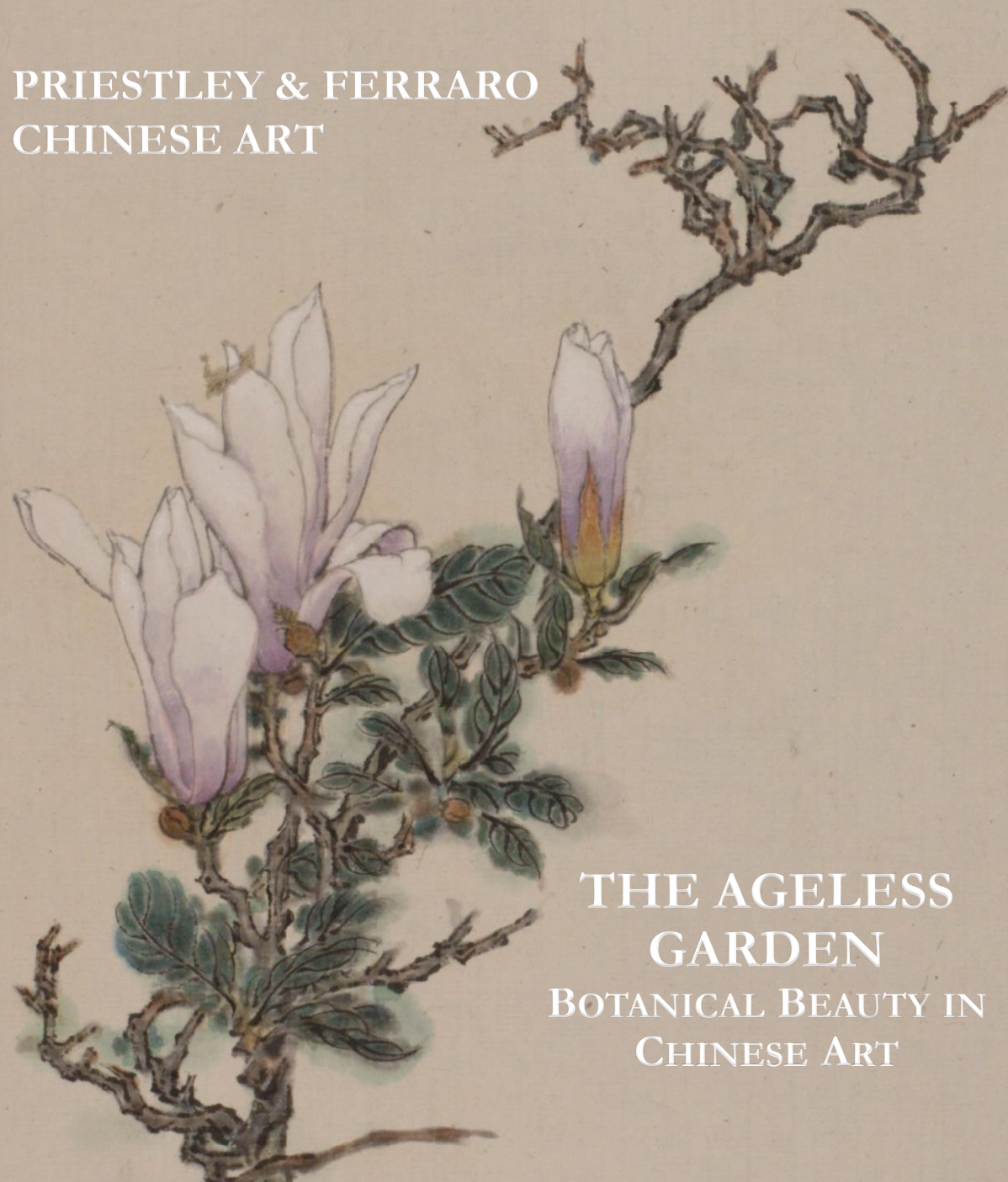




PRIESTLEY & FERRARO
CHINESE ART

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PRIESTLEY & FERRARO
CHINESE ART



