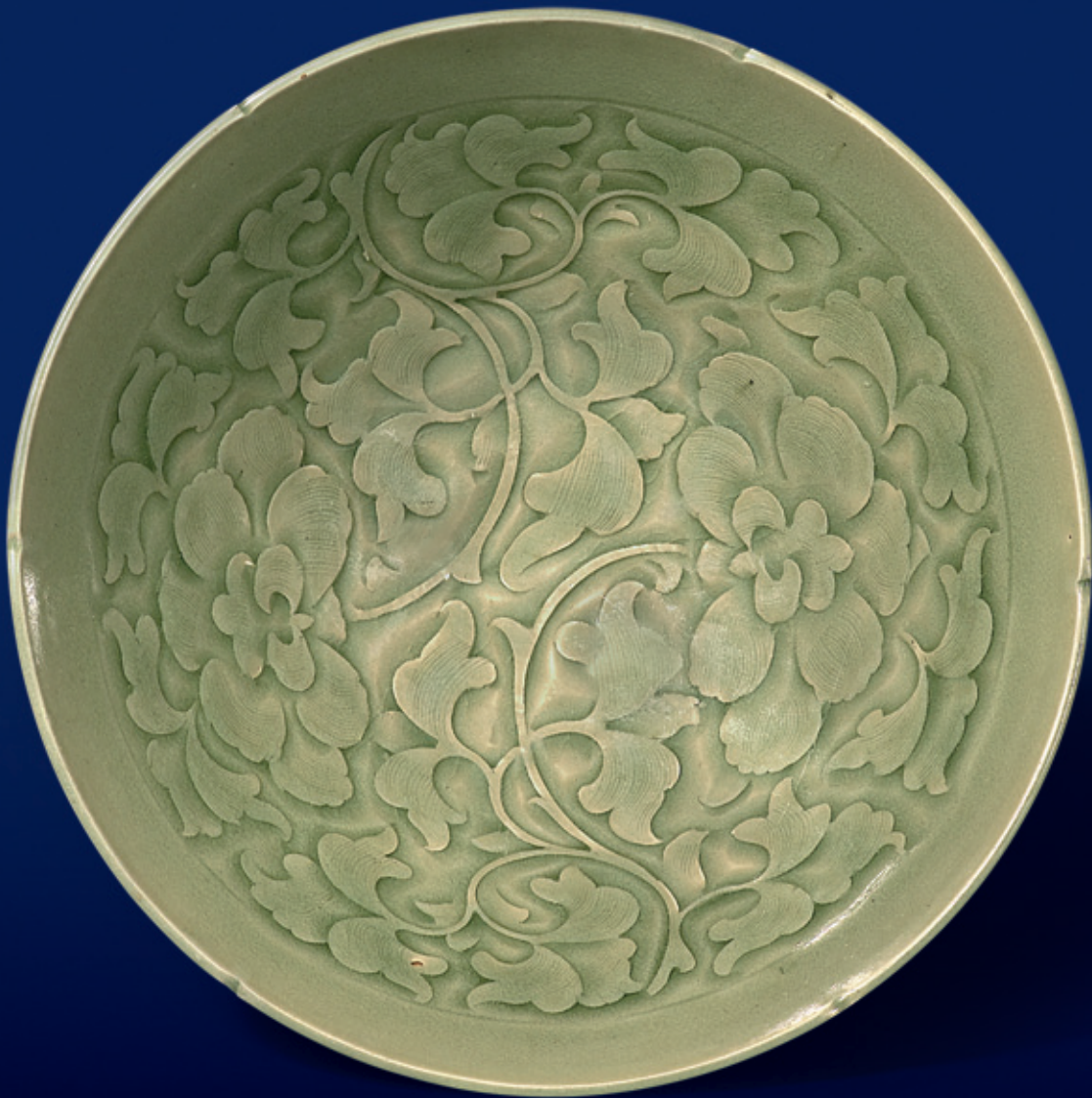


# SONG DYNASTY CERAMICS

*The Ronald W. Longsdorf Collection*



J. J. LALLY & CO.  
ORIENTAL ART

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*March 15 to April 13, 2013*

J. J. LALLY & CO.  
O R I E N T A L A R T

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## INTRODUCTION

**M**Y INTEREST IN COLLECTING began at a very early age. As a child, I collected leaves and stones, stamps and Lincoln-head pennies, the things I could come by for little or no cost. As an adult my collecting appetite grew stronger and more sophisticated, starting with Chinese furniture (19th century *hongmu* “restaurant” furniture) and Japanese ceramics. Sometime in the mid 1980’s I became interested in a group of late Qing enamelled wares marked with the characters “*Da Ya Zhai*”, (“Studio of Great Refinement”). I was attracted more to the mystery surrounding their origin than to their brash aesthetics. At that time there was no consensus about the provenance and dating of that distinctive group of porcelains, even among the knowledgeable dealers. My research eventually led to the conclusion, which I published in 1992, that they were made for the personal use of the Empress Dowager, Cixi when she was in power in the late Qing dynasty. My analysis was confirmed by Chinese scholars at the Palace Museum in Beijing who found in palace archives and published in 2007 many of the original designs for these porcelains done during the Guangxu period (1862–1908).

My first approach to collecting Chinese ceramics was really an exercise in historical research more than art collecting, but before long I became interested in the ceramics of a much earlier period: the Song dynasty. The aesthetics and style of the Song are the polar opposite of the late Qing. After such long exposure to the over-decorated bourgeois ceramics of the late Qing, the utter simplicity of the Song wares was a welcome change, but I knew nothing about them. Of course I didn’t let that stop me from buying. My first piece was a small carved Dingyao white porcelain bowl from the Northern Song—a piece which I still have, more than twenty-five years later. I was hooked immediately and whatever little knowledge I have acquired over time has come piece by

piece, following a completely backwards strategy of “buy first, study later”, an approach which is extremely dangerous unless you are advised by very knowledgeable and honest dealers.

Every time I look at a potential acquisition, my first consideration is visual. How does it strike me as an object, apart from any historical or technological considerations? Is it beautiful? What makes it so? The form, the potting, the color, the glaze, all? As a designer myself, I have always relied on and made my living with my eye. Of course I know that my eye is not infallible, but at the beginning I was so deficient in the other areas of connoisseurship it was the best tool I had. Even the few study pieces and shards I acquired had to be examples of something very pleasing to the eye. I trusted my eye. As I became more familiar with other aspects of Song ceramics, such as materials and technology, I developed other ways of “seeing”. Knowledge of the historical context of an object is an important part of evaluation. An understanding of the time of the creation of a piece is essential to appreciation of what makes it innovative and special. No one had ever seen anything like Dingyao porcelain in the tenth century when it first appeared and truly distinguished itself from all other ceramics in China at that time, even the miraculous stoneware of Xing. Ding was the first ware to be universally recognized as porcelain. It was marvelous, and everyone said so at the time. I feel that the two Dingyao pieces in this catalogue are examples of the peak of Ding production in the Northern Song period. The large bowl (No. 15) is a triumph of potting and firing with an uncanny thinness for a piece of that scale. The small delicate dish (No. 16) is such a vivid record of what dining, and by extension the culture, must have been like for the elite at that time. I would love to have been invited to one of those dinner parties!

As a descendant of Xing and Ding, Qingbai achieved a perfection that was to secure the status of China as the porcelain standard bearer for the world. It was white (nearly), translucent, sonorous and vitreous. It was delicate but not fragile. It could be shipped long distances and arrive in one piece! And in the continuum of Chinese ceramic history, it paved the way for the white porcelain that was to become the “blank canvas” for the famous blue and white painted wares from Jingdezhen during the Yuan and following dynasties. The Qingbai funnel (No. 24) is a statement in perfection and must have been appreciated as such in its own time as evidenced by the remains of the original gold mount on

the rim. The Qingbai vase (No. 23) takes full advantage of the plasticity of the material, with its 'morning glory' flower-shaped rim. The Qingbai openwork censer demonstrates the versatility of the material and the skill of the Qingbai potters in moulding, carving and incising. (No.18)

My interest in Jun ware started more than 40 years ago. I bought what I thought was a Jun meiping, but it turned out to be an example of Shiwan ware. The result of my research was the unhappy realization that the Jun attribution was wrong, but the process certainly gave me a deeper appreciation of the real thing. I had to wait another 20 years before I saw one I could buy, and did (No. 13). Over time, the research process led me to acquire a rather large library on Chinese ceramics with well over 1000 volumes; but I acquire them gladly because the books have given me almost as much pleasure as the objects themselves. You can learn a lot from books, but there is no substitute for handling the objects. I find this to be especially true when it comes to Longquan celadon ware. The weight alone identifies it, but the texture of the multi-layered glaze is also unique and must be experienced in the hand. Then of course comes the color. The Longquan celadon conical bowl (No. 8) is particularly successful in all of these aspects. For me it is the quintessential transformation of earth into something unique and marvelous, its own kind of alchemy. It took a bit longer to appreciate the green wares of Yaozhou. There are many criteria to consider here also, but to my mind the most important is the carving. The deeper carving creates a more pronounced three-dimensional effect (No. 5), yet the shallower carving renders the subject more delicately and is, I believe, harder to execute (Nos. 1 and 3). With skillful use of moulds, the potters at Yaozhou were able to produce much more complicated narratives (No. 2).

The brown- and black-glazed ceramics contribute a very different aesthetic to Song ceramics, with a seemingly endless repertoire of different combinations of rust colored iron-browns and lacquer-like blacks. The Jizhou and Jian tea wares are particularly fascinating, with many innovative methods of manipulating the glaze and decorating the surface. One might easily and happily become a collector of only Jizhou and Jian wares. Almost every major kiln in China seems to have eventually made its version of these tea bowls. In fact, it often seems that every kiln produced many different types of ceramics,

not just the one(s) for which it is famous. Of course this was accomplished with varying degrees of success. In the end, the best Jizhou or a Jian tea bowls are unique works of art which no other kiln could produce as well. Even as close as the neighboring kiln of Yulinting was to the Jianyao kiln site, the style and decoration and quality of their tea bowls is quite different. (No. 39)

Although it is a period famous for the simplicity of its aesthetic, the Song dynasty is represented by an extraordinarily varied and complex group of ceramics; and with every newly discovered kiln site, the subject becomes that much more complicated. There are so many approaches to a study of Song ceramics: the aesthetics of form, line, glaze and color, the chemistry behind the ware and glazes, the technologies employed to combine and refine raw materials as well as kiln architecture, firing techniques, and more. It is an overwhelming history, and the more I learn, the more the vast scale of the subject is revealed, progressively diminishing what little I do know. But no matter how complex the study becomes, the simple and immediate experience of gazing at and handling these wonderful ceramics remains for me a uniquely rewarding and satisfying experience.

Ronald W. Longsdorf

January 2013

# CATALOGUE



## 1. A CARVED YAOZHOU CELADON BOWL

Northern Song Dynasty (A.D. 960–1127)

with thinly potted flaring sides rising from a small ring foot, gently rounded up to a wide mouth divided into six lobes by shallow notches at the lipless rim, and decorated on the interior with a deftly carved pattern of two large peony blooms borne on curling stems rising from opposite sides and sprouting trefoil feathery leaves completely filling the background in with a lush, luxurious symmetrical design below a wide plain band around the mouth, the exterior carved with deeply undercut straight lines radiating from the knife-pared shallow foot to a wide plain border defined by a single line below the rim, covered inside and out with a lustrous translucent olive-green glaze which gathers to a darker tone in the carved lines and combed details, giving depth and sharp definition to the designs, the underside of the foot wiped clean of glaze and the exposed stoneware burnt reddish-brown in the firing, the recessed base splashed with glaze.

Diameter  $7\frac{5}{8}$  inches (19.5 cm)

A carved Yaozhou celadon shallow bowl with plain rim, decorated on the interior with a similar pattern of twin peonies amidst feathery leaves in the collection of The Museum of Oriental Ceramics, Osaka is illustrated in *The Masterpieces of Yaozhou Ware*, Osaka, 1997, p. 52, no. 66. Compare also the carved Yaozhou bowl with plain rim and plain exterior, similarly decorated on the interior with twin peonies and dense scrolling foliage, excavated at the site of the Yaozhou kilns, published in line drawings in the excavation report, *Song dai Yaozhou yaozhi* (The Yaozhou Kiln Site of the Song Period), Beijing, 1998, p. 111, pl. 62, no. 6.

北宋 耀州青瓷刻花牡丹紋碗 徑 19.5 厘米



2. A YAOZHOU CELADON BOWL MOULDED WITH A DAOIST IMMORTAL RIDING ON A CRANE

Northern Song Dynasty (A.D. 960–1127)

of conical form, the gently rounded flaring sides moulded on the interior with a figure of a Daoist immortal, possibly intended as Xiwangmu, shown holding a long slender tablet in both hands and riding on the back of a crane, surrounded by stylized scrolling clouds, the thick everted rim and underside of the bowl left plain, covered with a lustrous olive-green glaze, the edge of the small ring foot unglazed revealing the fine gray stoneware.

