 cm; silk tapestry hanging scroll,10 Qianlong, 1736–1795, height 89.5 cm, width 41.3 cm; and a cloisonné enamel zun shaped vase and carved zitan stand, Jingtai mark, first half of the 18th century, height 39.5 cm.

A synthesis of influences can be detected in the work by Julie Rauer shown next. For publication it is seen here as an analogue of the Qianlong classical Chinese tapestry which precedes it. Also reflected are the contemporary Western artist’s studies of Japanese woodblock prints, while achieved is a sculptural quality not usually associated with watercolours. Twelve of Julie Rauer’s paintings will be displayed at the gallery of Berwald Oriental Art from December 8th–22nd, 2006 (5 East 57th Street, 19th Floor, New York, NY 10022, info@berwald-oriental.com).11

Eskenazi Limited are amongst the earliest and longest of our supporting dealers, now most active from their headquarters (10 Clifford Street, London W1S 2JL, email: gallery@eskenazi.co.uk and elsewhere. That it is a family firm is clear on their letterhead which lists in order as Directors; J.E. Eskenazi [Giuseppe], P.S. Constantinidi, L. Eskenazi and D.M. Eskenazi.

The company’s website www.eskenazi.co.uk includes a brief history of the company and a picture of their Edwardian London frontage, “just off Bond Street”. From November 2nd–24th, 2006, Eskenazi Limited will be showing in their modern gallery a comprehensive range of Ming and Qing Chinese porcelains of rarity and beauty acquired over the past six years. The earliest a doucai enamelled Ming dragon jar, Chenghua (1465–1487);12 amongst the Qing, groups of Kangxi (1622–1722) peachbloom glazed vases and wares.13

As his exhibition part of Asian Art in London, Roger Ker- verne (2nd Floor, 16 Clifford Street, London W1S 3RG, www.keverne.co.uk) is pleased to announce his company’s winter exhibition of fine and rare Chinese works of art and ceramics, featuring over one hundred items ranging from the Neolithic period to the 19th century, most having been in private collections until recently. Offered at the exhibition sale from November 2nd, 2006 will be fine archaic bronzes; cloisonné enameled;14 lacquer wares; archaic, Tang (618–906), Ming (1368–1664), 17th and 18th century jades;15 a Buddhist stele dating from the Northern Qi period (550–577); huanghuali furniture; a Northern Wei (386–533) ceramic horse with sculptural trappings; Song (960–1279) ceramics wares; Yongzheng (1726–1735) marked porcelains; a famille verte 1720 dated porcelain brushpot; Ming dynasty and 18th century textiles and paintings.

Anthony Carter Limited (91B Jermyn Street, London SW1Y 6JB, email: anthony.carter@btinternet.com) this year, during Asian Art in London, will be exhibiting at Francesca Galloway, 31 Dover Street, 1st Floor, London W1S 4ND. The Carter exhibition, titled “A Collector’s Choice”, will be on view there from November 2nd–10th, 2006. It comprises pieces from three private collections. One formed during the immediate post-war period; another from the 1950s to the 1980s, and the latest during the 1990s. Each group has its own character. Medias include silver, bamboo, wood, bronze, jade and lacquer. Illustrated is a pair of cinnabar lacquer stemcups,16 intricately carved with landscapes and pavilions, Ming dynasty, late 15th century, diameter 12.6 cm. With provenance a private English collec-
tion, the stemcups were formerly published and illustrated in an important 1989 Blucy & Sons exhibition.

When I started to collect Buddhist images in my more youthful years, the late P.J. Donnelly’s 1969, Faber & Faber Limited book *Blanc de Chine* was the authority. Then largely considered an Export subject by Americans and Europeans, I remember James C.Y. Watt, who reviewed the work was amongst the first to draw attention to the Ming provenances accepted by Chinese scholars.

S. Marchant & Son (120 Kensington Church Street, London W8 4BH, www.marchantsonianart.com), established 1925, are showing at their famous and distinguished Kensington Church Street galleries an exhibition of Blanc de Chine, accompanied by an available handbook in colour of 130 pieces introduced by John Ayers in which are illustrated several 1620–1640 examples. For my Editorial are selected a circa 1640 Buddha seated in meditation on a stylised lotus form base, covered in a cream glaze, 26.3 cm high; and an incense burner of bronze ding form, impressed with a central band of archaic style animals, covered in a creamy white glaze, 15.8 cm high (to top of handle).

During this November’s Asian Art in London, Linda Wrigglesworth Limited (34 Brook Street, Mayfair, London W1K 5DN, www.lindawrigglesworth.com), in their exhibition titled “Clouds”, November 2nd 10th, will be taking a closer look at the cloud form on Chinese costumes and textiles of the Qing period (1644–1911). Cloud shapes change as the dynasty progresses, a means to date a textile. Among the highlights is a magnificent Tibetan chuba made from an 18th century imperial yellow dragon robe and parts of an 18th century imperial yellow throne cushion.

From October 18th to November 25th, Renzo Freschi Oriental Art gallery in Milan (Via Gesti 17, Milan 20121, Italy, www.renzofreschi.com) presents the exhibition “Glances from the Past: Chinese Portraits from Ming to Qing”, a collection of Chinese portraits from the 16th to the 19th century, exquisite and compelling works of art.

The Renzo Freschi exhibition presents forty portrait paintings in ink and bright colour wash on paper or silk, mainly of rectangular shape. Originally they were mounted as scrolls with two wooden rods inserted at the top and bottom which would keep the painting stretched laterally when it was unrolled and hung on a wall. A 64-page catalogue prepared by two Italian scholars, Isabella Doniselli and Elettra Casarin, provides a useful introduction to the subject and describes selections from the forty paintings exhibited.