THE AGELESS
GARDEN
BOTANICAL BEAUTY IN
CHINESE ART

PEONY AND
MAGNOLIA



I

CHANG CHIEN-YING (1909-2003)

RED AND INK-BLACK PEONY

張蓓英

紅墨牡丹

40.5 x 21.5 cm

Ink and colour on paper, mounted, framed

Signed Chien-ying, dated *yijiuwusinian*, 1954, with one seal of the artist

顏色紙本 鏡框

款識：一九五四年蓓英寫

鈐印：[張]

Provenance:

Estate of the Artist



2

FEI CHENG-WU (1911-2000)

PEONY AND BEE

費成武

牡丹蜜蜂

30 x 26 cm

Ink and colour on paper, mounted, framed
Signed Cheng-wu, with one seal of the artist

設色紙本 鏡框

款識：成武

鈐印：[費]

Provenance:
Estate of the Artist



3

FEI CHENG-WU (1911-2000)

MAGNOLIA

費成武

木蘭

42 x 34 cm

Ink and colour on paper, mounted, framed
Signed Cheng-wu, with two seals of the artist

設色紙本 鏡框
款識：成武
鈐印：[費] [霧明樓]

Provenance:
Estate of the Artist

The use of the 霧明樓 seal is associated with later works by Fei Cheng-wu. The present work probably dates to the 1980s.



**A YUEYAO CARVED AND INCISED EWER
AND COVER**

Northern Song dynasty (960-1127),
11th century
Height: 18.5 cm, 7 1/4 inches

越窯刻花紋執壺及蓋

北宋
高18.5 釐米



The ewer is well potted with an almost globular body supported on a low, very slightly splayed footrim. The sides are divided into four panels by vertical double fillets, and a double groove around the shoulders, with two large panel-filling peony blossoms on the sides and incised foliate scrollwork at the front and back, all above a border of petals above the foot. The shoulders are decorated with a broad band of finely incised scrollwork, and are set at the front with a short curved spout and the back with a high double-strand handle. Similar scrollwork decorates the sides of the tall cylindrical neck, and the sides and top of the separate straight-sided, double-knopped cover with two small pierced apertures for attachment. A glaze of rich translucent green covers the vessel inside and out on cover and base, pooling to a deeper tone in the recesses of the carving and incising, leaving only a rough circle of elongated whitish spurmarks unglazed.

Provenance:

Priestley & Ferraro, 'Yueyao. The Coming of Age of Chinese Ceramics', November 2011, no. 16

No ewer of this precise pattern appears to have been published. Examples of ewers of different type excavated at the Liduhu site, not far from Shanglinhu, but with similar division of the body by vertical double fillets are illustrated in *Shanglinhu Yueyao*, Cixi City Museum, illus. no. 90, p.187, all dated to the Northern Song dynasty.



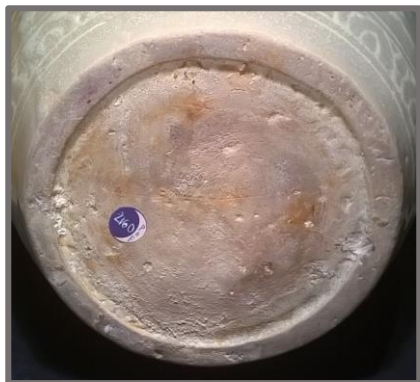
5

**A KOREAN INLAID CELADON
FLAT-SIDED FLASK**

Goryeo dynasty (918-1392),
13th/14th century
Height: 27.1 cm, 10 ¾ inches

象嵌青瓷开光牡丹菊花紋扁壺

高麗
高 27.1 釐米



This impressive flask is stoutly potted with a tall ovoid body flattened to front and back, supporting a low wide mouth with galleried rim. The flattened sides are decorated using inlaid black and white slips (*sanggam* technique) with large quatrefoil panels enclosing sprays of white-blossoming peonies and chrysanthemums, borne on dark stems. The narrower rounded sides of the vessel are decorated with pairs of cranes in flight among ranks of sinuous clouds. The shoulder and the base are both encircled with lotus lappets, those on the shoulder having a black outline. The glaze is grey-green in tone with a brownish cast in places from the firing. The base is unglazed with a very low footrim, showing the fine grey ware.