Diameter 5¾ inches (14.5 cm)

From the Collection of Dr. and Mrs. Marvin L. Gordon, San Francisco

Published Priestley & Ferraro, *Kilns and Conquerors, Chinese Ceramics from the 10th to the 14th Century*, London, 2001, no. 11

Mowry, 'Chinese Ceramics from the Collection of Dr. and Mrs. Marvin Gordon,' *Oriental Arts*, March 2004, p. 115, fig. 1.

J. J. Lally & Co., *The Collection of Dr. and Mrs. Marvin L. Gordon: Chinese Ceramics and Works of Art*, New York, 2009, no. 15

A Yaozhou celadon conical bowl of this rare pattern excavated at the Yaozhou kiln site is illustrated in *Song dai yaozhou yaozhi* (The Yaozhou Kiln Site of the Song Period), Beijing, 1998, p. 163, fig. 88, no. 3.

北宋 耀州青瓷印花仙人乘鶴紋碗 徑 14.5 厘米

3. A CARVED YAOZHOU CELADON SMALL DISH

Song Dynasty (A.D. 960–1279)

with gently rounded shallow sides divided into six petal-lobes by evenly spaced fillets of clay on the interior below notches at the rim, the wide flat center freely carved and combed with stylized waves encircling a central medallion of a flower spray, the underside plain, the glaze of characteristic olive tone, pooling darker in the recesses of the carving to emphasize the design, the slightly rounded base unglazed around the recessed rimless foot, the exposed stoneware fired reddish-brown.

Diameter 5¼ inches (13.3 cm)

A less elaborately carved Yaozhou celadon dish of similar form, carved with similar wave pattern but lacking the floral medallion and without the petal-lobed segmentation of the sides, discovered in a Southern Song hoard at Jinyucun, Suining, Sichuan province in 1991, is illustrated in the catalogue of the travelling exhibition entitled *Fūlin sareta Nansō toji ten* (Newly Discovered Southern Song Ceramics: A Thirteenth-Century "Time Capsule"), Tokyo, 1998, p. 98, no. 118.

Another plain-rim Yaozhou celadon dish of this type carved with wave pattern in the Shanghai Museum is illustrated in *Zhongguo taoci quanji (7) Song, shang* (The Complete Works of Chinese Ceramics, Vol. 7, Song, 1), Shanghai, 2000, p. 112, no. 99, with caption on p. 245; another is illustrated in the Museum of Oriental Ceramics exhibition entitled *Yōshū-yō no seiji* (Celadon of Yaozhou Ware), Osaka, 1991, p. 14, no. 34; and another is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 449.

宋 耀州青瓷刻花水波花卉紋碟 徑 13.3 厘米



4. AN EARLY YAOZHOU CELADON BOWL WITH INCISED DECORATION  
Five Dynasties, A.D. 10th Century

with flat flaring sides rising from a broad base with shallow rounded well, incised with a pinwheel-shaped flowerhead filling the center and six fan-shaped leaf motifs in a broad band between line borders on the sides, the iron-rich body covered with white slip, the lines of decoration freely drawn through the slip and covered with a translucent olive-green glaze, the exterior plain, showing the white slip falling unevenly and ending low on the sides, the celadon glaze continuing over the ring foot and across the countersunk base with three spur marks from firing supports just inside the footrim, the gray stoneware body burnt dark brown where the glaze drains thin around the foot.

Diameter 8¼ inches (21.9 cm)

An early Yaozhou celadon bowl of similar form, decorated in the same technique with a very similar pattern on the petal-lobed flaring sides and broad interior base is illustrated in *Wudai Huangpu yaozhi* (Excavations of the Five Dynasties Period Kiln-Site at Huangpu in Tongchuan, Shaanxi), Beijing, 1997, pl. 45-2, and in line drawings, p. 99, fig. 54-4.

Compare also the similarly decorated Yaozhou celadon bowl with rounded sides excavated in 1991 at the Yaozhou kiln site at Huangpu in Tongchuan, Shaanxi and now in the Yaozhou Ware Museum, illustrated in the catalogue of the exhibition at The Museum of Oriental Ceramics, Osaka, entitled *The Masterpieces of Yaozhou Ware*, Osaka, 1997, p. 101, no. 134. Another Yaozhou celadon bowl with similar decoration, also excavated in 1991 at the Huangpu kiln site and now in the Yaozhou Ware Museum, is illustrated by Zhang (ed.) in *Zhongguo chutu ciji quanji (15) Shaanxi* (Complete Collection of Ceramic Art Unearthed in China, Vol. 15, Shaanxi Province), Beijing, 2008, p. 101, no. 101.

五代 耀州青瓷劃花菊瓣卷草紋盤 徑 21.9 厘米





## 5. A CARVED YAOZHOU CELADON EWER

Northern Song Dynasty (A.D. 960–1127)

boldly carved with two large peony blossoms surrounded by clusters of leaves on curling stems filling the rounded sides of the upright ovoid body below deeply carved overlapping petal motifs on the narrow shoulder, the waisted neck with incised double-line collar at the center, the ribbed strap handle rising from the shoulder to a high arch beside the rolled rim of the trumpet mouth, the curving spout rising opposite the handle, all covered with a lustrous glaze of deep olive-green tone continuing over the base, the wide ring foot unglazed revealing the gray stoneware.

Height 8¼ inches (21 cm)

A carved Yaozhou celadon ewer of very similar form and design excavated at Baoji county, Shaanxi province from the tomb of Ma Deyuan, dated by epitaph to the seventh year of Zhenghe, corresponding to A.D. 1117, is illustrated by Liu, *Dated Ceramics of the Song, Liao, and Jin Periods*, Beijing, 2004, p. 25, fig. 2-16.

Compare also the carved Yaozhou ewer of similar form, with short applied sprigs at the base of the neck, excavated in 1989 at Yao county, Shaanxi province, and now in the Yaozhou Ware Museum, illustrated in the catalogue of the exhibition at The Museum of Oriental Ceramics, Osaka entitled *The Masterpieces of Yaozhou Ware*, Osaka, 1997, p. 56, no. 73. Another similar example is illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, pp. 234–235, no. 423. Two other similar Yaozhou celadon ewers, one from the Alexander Collection, now in the Baur Museum, Geneva, and the other from the Brundage Collection, now in the Asian Art Museum of San Francisco, are illustrated by Wirgin, 'Sung Ceramic Designs,' *B.M.F.E.A. Bulletin* No. 42, Stockholm, 1970, pls. 3a and 3b.

北宋 耀州青瓷刻花牡丹紋執壺 高 21 厘米





## 6. A LONGQUAN CELADON BRUSHWASHER

Southern Song Dynasty (A.D. 1127–1279)

with a translucent pale bluish-green glaze all over, continuing across the base, pooling to a more intense color around the well and thinning to let the pearl-gray stoneware show through at the down-turned edge of the lip, the steeply sloping flat sides angled in sharply at the base and resting on an undercut wide ring foot, the exposed stoneware at the rim of the foot burnt reddish-tan.

Diameter  $5\frac{7}{8}$  inches (14.9 cm)

Similar Longquan celadon dishes discovered in a Southern Song hoard at Jinyucun, Suining, Sichuan province in 1991 are illustrated in the catalogue of the travelling exhibition *Fūlin sareta Nansō toji ten* (Newly Discovered Southern Song Ceramics: A Thirteenth Century "Time Capsule"), Tokyo, 1998, p. 38, nos. 30–32. Another similar example is illustrated in *Longquan yao yanjiu* (The Research of Longquan Kiln), Beijing, 2011, p. 391, pl. 6, described as a brushwasher.

Other similar examples are in the Percival David Foundation, London, illustrated by Pierson and McCausland, *Song Ceramics: Objects of Admiration*, London 2003, pp. 32–33, no. 7; in the Art Institute of Chicago, from the Tyson Collection, illustrated by Mino and Tsang in *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis, 1986, pp. 178–179, no. 71; and in the Idemitsu Museum, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, col. pl. 96.

南宋 龍泉青瓷洗 徑 14.9 厘米



## 7. A SCHOLAR'S WRITING SET

Southern Song Dynasty (A.D. 1127–1279)

including a Longquan celadon brushwasher with flat flaring sides, lipped rim and angled base raised on a wide ring foot; a Qingbai porcelain waterdropper of hollow block shape, pierced with small apertures at diagonally opposite corners, covered with a very pale bluish glaze, the base unglazed; and a dark gray *she* inkstone of thick quadrangular slab form with rounded corners, simply carved with linear borders and a deep narrow water well at one end, incised at the base with two characters in seal script “*qiao gu*” (樵谷) which may be a studio name or hall name, the three pieces all showing remains of red-ochre clay and staining, the top of the inkstone showing the ‘ghost’ of the placement of the waterdropper and brushwasher during burial.

Diameter of brushwasher  $3\frac{5}{8}$  inches (9.2 cm)

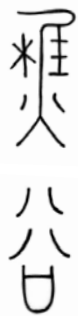
Length of waterdropper  $2\frac{1}{16}$  inches (5.3 cm)

Length of inkstone  $6\frac{1}{2}$  inches (16.5 cm)

A small Longquan celadon brushwasher of the same form unearthed from the tomb of Madam Han at Zhangshu, Qingjiang, Jiangxi province, dated by epitaph to the first year of Jingding (A.D. 1260), is illustrated by Liu in *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing, 2004, p. 91, no. 6–13. The same brushwasher is illustrated again in *Longquan yao yanjiu* (The Research of Longquan Kiln), Beijing, 2011, p. 39, no. 8, described as “a new form that appeared in the Southern Song period.”

Two very similar oval-shaped inkstones excavated in 1953 from a Song dynasty cache at Xiaobeimen, She county, Anhui province, now in the Anhui Provincial Museum, are illustrated in *Wenfang zhenpin* (Gems of Chinese Writing Instruments), Hong Kong, 1995, pp. 211–213, nos. 10 and 12. Another two similar inkstones excavated in 1974 at Quzhou, Zhejiang province, from the tomb of Shi Shengzu and his wife, dated by epitaph to the tenth year of Xianchun (A.D. 1274), Zhejiang province, are illustrated in *Kaogu*, 1983, No. 11, p. 1008, pl. 5 (right).

南宋 文房用具一組：龍泉青瓷洗 徑 9.2 厘米；瓷硯滴 長 5.3 厘米；石硯 長 16.5 厘米



樵谷



## 8. A LONGQUAN CELADON CONICAL BOWL

Southern Song Dynasty (A.D. 1127–1279)

very well potted, with straight flaring sides rising from a small ring foot, covered with a lustrous bluish-green 'kinuta' glaze inside and out, pooling thicker around the underside of the rim and in the shallow recess around the small dome in the center of the bowl, the countersunk base also very gently domed and fully glazed, the foot rim unglazed and burnt reddish-brown at the margins.

Diameter  $6\frac{1}{16}$  inches (15.4 cm)

Similar Longquan celadon bowls discovered in the Southern Song hoard at Jinyucun, Suining, Sichuan province in 1991 are illustrated in the catalogue of the travelling exhibition *Fūlin sareta Nansō toji ten* (Newly Discovered Southern Song Ceramics: A Thirteenth-Century "Time Capsule"), Tokyo, 1998, pp. 40–41, nos. 36–38. Another example, discovered in the Sinan shipwreck, is illustrated in the catalogue of the *Special Exhibition of Cultural Relics Found Off Sinan Coast*, National Museum of Korea, Seoul, 1977, fig. 19.

Other examples are published in *Gugong bowuyuan cang wenwu zhenpin quanji* (33) *Liang song ciqi, xia* (The Complete Collection of Treasures of the Palace Museum, Vol. 33, Porcelain of the Song Dynasty II), Hong Kong, 1996, p. 152, no. 137; in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Lung-ch'üan, Ko Ware and Other Wares*, Taipei, 1974, nos. 17 and 18; in the *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, Rev. Ed., 1997, no. 231; in the catalogue of the loan exhibition from China shown at the Baur Foundation, Geneva and the Cernuschi Museum, Paris, *Céladon: Grès des musées de la province du Zhejiang, Chine*, Paris, 2005, p. 179, no. 78, described as a *douli wan* (hat-shaped bowl); and in the Nezu Museum exhibition catalogue, *Nansō no seiji: sora o utsusu utsuwa* (Heavenly Blue: Southern Song Celadons), Tokyo, 2010, p. 60, no. 33, from the collection of the Nezu Museum, and p. 61, no. 34, from the collection of Rokuon-ji Temple, Kyoto.

南宋 龍泉青瓷斗笠碗 徑 15.4 厘米



## 9. A LONGQUAN CELADON BRUSHWASHER

Yuan Dynasty (A.D. 1279–1368)

following the form of a wooden basin, with gently rounded flaring sides divided into shallow rounded segments joined by a raised band around the exterior, and showing concave segments on the interior, rising from a broad flat base to a scalloped rim, covered inside and out with a cloudy glaze of bluish-green tone with wide crackle and crazing throughout, the glaze continuing over the wedge-shaped foot enclosing the recessed underside with only a small splash of glaze at the center, the unglazed gray stoneware on the underside fired reddish brown.