It is notable that “Glances from the Past” is the first opportunity in Europe to see an exhibition completely dedicated to this important aspect of Chinese portrait painting organised by a private gallery. The last great occasion to see the art of portraiture in China was in 2001, organised by the Smithsonian Institution in Washington DC (*Worshipping the Ancestors: Chinese Commemorative Portraits*, Freer Gallery of Art and Arthur M. Sackler Gallery). That exhibition was reviewed for the cover article in fourteen well-illustrated pages by Shirley Z. Johnson for our July–August 2003 magazine. It is available as a back issue.

With a long earlier history, by the Ming and Qing dynasties a school of realistic “commemorative portraits” had developed. Subjects, generally in formal attire are depicted frontally, sitting on armchairs covered in sumptuous brocade, with emblems of rank clearly recognisable. The subjects of such ancestor portraits can be men or women (often husband and wife or wives), sometimes showing descendants, including various wives, sons, nephews, grandchildren, etc.

Following her September–October article on “Paris in June” and the Musée du Quai Branly, author Barbara Harding has provided for readers more information from her recent visit in September. Barbara says:

“With the twenty-third Biennale des Antiquaires Paris has produced what was probably the most glamorous and prestigious art event of 2006. The fair was held in the splendid surroundings of the Grand Palais from the 13th to 24th September and its patron was the French President himself. Exhibitors included several famous names well known to *Arts of Asia* readers. Christian Deydier of Oriental Bronzes is president of the dealer’s association which organises the show. Among his exhibits was a spectacular group of Chinese bronze animals inlaid with gold and silver, and dating from the Warring States period (475–221 BC). These splendid beasts seemed to come alive in their display case.

Jacques Barrère showed, among other treasures, two outstanding Khmer stone sculptures of the 9th to 10th century,
both from old European collections. Certain objects seemed to draw a crowd of onlookers: among these was a fine Qianlong era (1736–1795) gilt-bronze incense burner in the form of a mythical beast at the stand of Gisèle Croës.

“This year has seen a surge of interest in tribal arts and several dealers in this field were exhibiting at the Biennale. Prominent among them was Alain de Monbrison who had several tribal masterworks on display and was happy to discuss his favourite pieces with specialist and non-specialist visitors alike. At the same time the Left Bank area of Paris was the setting for Parcours des Mondes, the annual non-European fair, a lively event involving more than fifty international dealers. These included Arte y Ritual from Madrid; Davide Manfredi, who showed some charming Dongson bronze figures from Vietnam; Bruce Frank of New York with his Southeast Asian tribal sculptures; and Galerie S.L. with spirit houses from Thailand.”

Marsha Vargas, Managing Director of Xanadu Gallery (140 Maiden Lane, San Francisco, CA 94108, USA, tel: 1-415-392-9999, email: mvargas@xanadugallery.us), announces that they will be holding a special exhibition of photographs of the Himalayas and Southeast Asia by Jaroslav Poncekar, Professor of Photo Engineering and Media Technology at the University of Applied Sciences in Cologne. Viewing from November 16th, the photographs will be shown with antique works of art from each region. The professor-photographer has travelled for thirty years extensively in Asia and has numerous photographic books to his name, including Tibet, Of Gods, Kings and Men: Bas-Reliefs of Angkor Wat and Bayon.

What is the consensus on our publishing shunga (erotic) prints? Should we consider for its artistry such an explicit theme? I heard in September from Mrs Trudel Klefish of Kunsthadel Klefish GmbH from Cologne (Ubierring 35, Cologne D-50678, Germany, www.klefish.com), that she was off to Holland to exhibit her collections of prints, shunga, etch (old illustrated books), etc.

Trudel Klefish has also provided information on the 85th auction of Asian art she will be holding on December 9th. The preview starts on December 2nd at Van Ham Fine Art Auctions (Schönhauser Str. 10–16, Cologne 50968, Germany, www.van-ham.com). Amongst their exhibits are a tea-bowl with its wooden box: a winter chawan, so-called Shino-Nezumi ware, ex. collection Ernst Grosse, collected in Japan, circa 1900; and a netsuke wooden figure of Ryujin, signed Tametaka, ex. collection Brockhaus.

To mark in 2006 her thirty-year devotion to Asian art, Robyn Turner, of Robyn Turner Gallery (by appointment in New York City, tel: 212-831-2225, email: robynturnr@aol.com) has recently published the catalogue: East Meets West II, Chinese Art. This she dedicates to “two remarkable women who had a big and positive impact” on her life, Barbara Zolyomi Turner (July 2005), her mother, and Nancy Granata (September 2002), her sister. The wide-ranging attractive 72-pages, printed in Hong Kong, illustrate 48 jade related treasures from the Ming (a three dragon pale green jade wine cup) to the Qing/early Republic (an apple green jadeite double vase and cover). A chronology table and two-page bibliography will be found useful by jade collectors.

As a Hong Kong publisher and resident since 1959, it is always nice for me to be able to conclude my Editorials with information that will be enjoyed by those who live and work here as well as visitors to our exciting city. So finally, I am delighted to announce the autumn exhibition held at Contes d’Orient (55 Hollywood Road, Central, Hong Kong, www.contesdorient.com) until October 26th. Entitled “The Poetic Beauty of Chinese Stone Carvings and Indian Embroidery”, its theme is a look at how the traditions compare.

Readers of the magazine, who truly enjoy it, will find Arts of Asia a perfect gift for their friends, relatives and associates for the coming festive season and New Year. A year’s gift subscription of six beautiful and informative issues costs only US$70 (including surface mail postage). My Arts of Asia team joins me and my family in sending our wonderful supporters—subscribers, contributors and advertisers—our very best wishes for peace, joy, good health and prosperity throughout the 2007 year.