Provenance:

Priestley & Ferraro, 'Chinese and Korean Ceramics and Works of Art', November 2016, no. 18

For a very similar vessel in the Collection of the Museum of Oriental Ceramics, Osaka, see *The Enduring Beauty of Celadon: A Special Exhibition of Goryeo Celadons*, National Palace Museum, Taipei, pp.152-3, pl. w-09. Another flask with similar decoration, but slightly different shape is in a Japanese private collection, illustrated by Rhee Byung-chang, *Masterpieces of Korean Art: Koryo Ceramics*, p. 146, pl. 153; and another, in the Matsuoka Museum of Art, is illustrated in the museum's catalogue, p. 91. No. 112.

Flasks of this form, resembling a typical *maebyeong* but flattened to front and back, are particularly Korean, having no parallel in Chinese ceramic art. The impetus behind the creation of such a distinctive form is not understood, but may be related to the general fashion at this time for flat-sided forms suitable for carrying on a saddle. Of course, the flat side, once formed, provides a fine area for decoration, as here.



**A CELADON JADE MAGNOLIA-
SHAPED WASHER**

Ming dynasty (1368-1644)
Length: 15.8 cm, 6 ¼ inches

青玉木蘭花式洗

明
長 15.8 釐米



The washer is freely carved in the form of a large magnolia blossom, with a boss-shaped central pistil, all borne on carved and pierced interlaced stems with two further smaller matching flowers, as well as leaves and buds. The stone is of light celadon colour with some paler flaws and areas of brownish suffusion.

Provenance:

Bonhams New York, 10th September 2018, lot 55
Priestley & Ferraro, 'Sinews of Stone: Jade Carvings in the Ming Dynasty', November 2021, no.5

Washers like the present one, carved in the free and generous Ming style known as *cu da ming*, would have been appreciated by contemporary scholars, embodying as they do the untrammelled spirit the scholars sought in their poetry and painting, as well as being very practical. For a related washer carved with flowers, see 中國玉器全集 5 隋·唐—明 "The Complete Works of Chinese Jade 5 Sui ·Tang-Ming", p. 210.



LOTUS AND
WATERPLANTS



7

CHANG CHIEN-YING (1909-2003)

DRAGONFLY AND REEDS

張蓓英

蜻蜓蘆葦

53 x 19.5 cm

Ink and colour on paper, mounted, framed
Signed Chien-ying, dated *yijiuwusannian* 1953, with one seal of the artist

設色紙本 鏡框
款識：一九五三年張蓓英寫
鈐印：[張]

Provenance:
Estate of the Artist



8

CHANG CHIEN-YING (1909-2003)

Ink and colour on paper, album leaf (one of seven)
Signed Chien-ying, with two seals of the artist

LOTUS

設色紙本 冊頁七開之一
款識：蒨英
鈐印：[張] [見與兒童隣]

張蒨英

荷花

42 x 30 cm

Provenance:
Estate of the Artist



A MOULDED QINGBAI FLOWER-SHAPED COSMETIC BOX AND COVER

Southern Song dynasty (1127-1279)
Diameter: 10.1 cm, 4 inches

青白印花蓋盒

南宋
直徑 10 釐米



The box is of six-petalled flower shape moulded on top with an unusual design of a flowering plant, perhaps a stylised water plant, with three-petalled leaves, supporting an open bloom, a bud and another bloom seen from the side, all on a stippled ground. The interior is fitted with three small receptacles with spiky or hexagonal outlines, suggesting lotus flowers, and three sinuous stems radiating from a central bud. The whole is applied with a very pale blue glaze, leaving the base unglazed.