Diameter 4½ inches (11 cm)

A similar Longquan celadon washer excavated in 1982 at Zibo city, Shandong province, is illustrated by Zhang (ed.) in *Zhongguo chutu ciqu quanji (6) Shandong* (Complete Collection of Ceramic Art Unearthed in China, Vol. 6, Shandong Province), Beijing, 2008, p. 179, no. 179, described as a “sugarcane-sectioned washer.”

Another similar example, excavated in 1970 from the Hongguanxiang hoard near Xi’an, is illustrated in *Longquan yao yanjiu* (The Research of Longquan Kiln), Beijing, 2011, p. 312, pl. 8; and another Longquan celadon washer of similar form discovered in the Sinan shipwreck is illustrated in the catalogue of the *Special Exhibition of Cultural Relics Found Off Sinan Coast*, National Museum of Korea, Seoul, 1977, fig. 132.

元 龍泉青瓷蔗段洗 徑 11 厘米

## 10. A LONGQUAN CELADON TEA BOWL

Southern Song Dynasty (A.D. 1127–1279)

of well-potted hemispherical form, the rounded sides rising from a small tapered ring foot to a shallow rounded indentation on the exterior and a corresponding convex band on the interior, ending in a slightly everted rim, and with a small boss in the center of the interior, covered with a sea-green glaze of even tone continuing over the recessed base, the exposed stoneware at the edge of the footrim fired reddish-brown.

Diameter 4¼ inches (10.8 cm)

A Longquan celadon bowl of this form excavated in 1974 at Quzhou, Zhejiang province, from the tomb of Shi Shengzu and his wife, dated by epitaph to the tenth year of Xianchun (A.D. 1274), is illustrated by Liu (ed.) in *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing 2004, p. 92, no. 6–19. Another similar example, discovered in the Sinan shipwreck, is illustrated in the catalogue of the *Special Exhibition of Cultural Relics Found Off Sinan Coast*, National Museum of Korea, Seoul, 1977, col. pl. 8.

Other examples are in the Percival David Foundation, London, illustrated by Tregear, *Song Ceramics*, London, 1982, p. 180, no. 247, also published in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, Rev. Ed., 1997, p. 40, no. 252; in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 116, no. 461; and illustrated by Rotondo-McCord, *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, New Orleans, 2000, pp. 148–149, no. 59.

南宋 龍泉青瓷束口碗 徑 10.8 厘米





11. A LONGQUAN CELADON OCTAGONAL BOWL

Southern Song Dynasty (A.D. 1127–1279)

with deep flaring sides defined by rounded angles on the exterior and corresponding grooves on the interior, covered with a bluish-green *kinuta* glaze which drains from the upturned straight rim, standing on a tall ring foot enclosing a recessed base, the square-cut footrim unglazed and the exposed stoneware fired reddish-brown.

Diameter  $3\frac{3}{4}$  inches (9.5 cm)

A Longquan celadon bowl of this rare form is illustrated in *Longquan yao yanjiu* (The Research of Longquan Kiln), Beijing, 2011, p. 53, pl. 5, from the collection of the Shanghai Museum.

Compare also the slightly smaller Geyao bowl of this shape published in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Lung-ch'üan, Ko Ware and Other Wares*, Taipei, 1974, no. 58.

南宋 龍泉青瓷八角杯 徑 9.5 厘米



## 12. A LARGE JUNYAO BLUE-GLAZED BOWL

Song Dynasty (A.D. 960–1279)

of very well potted deep rounded form with flaring sides rising to a very gently incurved rim, covered inside and out with a bright lavender-blue glaze of even tone, draining from the lip of the wide mouth to show a pale mushroom-tan color at the edge, and pooling thicker in an uneven line around the exterior of the small ring foot, the recessed base splashed with glaze, the edge of the foot unglazed, the gray stoneware burnt reddish-brown in the firing.

Diameter 8¼ inches (21 cm)

A blue-glazed Jun bowl of very similar size and shape in a cache discovered in 1963 at Huangzhuang, Yu county, Henan province and now in the Henan Provincial Museum is illustrated in *Zhongguo taoci quanji (7) Song, shang* (The Complete Works of Chinese Ceramics, Vol. 7, Song, I), Shanghai, 2000, p. 184, pl. 186.

Another similar blue Jun bowl of slightly smaller size is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 460, no. 1461; and another example, of slightly larger size, is illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 135, no. 397.

宋 鈞窯天藍釉大碗 徑 21 厘米



13. A JUNYAO BLUE-GLAZED MEIPING

Jin-Yuan Dynasty, A.D. 12th– 13th Century

of tall slender ovoid form with high rounded shoulders surmounted by a short narrow neck and small mouth with flared rim, covered with a thick lavender-blue glaze of pale *claire-de-lune* tone, the splayed foot and recessed base unglazed and the exposed stoneware fired to yellowish-tan-brown.

Height 11¾ inches (29.8 cm)

A blue-glazed Junyao meiping formerly in the collections of Lord Cunliffe and Frederick Knight is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 219, no. 380. Another taller blue Jun meiping from the Schoenlicht and Calmann collections is illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 7, Musée Guimet, Paris*, Tokyo, 1987, pl. 72. The same Jun meiping is illustrated in the catalogue of the special exhibition at the National History Museum, Taipei entitled *Terre de Neige, de Glace, et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet*, Taipei, 1999, pp. 70–71, no. 32.

金一元 鈎窯天藍釉梅瓶 高 29.8 厘米



14. A LARGE JUNYAO GREEN-GLAZED DEEP BOWL

Song Dynasty (A.D. 960–1279)

with steeply rounded sides curving in very slightly at the rim and rounded at the bottom to a broad base, raised on a tall ring foot, covered inside and out with a thick opaque glaze of grayish olive-green tone, with an unglazed medallion at the center of the interior, the recessed base splashed with glaze.

Height 6 inches (15.3 cm)

Diameter 7 inches (17.8 cm)

Junyao bowls of this large size and deep form are rare, and no other example with green glaze appears to have been previously published.

A Junyao bowl of similar size and shape covered with a typical lavender-blue Jun glaze is illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 11, The Metropolitan Museum of Art, New York, Tokyo, 1982*, no. 45, from the Samuel T. Peters Collection; and another similar example, also with a lavender-blue glaze is illustrated in *Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987*, no. 484.

宋 鈞窯綠釉深鉢 高 15.3 厘米 徑 17.8 厘米





15. A LARGE CARVED DINGYAO PORCELAIN BOWL  
Northern Song Dynasty (A.D. 960–1127)

with deep rounded sides flaring to a wide upturned rim, freely incised on the interior with a large open lotus bloom rising on a leafy stalk extending across the center of the bowl from a scalloped lily pad shown in profile below a spray of curling leaves, the opposite side with two smaller lotus blooms on leafy stalks, the exterior divided into six plain petal-lobes by lightly incised vertical lines rising from the high ring foot towards shallow notches on the rim, covered inside and out with a translucent glaze of ivory tone continuing over the foot and recessed base and showing characteristic 'tear marks' on the exterior, the rim wiped clean of glaze before firing, showing the fine white porcelain.

Diameter 9½ inches (24.1 cm)

Carved Dingyao bowls of this deep form and large size are very rare, but the lotus design on the interior is a classic pattern found on Dingyao bowls of similar petal-lobed form but of shallower profile and slightly smaller size.

A Dingyao petal-lobed bowl of slightly smaller size from the Qing court collection similarly carved with this pattern on the interior is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji* (32) *Liang song ciqi, shang* (The Complete Collection of Treasures of the Palace Museum, Vol. 32, Porcelain of the Song Dynasty I), Hong Kong, 1996, p. 60, no. 52; another example of similar but shallower and slightly smaller form in the National Palace Museum, Taipei is published in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Ting Ware and Ting-Type Ware*, Taipei, 1973, no. 18; and another carved Dingyao bowl of similar but slightly smaller and less deep form in the British Museum, London, from the Oppenheim Collection, is illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 5, The British Museum, London*, Tokyo, 1981, col. pl. 20.

北宋 定窯刻花大碗 徑 24.1 厘米



16. A CARVED DINGYAO PORCELAIN DISH

Northern Song Dynasty (A.D. 960–1127)

decorated on the interior with a stylized lotus spray bearing one large and one smaller bloom on a single stem sprouting curly leaves, the freely drawn design filling the flat central medallion enclosed by narrow flaring straight sides rising from a chamfered foot, covered inside and out with a clear translucent glaze continuing over the foot and very slightly recessed base, the edge of the mouth rim unglazed, showing the fine white porcelain.

Diameter  $5\frac{15}{16}$  inches (12.5 cm)

A Dingyao dish of this form and size in the National Palace Museum, Taipei, carved with a similar lotus and foliage motif is illustrated in *Dingyao baici tezhan tulu* (Catalogue of the Special Exhibition of Ting Ware Porcelain), Taipei, 1987, no. 113.

Compare also the Dingyao dish of related form, similarly carved with a lotus spray curved to fill the flat interior, illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 204, no. 358, where the author cites a similar carved Dingyao dish discovered in a tomb dated by epitaph between A.D. 1153 and A.D. 1160, illustrated in line drawings in *Wenwu*, 1988, No. 7, p. 62, fig. 16-5.

北宋 定窯刻花碟 徑 12.5 厘米



## 17. A DINGYAO PORCELAIN BOX AND COVER

Northern Song Dynasty (A.D. 960–1127)

of circular form with slightly tapered narrow flat sides, the underside angled in towards a neatly carved small ring foot enclosing a recessed base, the close-fitting cover very slightly domed and with a crisp edge above a very thin groove around the upper border of the top repeated around the lower border of the base, the rims and edge of the foot unglazed, the inside and outside of the box covered with a glossy clear translucent glaze over the white porcelain body showing a milk-white tone overall.

Diameter 3 1/8 inches (8 cm)

A very similar Dingyao box is published by Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, no. C. 211, illustrated as pl. 44a, with a detail of the base illustrated together with a fragment from the Ding kilns illustrated pl. 144d; and with caption including the exhibition history on pp. 54–55.

Another similar Song white porcelain box and cover is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 435, no. 1433, where the author cites a similar box and cover discovered in 1985 among a group of Ding white porcelains in a tomb at Haidan, Beijing municipality, attributed to the early Jin period (A.D. 1125–1160), illustrated in *Treasures from a Swallow Garden: Inaugural Exhibit of the Arthur M. Sackler Museum of Art and Archaeology at Peking University*, Beijing, 1992, no. 145.

Compare also the similar Dingyao box and cover of slightly larger size illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 9, The Freer Gallery of Art, Washington D.C., Tokyo*, 1981, pl. 56.

北宋 定窯小盒 徑 8 厘米





## 18. A QINGBAI GLAZED CARVED OPENWORK PORCELAIN CENSER

Northern Song Dynasty (A.D. 960–1127)

in the form of a tall box with domed cover very finely carved in openwork with a repeating pattern of exotic trefoil leaf motifs in stepped relief borne on scrolling vine in a lively curling symmetrical arrangement, the surface embellished with combed and incised details throughout, the deep straight sides of the cover fitting flush over the inner rim of the lower half of the box, the underside rounded in to a shallow ring foot enclosing a countersunk flat base, covered inside and out with a lustrous translucent glaze of pale bluish tone, the rims and base unglazed, showing the white porcelain, with brown firing marks from the kiln support around the inner rim of the base.

Height  $4\frac{7}{8}$  inches (12.4 cm)

A very similar Qingbai openwork censer excavated in 1976 from a 'digong' underground dedication chamber below the foundation of the Baozhi Pagoda at Linggu Temple, Nanjing city, now in the Nanjing Museum, is illustrated by Zhang (ed.) in *Zhongguo chutu ciqi quanji (7) Jiangsu, Shanghai* (Complete Collection of Ceramic Art Unearthed in China, Vol. 7, Jiangsu, Shanghai), Beijing, 2008, p. 112, no. 112, described as "made by the Jingdezhen kilns in Jiangxi." A Yueyao celadon-glazed censer carved with a very similar openwork design, in the Changzhou Museum, Jiangsu province, is illustrated in *Zhongguo taoci quanji (8) Song, xia* (The Complete Works of Chinese Ceramics, Vol. 8, Song II), Shanghai, 1999, p. 84, no. 43.

Another Qingbai glazed openwork censer of closely related form and size with a less elaborate lotus scroll top is illustrated by Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 65.

Compare also the miniature Qingbai glazed openwork censer illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, pp. 328–329, no. 611, where the author mentions a miniature silver openwork censer on a tall hexagonal stand which was excavated from the underground dedication chamber beneath the Tianfeng pagoda at Ningpo, Zhejiang province, erected in A.D. 1144–5, illustrated in *Wenwu*, 1991, No. 6, pl. 3, fig. 2. Another miniature Qingbai glazed openwork censer of related form, excavated from a Song dynasty tomb dated by epitaph to the sixth year of Zhenghe (A.D. 1116) at Taixing, Jiangxi province is illustrated in *Zhongguo wenwu jinghua daquan: Taoci juan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong 1993, p. 286, no. 390.

北宋 青白透雕香薰 高 12.4 厘米





19. A QINGBAI GLAZED PORCELAIN EWER AND COVER

Southern Song – Yuan Dynasty, A.D. 13th Century

of plain spherical form surmounted by a short concave neck, the wide mouth with galleried rim flanked by two small rings applied on the shoulders joined by an incised double-line band running under the arch handle and over the base of the short upright spout, the disc-shaped cover with button knob and applied at one side on top with a small ring for attachment to a corresponding ring at the top of the handle, the exterior of the ewer and cover covered with a glossy translucent glaze of bright aquamarine-blue tone extending down to the edge of the thick ring foot, the slightly recessed base unglazed revealing the white porcelain body.

Height 5½ inches (14 cm)

A slightly smaller ewer of similar form, lacking the cover, dated by epitaph to the third year of Kaixi (A.D. 1207), discovered in 1975 at Shangrao city and now in the collection of Jiangxi Provincial Museum is illustrated by Peng (ed.) in *Dated Qingbai Wares of the Song and Yuan Dynasties*, Hong Kong, 1998, p. 70, no. 69.

Another Qingbai ewer of related form, lacking the cover, unearthed from the Dakou kiln site at Pucheng, now in the Fujian Provincial Museum, is illustrated in *Fukken tōji* (Fujian Ceramics), Kyoto, 1983, no. 82, attributed to the Song dynasty.

南宋 — 元 青白執壺 高 14 厘米



## 20. A QINGBAI GLAZED PORCELAIN COSMETIC BOX AND COVER

Northern Song Dynasty (A.D. 960–1127)

of domed circular form, the dished lower half with steeply rounded sides raised on a high flaring ring foot, applied on the interior with a central florette on a straight stem surrounded by two miniature saucers and a miniature cup, with curling lotus stems bearing small leaves and buds between them, enclosed by an inset canted rim to receive the close-fitting domed cover decorated with incised scroll motifs around a florette medallion pierced through the center with an aperture to receive a silk cord to serve as a handle, all under a glossy translucent glaze of pale bluish tone, the interior and exterior of the base glazed to match, the rims and the interior of the cover unglazed revealing the fine white porcelain, the recessed base also unglazed, with a burnt ring left by the kiln support.

Diameter 5 inches (12.8 cm)

A Qingbai cosmetic box and cover of very similar form excavated in 1994 at Tiling village, Yuexi county, Anqing city, Anhui province is illustrated by Zhang (ed.) in *Zhongguo chutu ciqu quanji (8) Anhui* (Complete Collection of Ceramic Art Unearthed in China, Vol. 8, Anhui), Beijing, 2008, p. 107, no. 107. Another Qingbai cosmetic box and cover of this type excavated from the Dakou kiln site, Pucheng county, Fujian province, now in the Pucheng Museum, is illustrated by Zhang, *op. cit.*, Vol. 11, Fujian, p. 118, no. 118.

A smaller example of similar form, lacking the cover, is illustrated in *Chinese Ceramics at the National Museum of Korea*, Seoul, 2007, p. 273, no. 170.

A Qingbai cosmetic box of closely related form unearthed in 1983 at De'an county, Jiangxi province from the tomb of Madam Liu, dated by epitaph to the fifth year of Jingyou (A.D. 1038), now in the De'an County Museum, is illustrated by Peng (ed.) in *Dated Qingbai Wares of the Song and Yuan Dynasties*, Hong Kong, 1998, p. 42, no. 7.

Compare also the Qingbai cosmetic box of this type illustrated in the catalogue of the London Oriental Ceramic Society exhibition, *The Arts of the Sung Dynasty*, London, 1960, pl. 76, no. 217, from the Collection of Captain and Mrs. Bulkeley-Johnson; the same box is illustrated again in the catalogue of the London OCS Jubilee exhibition, *The Ceramic Art of China*, London, 1971, pl. 85, no. 124.

北宋 青白劃花蓋盒 徑 12.8 厘米



21. A QINGBAI IRON-SPOTTED 'RICE MEASURE'

Southern Song – Yuan Dynasty, A.D. 13th Century

of globular form with wide mouth and rolled rim, combed with concentric basket-weave lines below a horizontal band of rounded bosses dotted in iron-brown at the base of the plain short neck, covered inside and out with a translucent sky-blue glaze, the small flat base left unglazed, the white porcelain body showing a ring of reddish-brown from the kiln support, and with an indecipherable character incised on the base.

Height 3¾ inches (9.5 cm)

A similar iron-spotted Qingbai jar of smaller size is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 333, no. 621, where the author cites an example with raised knobs instead of brown spots excavated at Xishi village, Quanjiao county, Anhui province, from the Northern Song tomb of Zhang Zhihe who died in A.D. 1089 and was buried in 1092, illustrated in *Wenwu*, 1988, No. 11, pl. 6, fig. 6, and p. 68, fig. 7-7.

Another similar example, also of smaller size, from the collection of Sir Alan and Lady Barlow, now at the University of Sussex, is illustrated by Pierson (ed.) in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pp. 174–175, no. 93.

南宋 一元 青白鉢 高 9.5 厘米

22. A QINGBAI GLAZED IRON-BROWN SPLASHED PORCELAIN  
DRAGON-FORM BRUSHREST

Southern Song Dynasty (A.D. 1127–1279)

the dragon with pointed snout, forked horns and long mane shown crouching with back arched and tail curled on a flat rectangular base, the body impressed with scales and with a row of spikes applied on the spine, covered with a translucent glaze of pale bluish tone liberally splashed with dark iron-brown, the base left plain and the underside wiped clean of glaze, showing the dense white porcelain.

Length 5¾ inches (14.6 cm)

A very similarly modelled Qingbai glazed porcelain dragon excavated at Jingdezhen, Jiangxi from a Northern Song tomb dated to the second year of *Zhiping*, corresponding to A.D. 1065 is illustrated by Addis, *Chinese Ceramics from Datable Tombs and Some Other Dated Material: a Handbook*, London, 1978, p. 24, pl. 15b.

南宋 青白褐斑龍形筆架 長 14.6 厘米



23. A QINGBAI GLAZED PORCELAIN VASE

Southern Song Dynasty (A.D. 1127–1279)

with spherical body surmounted by a short neck with flaring flower-shaped mouth divided into six petal-lobes by slender ribs rising to sharp points between downturned rounded petal-tips, decorated with freely incised floral scroll on the body below a double-line border on the rounded shoulder and with a wider double-line collar around the neck, the white porcelain covered with a translucent glaze of bright blue tone pooling to show more intense color on the spreading foot, around the mouth rim, and in the incised lines of the decoration, the recessed base unglazed and showing a reddish-tan ring from the firing support.

Height 6½ inches (16.5 cm)

A similarly decorated Qingbai vase of this distinctive form in the Museum of Far Eastern Antiquities, Stockholm, is illustrated by Wirgin in 'Sung Ceramic Designs,' *B.M.F.E.A. Bulletin* No. 42, Stockholm, 1970, pl. 18a.

Another Qingbai vase of very similar form with incised decoration of fish in rippling water around the body is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp. 270–271, no. 117.

Compare also the Qingbai vase of similar form carved with peony scroll on a slightly taller body of more ovoid form, widely exhibited and frequently published in Japan, illustrated in the catalogue of the exhibition shown at the Tobu Museum of Art, Tokyo; the Museum of Oriental Ceramics, Osaka; and the Hagi Uragami Museum, Hagi; entitled *Sōji: shinpin to yobareta yakimono* (Song Ceramics), Tokyo, 1999, p. 85, no. 48.

南宋 青白刻花荷葉口瓶 高 16.5 厘米





## 24. A QINGBAI GLAZED PORCELAIN FUNNEL

Song Dynasty (A.D. 960–1279)

of thinly potted hemispherical form with a short cylindrical spout at the base, decorated with multiple concentric rings incised on the exterior of the bowl and the sides of the spout, covered with a glossy translucent glaze of light bluish tint, gathering in a wide band of darker aquamarine tone low on the exterior and pooling to a deeper tone in the incised lines, the upturned lip unglazed showing the fine white porcelain, with fragments of the original gold mount remaining around the rim.

Diameter 4 ½ inches (11.4 cm)

No other example of this form in Qingbai porcelain appears to have been previously recorded.

The use of silver or tinned mounts on the unglazed rims of Qingbai porcelains is well known, but it is extremely rare to see an original gold mount surviving from the Song dynasty.

A Qingbai porcelain cupstand with gold mount fitted on its hemispherical bowl, unearthed in 1974 at Zhenjiang, Jiangsu province from the tomb of Zhang Min, dated by epitaph to the fourth year of Xi'ning (A.D. 1071), is illustrated in *Wenwu*, 1977, No. 3, pl. 4, no. 1; and is published again by Liu in *Dated Ceramics of the Song, Liao, and Jin Periods*, Beijing, 2004, p. 102, no. 7-28.

Compare also the thinly potted Qingbai porcelain bowl of hemispherical form with silver mount illustrated by Zhao (ed.) in *Chai yao yu Hutian yao* (Chai Kiln and Hutian Kiln), Nanning, 2004, p. 110.

宋 青白鑲金口漏斗 徑 11.4 厘米



## 25. A QINGBAI GLAZED PORCELAIN BOWL

Song Dynasty (A.D. 960–1279)

of deep rounded form with hexafoil bracket-lobed rim, the thinly potted flaring sides carved on the interior with a figure of a Daoist immortal dressed as a court official holding a *hu* tablet, and with a crane and a tortoise, separated by trefoil cloud motifs and encircling a central flowerhead, all framed by a carved border of lotus blossoms and leaves below the rim, covered inside and out with a pale bluish translucent glaze which pools in the carved lines, giving emphasis to the decoration, the small ring foot of wedge-shaped section enclosing the unglazed countersunk base, the exposed white porcelain with a burnt ring from the kiln support.

Diameter 6 $\frac{3}{8}$  inches (16.2 cm)

A Qingbai glazed bowl of this rare form and carved design was exhibited at the Museum of Oriental Ceramics, Osaka, and illustrated in the catalogue *Sō dai no Seihakujū ten* (Qingbai Wares of the Song Dynasty), Osaka, 1994, p. 7, no. 13, attributed to the 12th century.

宋 青白道士龜鶴紋葵口碗 徑 16.2 厘米

## 26. A JIANGXI BAI SHE PORCELAIN 'MOON AND PRUNUS' CONICAL TEA BOWL

Song Dynasty (A.D. 960–1279)

decorated on the interior with a blossoming prunus spray and a crescent moon carved through the pale bluish Qingbai type glaze and painted in reddish-brown, the narrow flaring lip also dressed in brown slip above the 'finger groove' indented around the exterior, the sides tapered down to a small ring foot enclosing a countersunk base, the lower sides left unglazed revealing the white porcelain body.

Diameter 4 $\frac{1}{4}$  inches (10.8 cm)

A bowl of the same form and design is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 278, no. 515, where it is noted that similar wares with a light blue Qingbai glaze applied over a slip have been excavated at the Baishe kilns in Nanfeng county, Jiangxi province. A similar small conical bowl excavated at Baishe is illustrated in *Kaogu*, 1985, No. 3, pl. 6: 1 & 2, and in a line drawing on p. 226, fig. 4:1. Another very similar Baishe 'moon and prunus' tea bowl from the Turner Collection, now in the Columbia Museum of Art, Columbia, North Carolina, is illustrated in *Eye to the East: The Turner Collection of Chinese Art*, Columbia, 2008, p. 64. Compare also the 'moon and prunus' tea bowl of this type, unearthed in 1979 at Nancheng county, Jiangxi province, illustrated by Zhang (ed.) in *Zhongguo chutu ciqu quanji (14) Jiangxi* (Complete Collection of Ceramic Art Unearthed in China, Vol. 14, Jiangxi Province), Beijing, 2008, p. 75, no. 75, described as "made in the Jiangxi Nanfeng Baishe kiln."

During the Song dynasty, the transitory beauty of the flowering plum (*mei hua*) was a theme which inspired many Chinese poets and painters, and the *mei hua* motif acquired a special relevance and widespread popularity in the arts of the Southern Song period. In a chapter on literary and cultural traditions, under the heading 'The Flowering Plum in Southern Song' in *Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art* by Bickford, New Haven, 1985, pp. 26–28, the author points out that the popularity of the *mei hua* theme in the Song dynasty coincides with the retreat of the Song court to the south, and by "Choosing Hangzhou as their capital for strategic reasons, the Song court happened to settle in the heartland of the flowering plum tradition." Bickford goes on to say "... the upheaval of the Northern-Southern Song transition and the political vulnerability of the Southern Song gave added resonance to the theme of transience embodied in falling plum blossoms. The flowering-plum aesthetic of plain elegance suited the ultrarefined taste of the Song elite..."

宋 江西白舍窯剔花梅月紋盞 徑 10.8 厘米



27. A QINGBAI GLAZED PORCELAIN VASE WITH FOLIATE RIM

Song Dynasty (A.D. 960–1279)

with complex baluster body divided into ten vertical lobes decorated with incised wavy lines above a triple-line incised border and raised on a high hollow flaring foot pierced with three *ruyi*-shaped apertures in panels divided by notches at the footrim, the short neck rising to a wide mouth with flaring rim divided into ten petal-lobes by threads of slip on the interior, the lip rim rolled down to an undulating scallop-edged lip, covered inside and out with a glossy translucent glaze of pale bluish tone, the unglazed base with brown mottling and grit from the kiln support.

Height 5 1/8 inches (12.9 cm)

A Qingbai glazed vase of similar form but with plain body is illustrated by Sullivan, *Chinese Ceramics Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, no. C. 18, pl. 112c, with caption on p.112. The same vase was previously exhibited at Burlington House in the *International Exhibition of Chinese Art*, London, 1935, no. 433; in the OCS exhibition of *Sung Dynasty Wares: Ting, Ying-ch'ing and Tz'u-chou*, London, 1949, no. 37 (not illustrated); and in *Mostra d'Arte Cinese* (Exhibition of Chinese Art), Venice, 1954, no. 560.

Compare also the Qingbai glazed vase of similar form but without the foliate rim, carved with foliate motifs on the simple rounded body, illustrated by Zhao (ed.) in *Chai yao yu Hutian yao* (Chai Kiln and Hutian Kiln), Nanning, 2004, p. 113, described as Hutian ware.

宋 青白瓜稜荷葉口瓶 高 12.9 厘米



28. A QINGBAI GLAZED PORCELAIN COVERED WINE EWER  
AND WARMING BASIN

Northern Song Dynasty (A.D. 960–1127)

the ewer with gently rounded cylindrical body, canted shoulder and tall tubular neck with very slightly flared lipless rim, fitted with a dished cover with bud finial applied with a small ring for attachment to a matching ring at the top of the high arching handle rising opposite the long slender curving spout, with an incised leaf tip at the base of the spout and another at the base of the handle, the body decorated with thick and thin incised horizontal bands, covered with a translucent glossy glaze of light aquamarine tone continuing over the flat base, with four lightly burnt areas from kiln supports around the edge of the base, the warming bowl with very slightly flaring straight sides carved in high relief with three rows of overlapping slender pointed petals, resting on a high ring foot enclosing a countersunk base, covered inside and out with a glossy glaze of stronger aquamarine tone continuing over the foot and recessed base, the straight rim wiped clean of glaze revealing the fine white porcelain.

Overall height 7<sup>5</sup>/<sub>8</sub> inches (19.4 cm)

Height of Ewer 7 inches (17.8 cm)

Height of Basin 4<sup>1</sup>/<sub>2</sub> inches (11.4 cm)

This type of Qingbai glazed wine ewer with close-fitting deep bowl for hot water to keep the wine warm is well known from Song dynasty paintings and tomb murals, but complete porcelain examples are rare.

The form and decoration varies widely, but related Qingbai ewers and warming bowls in museum collections are published. Compare, for example, the covered ewer of related form with carved peony decoration illustrated by Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 78; and a Qingbai glazed ewer similar to the present example but with lobed body illustrated in *Chinese Ceramics in the Idemitsu Museum Collection*, Tokyo 1987, no. 417. A Qingbai glazed deep bowl with straight sides similarly decorated with overlapping pointed petals on the exterior is illustrated by Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 163, no. 528.

北宋 青白執壺及溫酒碗托 通高 19.4 厘米 執壺高 17.8 厘米 碗托高 11.4 厘米





29. A JIZHOU PAPER-CUT DECORATED BLOSSOMING  
PLUM BRANCH TEA BOWL

Song Dynasty (A.D. 960–1279)

boldly decorated on the interior of the steep flaring sides with a stenciled design of a branch of blossoming plum in very dark brown glaze, the forked branch spreading around the interior sides in strong contrast to the variegated reddish-brown and buff-colored background glaze which thins to paler tones over the upturned lip and gathers in a darker band just below the rim, the exterior with opaque tan 'tortoiseshell' markings on a dark brown glaze neatly trimmed around the edge of the shallow ring foot, the flat recessed base and foot unglazed showing the buff pottery.

Diameter  $4\frac{5}{8}$  inches (11.7 cm)

宋 吉州剪紙貼花梅枝紋盞 徑 11.7 厘米



30. A JIZHOU 'DEER SPOTS'- AND 'TORTOISESHELL'-GLAZED TEA BOWL  
Song Dynasty (A.D. 960–1279)

with steeply rounded flaring sides, decorated on the interior with rows of white-centered tan spots similar to markings on the fur of a fawn, the design applied over the dark-brown glazed background in horizontal rows down the sides and onto the flat circular floor of the bowl, and with widely spaced tan-colored spots over the upturned edge of the rim, the exterior splashed with cloudy bluish and reddish-tan 'tortoiseshell' markings on a dark brown glaze, the small ring foot and slightly recessed flat base unglazed showing the buff-colored pottery.

Diameter  $4\frac{3}{8}$  inches (11.2 cm)

A Jizhou tea bowl of this shape similarly decorated with pale 'deer spots' in horizontal rows is illustrated by Ayers, *The Baur Collection: Chinese Ceramics*, Vol. I, Geneva, 1968, no. A71. Another similar Jizhou tea bowl was exhibited at the Osaka Municipal Museum and illustrated in the catalogue entitled *Sō Gen no bijutsu (Art of the Song and Yuan)*, Osaka, 1978, no. 1-219, from the collection of the Hakutsuru Museum, Kobe.

A similar Jizhou tea bowl decorated with the same patterns inside and out is illustrated in the catalogue of the special exhibition at the National History Museum in Taipei entitled *Terre de Neige, de Glace, et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet*, Taipei, 1999, p. 160, no. 95, from the Calmann Collection.

Compare also the Jizhou tea bowl of this form and pattern published in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 165, no. 662, from the donation of Dr. Yokagawa Tamisuke; and a similar example illustrated in *Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, pp. 226–227, no. 111.

宋 吉州鹿斑玳瑁釉盞 徑 11.2 厘米



31. A JIZHOU 'TORTOISESHELL'-GLAZED CONICAL TEA BOWL

Song Dynasty (A.D. 960–1279)

with thinly potted flaring sides rising from a small ring foot to a lipless rim, covered with a chocolate-brown glaze enlivened by opaque cloudy tan-colored splashes all over, the base unglazed revealing the pale buff pottery.

Diameter 6¼ inches (15.6 cm)

A similar 'tortoiseshell'-glazed conical tea bowl in the collection of Harvard University Art Museums is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 234–235, no. 92 with a description of the probable technique for creating the 'tortoiseshell' glaze which was pioneered at the Jizhou kilns.

Another similar Jizhou 'tortoiseshell'-glazed conical tea bowl is illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 6, Percival David Foundation of Chinese Art, London, Tokyo, 1982*, no. 46.

Compare also the bowl of this type illustrated in the catalogue entitled *Ten Dynasties of Chinese Ceramics from the Chang Foundation*, New York, 1993, p. 27; and the similar Jizhou 'tortoiseshell'-glazed conical bowl in the Cleveland Museum of Art is listed in the *Catalogue of the Severance and Greta Millikin Collection*, Cleveland, 1990, no. 18.

宋 吉州玳瑁釉斗笠碗 徑 15.6 厘米





32. A JIZHOU SLIP-DECORATED CONICAL TEA BOWL

Song Dynasty (A.D. 960–1279)

with very slightly rounded flaring sides decorated with a loose abstract design of splashed and swirled caramel-colored semi-translucent slip over a dark chocolate-brown glaze on the interior and exterior, the small ring foot of wedge-shaped section and flat countersunk base left unglazed revealing the pale buff-colored pottery.

Diameter  $5\frac{7}{8}$  inches (14.9 cm)

A small Jizhou pottery jar decorated in the same abstract style and technique from the collection of the Cleveland Museum of Art is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, p. 236, no. 93, with a long caption including a detailed description of the 'brushed-on' or 'trailed slip' technique used in decorating these wares, saying "Chinese sources often refer to glazes of the type covering this jar as *sayou* (literally, "poured glazes" or "sprinkled glazes"), a reference to the linear decoration's abstract, unpredictable nature."

宋 吉州黑釉白花斗笠碗 徑 14.9 厘米





33. A JIZHOU PAPER-CUT DECORATED PHOENIX AND FLOWERS TEA BOWL  
Song Dynasty (A.D. 960–1279)

with gently rounded flaring sides rising to a shallow 'finger groove' below the lipped rim, decorated with a stenciled design of a pair of long-tailed phoenix and two stylized flowerheads on the interior sides, and with a third flowerhead in the central medallion forming the floor of the bowl, the decoration all reserved in very dark brown on a variegated tan and reddish-brown glazed background, the exterior with splashed and streaked tan-colored 'tortoiseshell' markings on a dark brown background, the ring foot of wedge-shaped section enclosing a countersunk base left unglazed, showing the buff pottery body.

Diameter 4¾ inches (12 cm)

A Jizhou paper-cut decorated tea bowl of this form decorated with the same design in the collection of the Palace Museum, Beijing is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji* (33) *Liang song ciqi, xia* (The Complete Collection of Treasures of the Palace Museum, Vol. 33, Porcelain of the Song Dynasty II), Hong Kong, 1996, p. 239, no. 219.

A very similar tea bowl in the collection of the Jiangxi Provincial Museum is illustrated by Peng in *Ya su zhi jian: Jizhou yao* (Jizhou Kiln), Beijing, 2007, no. 43; another similar example is illustrated in *Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, pp. 190–191, no. 93; and another Jizhou tea bowl of closely related design from the collection of H.O. Havemeyer is illustrated in *The World's Great Collections, Oriental Ceramics, Vol. 11, The Metropolitan Museum of Art, New York, Tokyo*, 1982, fig. 56.

Compare also the similarly decorated Jizhou tea bowl of this form in the collection of The Harvard University Museums, illustrated by Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 240–241, where the author presents a detailed discussion of the paper-cut decoration technique and the use of stencils for decoration of ceramics at Jizhou and other Song dynasty kilns.

宋 吉州剪紙貼花雙鳳梅紋盞 徑 12 厘米



34. A JIZHOU BROWN-GLAZED TEA BOWL WITH LEAF DECORATION  
Song Dynasty (A.D. 960–1279)

of conical form with thinly potted wide flaring sides rising to a lipless rim, decorated on the interior with the imprint of a leaf burnt in reddish-brown and light buff tones against the rich very dark brown glaze covering the entire bowl and thinning at the margin of the rim to a lighter tone, the small ring foot and recessed base unglazed, showing the pale buff-colored pottery body.

Diameter  $6\frac{1}{16}$  inches (15.4 cm)

This famous type of Jizhou tea bowl decorated with the mark of a natural leaf in the glaze is one of the most celebrated of all Song ceramics made for tea use.

A similar leaf-decorated conical tea bowl in the National Palace Museum, Taipei, is illustrated in the catalogue of the special exhibition, *Trésors du Musée national du Palais, Taipei: Mémoire d'Empire*, Paris, 1998, p. 155, no. 97, and was previously illustrated in *Songci tezhan mulu* (Illustrated Catalogue of Sung Dynasty Porcelains), Taipei, 1978, p. 50, no. 20. Compare also examples in the Tokyo National Museum, from the Hirota Collection in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 166, no. 668; in the Museum of Oriental Ceramics, Osaka, illustrated in *Yūkyū no kōsai: tōyō toji no bi* (The Eternal Beauty and Luster of Oriental Ceramics), Tokyo, 2012, pp. 62–63, no. 34, previously illustrated in *Chūgoku tōji meihin ten: Ataka korekushon* (Masterpieces of Old Chinese Ceramics in the Ataka Collection), Tokyo, 1975; in the Museum of Fine Arts, Boston, illustrated by Tseng and Dart in the catalogue of *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 131; and in the Museum of Far Eastern Antiquities, Stockholm, illustrated by Wirgin, 'Some Ceramic Wares from Chi-Chou,' *B.M.F.E.A. Bulletin* No. 34, Stockholm, 1962, pl. 1a-b.

Another leaf-decorated Jizhou tea bowl of similar size and form, discovered in 1962 at Nanchang, Jiangxi province, now in the Jiangxi Provincial Museum, is illustrated in *Zhongguo wenwu jinghua daquan: Taoci juan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong 1993, p. 294, no. 415.

The method of producing the leaf decoration on these bowls is generally understood, but some debate and discussion of specific details continues. Robert Mowry, in his introductory essay entitled, 'Chinese Brown- and Black-Glazed Ceramics: An Overview,' published in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, offers the succinct and convincing explanation that the decoration was "... apparently created by affixing a leaf... to the interior of a bowl before immersing it in the standard dark brown glaze. In the heat of the kiln, the chemicals naturally present in the leaf reacted with the glaze, robbing it of its dark brown color and rendering it transparent."

宋 吉州黑釉木葉紋斗笠碗 徑 15.4 厘米



### 35. A JIZHOU SLIP-DECORATED BOWL

Song Dynasty (A.D. 960–1279)

boldly decorated with overlapping swirling lines on the interior and exterior in fluid semi-translucent slip of yellowish-caramel tone over a dark chocolate-brown glaze, the rounded flaring sides of the bowl rising to a shallow 'finger groove' below the lipped rim, the knife-pared ring foot and underside unglazed, revealing the buff-colored pottery body.

Diameter 6¼ inches (15.9 cm)

A similar bowl decorated in the same style in the Shanghai Museum is illustrated in *Zhongguo meishu quanji gongyi meishu bian, 2, taoci (zhong)* (Compendium of Chinese Art and Artifact, Vol. 2, Ceramics II), Shanghai, 1988, pl. 183, attributed to the Yonghe kilns at Jizhou, Jiangxi province. The same bowl is also illustrated by Yu in *Zhongguo gutaoci biaoben: Jiangxi Jizhou yao* (Specimens of Ancient Chinese Ceramics: Jizhou Kiln in Jiangxi), Guangzhou, 2002, p. 39, no. 17–18.

Another similar Jizhou bowl is illustrated by Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, no. C. 290, pl. 123d, with caption on p. 122.

Compare also the Jizhou bowl published in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 167, no. 672, donated by Yokogawa Tamisuke; and another bowl of this type, of smaller size, illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 6, Percival David Foundation of Chinese Art*, London, Tokyo, 1982, no. 45.

宋 吉州黑釉白花碗 徑 15.9 厘米





36. A PAINTED JIZHOU 'MOON AND PRUNUS' TEA BOWL

Song Dynasty (A.D. 960–1279)

with gently rounded flaring sides, moulded with a raised border around the interior rim and with a shallow recessed 'finger groove' below the lip on the exterior, painted on the interior in buff-colored slip with a branch of blossoming plum on one side and a crescent moon and wispy clouds on opposite side, all freely drawn in fluid brushstrokes over the dark chocolate-brown glaze which continues over the reverse, ending in wide arcs above the knife-cut small ring foot, the lower sides, foot, and base unglazed, the oatmeal-colored pottery with pale reddish staining on the surface.

Diameter  $4\frac{5}{8}$  inches (11.8 cm)

A similar Jizhou tea bowl decorated in the same technique with the same motif in the collection of the National Museum of China is illustrated by Peng in *Ya su zhi jian: Jizhou yao* (Jizhou Kiln), Beijing, 2007, p. 100, no. 57. Another similar example in the Asian Art Museum of San Francisco, from the collection of Avery Brundage is illustrated by He, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 164, no. 301; also illustrated by Bickford in *Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art*, New Haven, 1985, p. 203, fig. 90; and another similar example is illustrated by Wirgin, 'Some Ceramic Wares from Chi-Chou,' *B.M.F.E.A. Bulletin*, No. 34, Stockholm, 1962, pl. 6-b.

Compare also the Jizhou bowl of this type in the collection of Harvard University Art Museums, illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 237–238, no. 94, where the author observes "Although they are usually said to be painted in slip, overglaze buff designs of this type were most likely painted on the raw glaze surface using a wood- or bamboo-ash paste that perhaps included an admixture of slip."

宋 吉州黑釉月影白梅紋盞 徑 11.8 厘米

37. A JIZHOU 'TORTOISESHELL'-GLAZED BOWL

Song Dynasty (A.D. 960–1279)

with steeply rounded sides covered inside and out with a lustrous dark brown glaze liberally splashed with caramel-yellow and reddish-brown markings, the upturned rim with some pale markings all around, the dark glaze continuing down to the edge of the very shallow ring foot, the base and footrim unglazed, revealing the buff pottery.

Diameter 4 inches (10.2 cm)

A similar Jizhou 'tortoiseshell'-glazed tea bowl with wider, slightly everted rim is illustrated by Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 135. Another similarly glazed Jizhou tea bowl in the collection of the Tokyo National Museum is illustrated by Tregear, *Song Ceramics*, London, 1982, p. 195, no. 266; see also a similar Jizhou tea bowl in the collection of the Ashmolean Museum, Oxford, illustrated by Tregear, *op. cit.*, p. 198, pl. 269.

Compare also the larger Jizhou 'tortoiseshell'-glazed bowl illustrated by Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 225–228, no. 87, with a lengthy caption including a detailed discussion of the various alternative techniques which scholars have proposed as the most likely method by which the 'tortoiseshell' glaze was created at the Jizhou kilns.

宋 吉州玳瑁釉盞 徑 10.2 厘米





38. A JIZHOU PAPER-CUT DECORATED PHEASANT AND  
BLOSSOMING BRANCH CONICAL TEA BOWL

Song Dynasty (A.D. 960–1279)

with thinly potted very gently rounded flaring sides decorated on the interior with paper-cut stenciled designs of a pheasant in flight opposite a blossoming branch reserved in brown-black glaze on a dramatically streaked reddish-brown background glaze suffused with cloudy bluish mottling throughout and with a concentrated band of milky blue tone below a narrow dark brown border just below the rim, the reverse covered with a 'tortoiseshell' glaze unevenly splashed with caramel-colored markings over a dark brown ground, the neatly pared small ring foot and countersunk base unglazed, showing the pale buff pottery.

Diameter  $6\frac{1}{16}$  inches (15.4 cm)

A very similar Jizhou conical tea bowl of this rare size and pattern in the collection of the Kyoto National Museum is illustrated in the catalogue of the exhibition mounted at the Asia Society by Hayashiya and Trubner, *Chinese Ceramics from Japanese Collections: T'ang Through Ming Dynasties*, New York, 1977, p. 76, no. 37, described as formerly in the possession of the Maeda family. The lengthy caption in the catalogue includes the statement: "This type of *temmoku* bowl was frequently mentioned in records of the early Muromachi period, and it is believed that this rare piece was brought to Japan at that time." The same tea bowl was included in the travelling exhibition organized by Tobu Museum of Art, Hagi Urugami Museum, and The Museum of Oriental Ceramics, Osaka, entitled *Sōji: shinpin to yobareta yakimono* (Song Ceramics), Tokyo, 1999, p. 118, no. 80.

Compare also the Jizhou conical tea bowl of smaller size decorated with the same paper-cut stenciled design on a similarly streaked background glaze in the collection of the Palace Museum, Beijing illustrated in *Zhongguo wenwu jinghua daquan: Taoci juan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong 1993, p. 294, no. 417.

Another example of this rare pattern and form is illustrated by Wu, *Earth Transformed: Chinese Ceramics in the Museum of Fine Arts Boston*, Boston, 2001, pp. 80–81, from the William Sturgis Bigelow Collection, where the author states: "symbolically, the combination of pheasant and blossoming branch was considered auspicious, known as *jin shang tian hua* (literally, "adding blossoms to brocades", or heaping splendor upon splendor), it was a play on the word *jin* (brocade) which is contained in the Chinese character for "pheasant."

宋 吉州剪紙貼花折枝雉鳥紋斗笠碗 徑 15.4 厘米



39. A BLACK-GLAZED TEA BOWL WITH PAINTED  
SILVER 'HARE'S FUR' DECORATION

Song Dynasty (A.D. 960–1279)

the well-potted flat sides flaring out from a small foot to a tapered rim, with an indented 'finger groove' below the everted lip, and with remains of a silver foil mount over the edge of the lip, covered inside and out with a glossy black glaze, with a dense dynamic pattern of 'hare's fur' lines painted in silver filling the sides, leaving only the small concave floor at the center of the bowl unpainted, the glaze on the exterior left plain, ending around a knife-pared angle low on the sides, the exposed body clay fired reddish tan.

Diameter  $4\frac{5}{8}$  inches (11.8 cm)

Illustrated by K.Y. Ng, 'Song Dynasty Black-Glazed Tea Bowls from the Yulinting Kilns at Mount Wuyi,' *Kaikodo Journal XXIV*, Spring 2008, p. 254, fig. 10 and p. 258, fig. 21, where the author discusses the Yulinting kiln, located at Xingcunzhen, Wuyishan, Fujian province, which has been shown by archaeologists to have been producing tea wares from the latter half of the Northern Song through the middle of the Southern Song period, as one source of this rare type of Song tea bowl with decoration painted in gold and silver over the glaze.

A black-glazed tea bowl with painted decoration in gold, attributed to the kilns at Shuiji, Jianyang, Fujian is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 224–225, no. 86, with a discussion of the technique and references to another example in a Japanese collection, published by Koyama, *Toji taikai 38: Temmoku (A Survey of Ceramics Series 38: Temmoku Wares)*, Tokyo, 1974, pls. 28–29.

宋 黑釉描銀兔毫紋盞 徑 11.8 厘米



#### 40. A JIANYAO IMPERIAL TRIBUTE TEA BOWL

Northern Song – Early Southern Song Dynasty, A.D. 12th Century

with a very dark brown-black glaze suffused with a delicate pattern of yellowish-brown ‘hare’s fur’ glaze highlights cascading down from the rim on the interior and exterior, shading paler and showing an undercurrent of lavender lower down on the sides, with well potted thick sides rising from a small circular foot with very shallow footrim, the wide mouth with a lightly indented ‘finger groove’ on the exterior below the tapered lip with rust-brown edge, the glaze very well controlled, ending neatly around a shallow angle cut low on the exterior, the exposed body clay around the foot fired dark purplish-brown, the inset base incised with two characters which may be read as “gongyu” (供御), which may be translated as “Imperial tribute.”

Diameter 5 inches (12.7 cm)

A similar Jianyao tea bowl with ‘hare’s fur’ glaze and *gongyu* inscription in the collection of the Harvard University Art Museums is illustrated by Mowry, *Hare’s Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, p. 204, no. 76 with an extensive discussion of the category, pp. 204-209, where the author cites similar *gongyu*-marked Jianyao tea bowls in the Freer Gallery of Art, Washington D.C. (unpublished), and in the Meiyintang Collection, illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection, Volume One*, London, 1994, p. 285, no. 529.

Mowry cites Song literary and historical evidence for the fact that Jianyao tea bowls were highly prized at the imperial court and famous throughout China during the Northern Song dynasty, and mentions that the great aesthete and connoisseur Emperor Huizong (r. 1100-1125) was “. . . an enthusiastic devotee. . . of Jian tea bowls. . . as evinced by the laudatory comments in his *Daguan chalu* [A discourse on Tea in the Daguan Era] of 1107.”

A pottery sherd from a Jianyao tea bowl with *gongyu* mark discovered at the Jian kilns in Fujian province in 1935 is illustrated by Plumer, *Temmoku: A Study of the Ware of Chien*, Tokyo, 1972, pl. 50; and other excavated *gongyu*-marked examples are published in the catalogue of the special exhibition at the MOA Museum entitled *Karamono temmoku: Fukken-shō ken’yō shutsudo temmoku to Nihon densei no temmoku, tokubetsuten*, (Temmoku Tea Wares: Temmoku Excavated from the Jian Kilns in Fujian Province and Temmoku in Japanese Private Collections, A Special Exhibition), Atami, 1994, pp. 60-61, nos. 40, 41 and 46. For further discussion of archaeological evidence of *gongyu*-marked Jianyao tea bowls, see Zeng Fan, ‘*Wenbo jianxun: “jianzhan” de xin faxian*’ (Cultural and Museum News: A New Find Concerning ‘Jian Tea Bowls’), *Wenwu*, 1990, No.10, p. 96, where the author suggests that the peak production period for the *gongyu*-marked Jianyao tea bowls was between A.D. 1112-1170.

北宋 — 南宋初 建窯黑釉供御款兔毫紋盞 徑 12.7 厘米







41. A JIANYAO 'HARE'S FUR'-GLAZED TEA BOWL

Song Dynasty (A.D. 960–1279)

covered with a very dark brown-black glaze showing slightly iridescent fine silvery 'hare's fur' streaks cascading from the rim on the interior and exterior, the wide mouth with a narrow 'finger groove' lightly indented below the slightly flared lip, the glaze thinning over the rim to show a deep rust-brown color, the heavily potted flaring sides rising from a small round foot with shallow square-cut rim, the glaze on the exterior collecting at a knife-pared angle above the base and gathering in a thick droplet at one side, the exposed stoneware burnt dark purplish-brown in the firing.

Diameter 5 inches (12.7 cm)

A Jianyao 'hare's fur'-glazed tea bowl of this classic form in the Victoria and Albert Museum is illustrated by Kerr, *Song Dynasty Ceramics*, London, 2004, p. 113, pls. 115 and 115a. Another similarly glazed Song tea bowl of this form made at the kilns at Shuiji, Jianyang county, Fujian province is illustrated in *Terre de Neige, de Glace, et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet*, National History Museum, Taipei, 1999, p. 154, no. 89, from the Marteau Bequest.

Compare also the Jian ware black-glazed tea bowl with 'hare's fur' markings illustrated by Zhang (ed.) in *Zhongguo chutu ciqu quanji (7) Jiangsu, Shanghai* (Complete Collection of Ceramic Art Unearthed in China, Vol. 7, Jiangsu, Shanghai), Beijing, 2008, p. 133, no. 133, which was excavated at Huangyueling, Jiangpu district, Nanjing city from a tomb dated to the first year of Qingyuan (A.D. 1195).

宋 建窯黑釉兔毫紋盞 徑 12.7 厘米





42. A JIANYAO 'STARBURST' BLACK- AND BROWN-GLAZED TEA BOWL  
Song Dynasty (A.D. 960–1279)

with steep flaring sides rising to a wide mouth with tapered rim and with a gently inset 'finger groove' below the lip on the exterior, the sturdy walls decorated inside and out with dramatic brushed-on streaks of russet-brown over a lustrous black glaze, creating the appearance of a starburst rising from the circular floor of the bowl, the black glaze on the exterior also with bold rust-colored streaks and ending in a thick roll around the knife-pared angle low on the sides, the lower sides and foot unglazed showing the coarse dark reddish-purplish-brown body, matching the color around the rim where the glaze has drained away.

Diameter  $4\frac{7}{8}$  inches (12.3 cm)

A Jianyao tea bowl decorated with this rare dramatic glaze technique, excavated in 1990 at the Jian kiln site and now in the collection of the Fujian Provincial Museum, is illustrated in *Zhongguo taoci quanji (8) Song, xia* (The Complete Works of Chinese Ceramics, Vol. 8, Song, II), Shanghai, 1999, p. 221, no. 204, with a detailed caption on p. 304. The same tea bowl was exhibited at the MOA Museum of Art and illustrated in the catalogue of the special exhibition of *temmoku* tea bowls entitled *Karamono temmoku: Fukken-shō ken'yō shutsudo temmoku to Nihon densei no temmoku, tokubetsuten*, (Temmoku Tea Wares: Temmoku Excavated from the Jian Kilns in Fujian Province and Temmoku in Japanese Private Collections, A Special Exhibition), Atami, 1994, p. 66, no. 49 (two views) and with an interior view on p. 41.

宋 建窯黑釉鐵銹斑盞 徑 12.3 厘米



43. A CIZHOU INCISED AND PAINTED LARGE MEIPING

Jin Dynasty (A.D. 1115–1234)

of tall slender form, with small nozzle-shaped mouth, covered with cream white slip and a clear glaze all over, decorated with four panels framing large characters incised in outline on combed grounds filling the center of the sides between leafy peony sprays and clustered brush strokes freely painted in iron-brown on the rounded shoulders and above the tapered rimless foot, the edge of the foot unglazed showing the pale gray stoneware body.

Height 16½ inches (42 cm)

The four characters in the central panels may be read as “*chun hua qiu dong*” (春花秋冬), referring to the four seasons.

A very similar Cizhou meiping of slightly smaller size in the collection of the Art Institute of Chicago is illustrated by Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960–1600 A.D.*, Indianapolis, 1980, pp. 168–169, pl. 72 where the author refers to a “nearly identical piece” in the Philadelphia Museum of Art illustrated by Cox, *The Book of Pottery and Porcelain*, New York, 1944, p. 200, pl. 61 and illustrates two other closely related examples in private collections in Japan. The same two Cizhou meiping in Japanese collections are illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 182, nos. 538 and 539, where one of them is recorded as a Registered Important Art Object.

Another similar Cizhou meiping from the collection of Avery Brundage is illustrated by He, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 168, no. 320; and another similar example from the Ataka Collection, now in the Museum of Oriental Ceramics, Osaka, is illustrated in *Yūkyū no kōsai: tōyō tōji no bi* (The Eternal Beauty and Luster of Oriental Ceramics) Tokyo, 2012, p. 58, no. 33.

金 磁州白地褐彩劃花梅瓶 高 42 厘米



44. A WHITE CIZHOU POTTERY MEIPING

Jin Dynasty (A.D. 1115–1234)

with high rounded shoulders, short narrow neck and wide flat mouth with galleried rim, the sides enlivened by horizontal wheel marks and tapering to a ring foot enclosing a countersunk base, covered with a cream-white slip under a clear glaze, the edge of the foot unglazed showing the gray stoneware.

Height 6 $\frac{5}{8}$  inches (16.9 cm)

Compare the similar white Cizhou meiping of larger size in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 133, no. 531. The same Cizhou meiping is illustrated again in *Shiro to kuro no kyōen: Chūgoku Jishū yōkei tōki no sekai* (Charm of Black & White Ware: Transition of Cizhou Type Wares), Osaka, 2002, p. 61, no. 5.

Compare also the taller plain white meiping of closely related form, illustrated in the catalogue of the Osaka Municipal Museum exhibition entitled *Sō Gen no bijutsu* (The Arts of the Song and Yuan), Tokyo, 1980, no. 116.

Two white Cizhou pottery truncated meiping with painted decoration, showing a very similar treatment of the mouth, are illustrated by Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960–1600 A.D.*, Indianapolis, 1980, pp. 198–201, pls. 87 and 88.

金 磁州白釉梅瓶 高 16.9 厘米



45. A CIZHOU POTTERY JAR WITH ROULETTED DECORATION

Northern Song Dynasty (A.D. 960–1127)

of spherical form, covered with a dark olive-brown slip layered over a cream-white underslip and cut with a sharp-toothed roulette tool to show short strokes of white in loosely arranged horizontal rows, the short neck and broad ring foot in plain white and the interior glazed olive-brown, with a glossy transparent glaze all over.

Height 3¼ inches (8.3 cm)

A similar jar is illustrated by Ayers, *The Baur Collection: Chinese Ceramics*, Vol. I, Geneva, 1968, no. A76, and the same jar is illustrated by Tregear, *Song Ceramics*, London, 1982, p. 95, no. 96, and another similar jar is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 265, no. 486.

Other examples are in the *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 141, no. 564; in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, no. 574, now in the Umezawa Gallery; in the catalogue of *The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics*, Springfield, 1965, p. 72 left; and in *Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, pp. 94–95, no. 45, described as Baofeng ware from Henan province.

北宋 磁州黑釉剔籠紋小罐 高 8.3 厘米

46. A CIZHOU POLYCHROME-PAINTED BOWL

Jin Dynasty (A.D. 1115–1232)

with rounded flaring sides resting on a stoutly potted ring foot, covered inside and out with chalk-white slip, boldly painted in bright iron-red and green enamel with a songbird shown in profile perched on a leafy branch in a central medallion framed by five concentric rings interspersed with clustered green dots lined up on an inner circle, all covered with a clear glaze, the exterior plain and the white slip ending above the foot, the exposed stoneware fired tan-brown, the inset base with a single indecipherable character written in black ink.

Diameter 5½ inches (14 cm)

Cizhou bowls of this red and green enamelled type are usually decorated with fish or flower motifs. Examples with bird designs are rare.

Compare the Cizhou bowl of this form painted in red and green with an aquatic bird design in the collection of the Tokyo National Museum, illustrated in the catalogue entitled *Chūgoku no tōji: tokubetsu ten* (Chinese Ceramics: Special Exhibition), Tokyo, 1994, p. 147, no. 216. The same bowl is previously published in the catalogue of the Osaka Municipal Museum exhibition entitled *Sō Gen no bijutsu* (The Arts of the Song and Yuan), Tokyo, 1980, col. pl. 26.

金 磁州白地紅綠彩雀紋碗 徑 14 厘米







47. A CIZHOU CARVED WHITE-GLAZED MEIPING

Jin Dynasty (A.D. 1115–1234)

of stoutly potted ovoid form, boldly decorated with broad bands of foliate scroll on the swelling sides below a matching narrow band high on the rounded shoulders surmounted by a narrow mouth with square-cut flanged rim above a collar of overlapping petals, the decoration all carved through the cream-white slip to the mottled oatmeal-colored pottery ground and covered with a clear glaze, the sides tapering down to a wide foot enclosing a countersunk flat base.

Height 12 inches (30.5 cm)

A similar Cizhou white-glazed meiping of more slender proportions with less elaborately carved foliate scroll decoration on a hatched ground is illustrated by Ayers, *The Baur Collection: Chinese Ceramics*, Vol. I, Geneva, 1968, fig A75.

金 磁州白釉刻花梅瓶 高 30.5 厘米



48. A RUSSET-SPLASHED BROWN-GLAZED BOTTLE-VASE (*YUHUCHUN PING*)  
Jin Dynasty (A.D. 1115–1234)

of Cizhou type, the pear-shaped vessel with tall tapering neck and trumpet mouth covered inside and out with a dark purplish-brown glaze decorated with three rows of large brushed-on splashes of russet-brown, and with smaller touches of russet-brown around the inside of the mouth rim, the rounded base raised on a wide ring foot, the underside unglazed revealing the gray stoneware.

Height 11¼ inches (28.5 cm)

A similar vase is published in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, no. 618, p. 154; and another similar example in the collection of the Hakutsuru Museum, Kobe is illustrated in the catalogue of the special exhibition at the Osaka Municipal Museum entitled *Sō Gen no bijutsu* (The Arts of the Song and Yuan), Tokyo, 1980, fig. 184.

金 褐釉醬斑玉壺春瓶 高 28.5 厘米



49. A DING-TYPE RUSSET-GLAZED DISH

Northern Song Dynasty (A.D. 960–1127)

with thinly potted flaring sides angled up from a broad recessed base to a lipless rim divided into six petal-lobes by evenly spaced shallow notches, covered inside and out with a rich reddish-brown glaze which drains to show a lighter tone at the rim and stops just above the finely carved ring foot with crisply cut unglazed edge, revealing the very pale buff porcelaneous stoneware body.

Diameter  $6\frac{7}{8}$  inches (17.5 cm)

A very similar dish is illustrated in *Chinese Ceramics at the National Museum of Korea*, Seoul, 2007, p. 175, no. 84; and another example of the same form and size is illustrated in the catalogue by Lefebvre d'Argencé, *The Hans Popper Collection of Oriental Art*, Japan, 1973, p. 166, no. 115.

A similar dish of slightly larger size is illustrated in *Sō dai no toji* (Sung Ceramics), Idemitsu Museum of Arts, Tokyo, 1979, no. 76; and the same dish is illustrated in the catalogue of the special exhibition at the Osaka Municipality Museum entitled *Sō Gen no bijutsu* (The Arts of the Song and Yuan), Tokyo, 1980, col. pl. no. 32B. Another example, also of slightly larger size, is illustrated in the catalogue of the London Oriental Ceramic Society, *The Arts of the Sung Dynasty*, O.C.S. Transactions Vol. 32, 1960, pl. 34, no. 79, from the collection of Lord Cunliffe.

北宋 定窯系柿釉葵口盤 徑 17.5 厘米



50. A RUST-SPLASHED BLACK-GLAZED OVOID BOTTLE-VASE

Song Dynasty (A.D. 960–1279)

with generously rounded high shoulders and narrow cylindrical neck rising to a trumpet-shaped mouth with wide flat rim and galleried lip, the sides tapering down to a ring foot of wedge-shaped section covered with a lustrous black glaze splashed with bright russet-brown 'partridge-feather' mottles all over, the glaze draining from the angles of the mouth rim, emphasizing the form, and gathering in thick droplets above the unglazed foot revealing the dense gray stoneware.

Height 8½ inches (21.6 cm)

A tall stoneware vase of closely related form covered with a 'partridge feather' russet-mottled black glaze, in the collection of the Art Institute of Chicago, from the Russell Tyson Collection, is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 137–139, described as Northern black ware of Cizhou type. Mowry traces the use of the ancient term *zhegu ban* (partridge-feather mottles) to describe this type of glaze to a mid-tenth century Chinese miscellany written by Tao Gu (A.D. 903–970), and he suggests that the Tyson bottle-vase may have been produced at the Qinglongsi kilns at Baofeng, in Henan province where similar sherds have been found. Mowry cites for comparison another bottle of this type in the British Museum, of the same size and similar proportions as the present example, illustrated by Hobson, *Handbook of the Pottery and Porcelain of the Far East in the Department of Oriental Antiquities*, London, 1937, p. 31, fig. 46, which was reportedly discovered at Julu xian, Hebei province, a site which was destroyed by floods in A.D. 1108.

A russet-splashed black-glazed vase of similar form in the Palace Museum Beijing is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji* (33) *Liang song ciqi, xia* (The Complete Collection of Treasures of the Palace Museum, Vol. 33, Porcelain of the Song Dynasty II), Hong Kong, 1996, p. 266, no. 243, described as Jizhou ware.

Compare also the black-glazed bottle-vase decorated with russet markings brushed on in a regular pattern, illustrated in *Chinese Ceramics at the National Museum of Korea*, Seoul 2007, pp. 168–169, no. 77; previously illustrated in *Sekai toji zenshu* (Ceramic Art of the World), Vol. 12, Tokyo, 1977, p. 132, no. 124.

宋 黑釉鐵銹斑梅瓶 高 21.6 厘米







51. A NORTHERN BROWN-GLAZED TEA BOWL

Song Dynasty (A.D. 960–1279)

of Cizhou type, the small bowl of almost hemispherical 'bubble bowl' form with steeply rounded sides rising to an in-turned lip, covered inside and out with a russet glaze shading darker in narrow bands just below the rim on the exterior and on the interior, and pooling darker around the small boss in the center, the glaze stopping low on the sides, the small ring foot and slightly countersunk base unglazed, the hard stoneware fired grayish-tan.

Diameter 3 ½ inches (8.9 cm)

宋 醬釉小碗 徑 8.9 厘米

52. A RUSSET-GLAZED STONEWARE 'RICE MEASURE'

Song Dynasty (A.D. 960–1279)

of well-potted globular form, incised with vertically oriented concentric basket-weave lines on the exterior, continuing over the flat base, the short concave neck applied with eighteen small pointed bosses of pearl-white glaze between bands of incised horizontal lines, the interior covered with a lustrous dark reddish-brown glaze extending over the top of the thick rolled lip around the wide mouth, the exterior unglazed and the exposed body clay fired yellowish-tan.

Height 2 ½ inches (6.4 cm)

A very similar vessel of slightly larger size is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 265–267, no. 110, where the author notes that Chinese authors sometimes refer to the decoration on these jars as "sheng-wen" (cord-marked) or "naiding, liudou wen" (boss and willow-basket) pattern. Mowry notes very similar sherds from jars of this type published by Hughes-Stanton and Kerr, *Kiln Sites of Ancient China*, London, 1981, pp. 38, 50, and 141, nos. 251–252, and accordingly proposes the kilns at Qili, Ganzhou, Jiangxi province as the most likely place of production.

Another very similar jar of this type and size excavated at Qingjiang, Jiangxi province from the tomb of Madam Yang, dated by epitaph to the seventh to ninth years of the Qiandao reign (A.D. 1171–1173) is illustrated by Liu, *Dated Ceramics of the Song, Liao, and Jin Periods*, Beijing, 2004, p. 117, fig. 8-8.

Compare also the similar examples in the Percival David Foundation of Chinese Art, London, illustrated by Tregear, *Song Ceramics*, London, 1982, p. 194, pl. 265; in the Metropolitan Museum of Art, New York, illustrated by Valenstein, *A Handbook of Chinese Ceramics*, Rev. Ed., New York, 1989, p. 120, no. 117; and in the National Museum of Korea, published in the catalogue of the *Special Exhibition of Cultural Relics Found Off Sinan Coast*, Seoul, 1977, no. 237.

宋 醬釉小鉢 高 6.4 厘米



53. A YAOZHOU RUST-DECORATED BLACK-GLAZED BOWL

Northern Song Dynasty (A.D. 960–1127)

of conical form with steeply raked and gently rounded sides flaring to a well-finished rolled over rim, covered inside and out with a black glaze decorated on the interior with a repeating pattern of loosely drawn stripes extending from the rim and trailing off around the small circular floor of the bowl, the underside plain but showing a narrow band of rust-brown where the glaze thins over the tapered edge of the rim, and with a few splashes of russet also at the rim, the small knife-pared ring foot and recessed base unglazed, the exposed gray stoneware with a putty-colored skin from the firing.

Diameter  $5\frac{5}{8}$  inches (14.3 cm)

A similar bowl is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 121–122, no. 22, from the Dane Collection, where the author states: "The recovery of intact bowls of virtually identical shape and decoration, along with related sherds, from the Song stratum at the Huangpu kiln site substantiates the identification of this bowl as Yaozhou ware."

Another similar bowl is illustrated in the catalogue of the exhibition at the Guangzhou King of Nanyue Museum entitled *Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, no. 105, pp. 214–25.

北宋 耀州黑釉鐵銹斑撇口碗 徑 14.3 厘米

54. A CIZHOU BROWN-GLAZED INCENSE BURNER

Northern Song Dynasty (A.D. 960–1127)

with wide flaring and gently down-curved rim surmounting a cylindrical vessel raised on a high pedestal foot of inverted trumpet shape with an accordion-fold flange on the stem, covered with a very dark brown-black glaze thinning to rust-brown at the margins and over the horizontal wheel-marks encircling the sides of the cylinder, the interior of the censer and the deeply recessed inside of the foot unglazed and the exposed stoneware fired grayish-buff.

Height  $4\frac{1}{4}$  inches (10.8 cm)

A similar example of larger size, in the Asian Art Museum of San Francisco, from the Avery Brundage Collection, is illustrated by He, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 165, no. 303, and the same vessel is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 131–132, no. 30 where the author notes that metal censers of this form, presumably the prototype for the pottery examples, are first seen in Buddhist paintings and sculpture in the Tang period.

Compare also the similar black-glazed stoneware incense burner excavated at an 11th century tomb at Taiyuan, Shanxi province and now in the Shanxi Museum, illustrated by Zhang (ed.) in *Zhongguo chutu ciqu quanji (5) Shanxi* (Complete Collection of Ceramic Art Unearthed in China, Vol. 5, Shanxi Province), Beijing, 2008 p. 68, no. 68; and another similar black-glazed censer discovered at the Dengfeng kiln site in Zhengzhou, Henan province, illustrated by Li and Liu (eds.) in *Zhongguo Dengfeng yao* (Chinese Dengfeng Ceramics), Beijing, 2011, p. 71.

北宋 磁州黑釉香薰 高 10.8 厘米



55. A CIZHOU BLACK-GLAZED CONICAL TEA BOWL WITH  
RUST-BROWN 'OIL SPOTS'

Song Dynasty (A.D. 960–1279)

with well-potted flat flaring sides rising from a small foot to a gently rounded rim with everted lip, the lustrous black glaze liberally applied inside and out, with tiny rust-brown spots enlivening the surface on the interior, continuing over the rim and forming a concentrated band below the lip rim where the glaze thins to chocolate-brown, the spots fading to paler tones and the glaze showing an oily bluish tint lower on the underside, the edge of the neatly pared ring foot unglazed revealing the pale gray stoneware of typical Cizhou type, the shallow recessed base covered with black glaze.

Diameter 5 ¼ inches (13.3 cm)

A small *wan* tea bowl of rounded form with a similar black glaze covered with an 'oil-spot' pattern of numerous rust-brown spots is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 157–158, no. 50, from the Scheinman Collection, where the author describes the technique used to create this special glaze effect.

宋 磁州黑釉鐵銹斑油滴盞 徑 13.3 厘米





56. AN UNUSUAL BROWN-GLAZED PORCELAIN TEA BOWL

Southern Song Dynasty (A.D. 1127–1279)

heavily potted in white porcellaneous clay, with thick flaring sides rising from a small foot with broad rim and with a shallow angle cut around the lower sides, the wide mouth with an indented 'finger groove' on the exterior below the tapered lip, covered with a mottled dark brown glaze on the interior and exterior, the mouthrim wiped clean to allow the white body to show through a clear glaze of pale bluish tint, the brown glaze bleeding onto the white rim on the exterior but neatly controlled on the interior, the base and lower sides of the exterior unglazed, revealing the sugary-white body.

Diameter  $4\frac{3}{4}$  inches (12 cm)

The white porcelain body of this bowl is a very rare feature, but the shape of the bowl, the heavy potting, the shallow angle cut low on the sides and the treatment of the foot and the rim all are typical of teabowls made of dark purplish-brown stoneware at the Jian kilns in Fujian province during the Song dynasty. Field research has proven that elsewhere in Fujian province, white porcelain wares, mostly with transparent-bluish '*qingbai*' glaze were in production at Dehua and other kilns during the Southern Song period. No other similar bowl with brown and '*qingbai*' glaze combined on a porcelain body appears to have been previously published, but Fujian province and the Dehua kilns seem the most likely origin of the present example.

南宋 黑釉白口盞 徑 12 厘米





57. A CIZHOU 'PARTRIDGE FEATHER' MOTTLED BLACK- AND BROWN-GLAZED STONEWARE BOWL

Northern Song Dynasty (A.D. 960–1127)

with steep flaring sides rising to a wide mouth with gently rounded everted rim, decorated on the interior with bright reddish-brown splashes liberally applied over a lustrous black glaze, the underside covered with a russet-brown slip over the black glaze, the small circular foot wiped clean of glaze revealing the off-white body.

Diameter 5 inches (12.7 cm)

Similarly glazed tea bowls of this form excavated from the Northern Song stratum of the Cizhou kiln site at Guantai, Cixian, Hebei province are illustrated in the excavation report, *Guantai Cizhou yaozhi* (The Cizhou Kiln Site at Guantai), Beijing, 1997, pl. 65-1, with line drawings illustrating the profile of the distinctive shape on p. 268.

Two similar bowls, one from the Dane Collection, Harvard Art Museums and the other from the Scheinman Collection, are illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 142–143, nos. 38a and 38b. Compare also the bowls of this type illustrated by Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, no. C. 330, pl. 55c, with caption on p. 62; by Krahl, *Chinese Ceramics from the Meiyintang Collection, Volume One*, London, 1994, p. 258, no. 470; and by Rotondo-McCord in *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, New Orleans, 2000, pp. 98–99, no. 34, from the Spencer-Churchill Collection, Northwick Park, England.

北宋 磁州黑釉醬斑碗 徑 12.7 厘米



58. A RUSSET-SPLASHED BLACK-GLAZED TEA BOWL WITH WHITE RIM  
Jin Dynasty (A.D. 1115–1234)

of Cizhou type, with flaring sides rising from a small ring foot to a flat everted rim banded with white slip under a clear glaze on both sides of the rim, the interior covered with a dark brown-black glaze embellished with brushed-on russet splashes running down from the rim to the small flat floor, the underside with a plain very dark chocolate-brown glaze showing one thin russet streak, the unglazed lower sides and foot with a chalk-white slip over the gray stoneware.

Diameter 5 inches (12.8 cm)

A similar tea bowl with upturned white rim and rust splashes on the rounded sides is published in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 152, no. 609.

Compare also the larger Cizhou bowl decorated in the same style illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 147–148, no. 41, from the collection of Dr. Robert Barron.

金 黑釉鐵銹斑白口盞 徑 12.8 厘米



59. A RUSSET-PAINTED BLACK-GLAZED JAR

Jin Dynasty (A.D. 1115–1234)

of Cizhou type, freely painted with three birds in flight loosely drawn in calligraphic brushwork over a glossy black glaze of silvery tone, the generously rounded ovoid body with wide mouth and rolled rim, resting on a tapered foot enclosing a recessed base also covered with glaze, the edge of the footrim left unglazed and the exposed stoneware fired yellowish-tan.

Diameter 8 inches (20.3 cm)

A similar jar is illustrated by Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 26, donated by Sir Frank Brangwyn; and another example is illustrated in *The World's Great Collections: Oriental Ceramics, Vol. 5, The British Museum, London, Tokyo*, 1981, no. 124, bequeathed by H. J. Oppenheim.

Other examples are published in *Mostra d' Arte Cinese* (Exhibition of Chinese Art), Venice, 1954, p. 141, no. 505, from the collection of Lord Cunliffe; in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p.198, no. 594; by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 514, no. 1517; and by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 163–165, no. 54, from the collection of R. M. Ferris.

金 黑釉鐵銹斑鳥紋罐 徑 20.3 厘米







60. A PERSIMMON-BROWN-GLAZED CONICAL TEA BOWL

Northern Song Dynasty (A.D. 960–1279)

of Cizhou type, with thinly potted flat flaring sides rising from a small ring foot of wedge-shaped section, covered with a russet glaze of even tone, showing an attractive matte surface, the glaze draining from the neatly pared lipless rim and with a very narrow dark brown band just below the rim, the footrim unglazed revealing the fine gray stoneware body.

Diameter  $5\frac{5}{16}$  inches (13.6 cm)

A persimmon-brown-glazed conical tea bowl of very similar form and size is in the Museum of Fine Arts, Boston, illustrated by Tseng and Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, no. 122.

Another similar russet-glazed conical tea bowl of slightly smaller size is illustrated in *Mostra d'Arte Cinese* (Exhibition of Chinese Art), Venice, 1954, p. 153, no. 553, from the collection of George de Menasce.

Compare also the pair of slightly smaller russet-glazed conical tea bowls illustrated in the catalogue of *Chinese Ceramics at the National Museum of Korea*, Seoul, 2007, no. 80; and the similar bowl, also of slightly smaller size, illustrated in *Mayuyama, Seventy Years*, Vol. I, Tokyo, 1976, pl. 626.

北宋 柿釉斗笠碗 徑 13.6 厘米



61. A BLACK-GLAZED CONICAL BOWL WITH WHITE RIM

Northern Song Dynasty (A.D. 960–1127)

of Cizhou type, with wide flat flaring sides rising from a small vertical footrim, covered with a very dark brown-black glaze with glossy surface on the interior and exterior, the lipless rim very neatly banded in white slip covered with a clear glaze, the foot wiped clean of glaze showing the pale gray stoneware.

Diameter 6 1/8 inches (15.6 cm)

A very similar tea bowl from the Dane collection, now in the collection of the Harvard University Art Museums, is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp. 132–133, no. 31, where the author discusses the method of manufacture in detail and states: "The white rims on vessels of this type were inspired by the wide silver bands affixed to Ding and other aristocratic wares during the Song dynasty."

Other similar conical tea bowls are illustrated by Lefebvre d'Argencé, *The Hans Popper Collection of Oriental Art*, Japan, 1973, pp. 173–174, no. 119; by Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, no. C. 88, pl. 51b, with caption on p. 59; in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 150, no. 603, and illustrated again by Koyama in *Toji taikai 38: Temmoku (A Survey of Ceramics Series 38: Temmoku Wares)*, Tokyo, 1974, p. 62, nos. 60–61 and p. 91, fig. 10; and in the National Museum of History, Taiwan, exhibition catalogue entitled *Terre de Neige, de Glace, et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet*, Taipei, 1999, pp. 174–175, no. 109.

北宋 黑釉白口斗笠碗 徑 15.6 厘米



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