Provenance:

English private collection

For another *qingbai* cosmetic box with lotus-decorated interior see Rose Kerr, *Song Ceramics Through 21st Century Eyes*, p.386-7.

The plant depicted on the cover is difficult to identify, but may be a standing version of the type of flower described by Jan Wirgin in *Sung Ceramic Designs*, p.24, as a kind of water plant, appearing also (see no. 10 here) in a scrolling version which he calls "sickle-leaf scroll".



**A LARGE MOULDED YAOZHOU
WATER-FLOWER PATTERN BOWL**

Northern Song dynasty (960-1279)
Diameter: 21 cm, 8 ¼ inches

耀州窯印花纏枝水生花卉紋盤

北宋
直徑 21 釐米



The bowl is finely potted with deep rounded sides springing from a low well-finished footrim. The interior is crisply moulded with a central flowerhead of radiating petals encircled around the well by six further flower-heads, seen alternately head-on and from the side, all borne on a scrolling stem on a ground of dense foliage. The exterior is decorated with radiating lines, perhaps suggesting overlapping petals. The glaze, which covers the bowl inside and out, is of light translucent olive-green colour, pooling in the recesses of the decoration.

Provenance:
English private collection

The floral decoration of bowls of this type is difficult to identify and is often wrongly described as peony or chrysanthemum. Jan Wirgin, in his seminal work *Sung Ceramic Designs*, p. 24, describes the foliage as a "sickle-leaf scroll" and suggests that the plant depicted is a kind of water-plant.



**A CARVED KOREAN CELADON
LOTUS-PATTERN FLOWER-SHAPED
DISH**

Goryeo dynasty (918-1392),
12th century
Diameter: 11.8 cm, 4 5/8 inches

青瓷刻蓮花紋碟

高麗 十二世紀
直徑 11.8 釐米



The dish is of shallow footless form with steeply rounded low sides rising to a sharply everted notched six-lobed rim. The well is carved in flat relief with six panels each enclosing a large lotus blossom, with striated detailing, around a wide central circular field decorated in a similar style with two further blossoms on curling stems. A glaze of blue-green colour covers the inside of the dish, pooling in the recesses of the decoration to bring the design into sharper relief. The exterior, including the footless base, is similarly glazed, burnt to a browner tone in places, and shows three small widely spaced spur-marks.

Provenance:

Private Japanese Collection

'Korean Ceramics', Inoue Oriental Art, Japan, 2018, no. 4
Priestley & Ferraro, 'Chinese and Korean Ceramics and Works of Art', November 2020, no.18

Goryeo ceramics are highly various, and – unlike with Chinese ceramics from the same period - it is quite rare to find matching examples. Perhaps this can be accounted for by considering the wealth of models afforded to the Korean potters from across China, as well as from their own impressive repertory of forms. In the case of the present small dish, there are echoes of Chinese silver, of *qingbai*, of Dingyao and even of Ruyao, but the whole is unmistakably Korean.

For another lobed Korean dish, in the Fitzwilliam Museum, see *Korean and Chinese Ceramics*, no.51, p. 25.



**A SMALL CLOISONNÉ ENAMEL
LOTUS-PATTERN CENSER**

Ming dynasty (1368-1644), 16th century
Height: 8 cm, 3 1/8 inches

掐絲琺瑯三足爐

明,十六世紀
高 8 釐米

The censer is of stout construction with a barrel-shaped body with a gilded rim supported on three gilt-bronze cabriole legs. The sides are decorated in red, blue, yellow, mixed green, brown and white enamels on a bright turquoise ground with a broad band of lotus scroll, with large stylized blossoms borne on leafy looping stems, beneath a mixed green and yellow ground band of florets and leaves. The base is decorated in the same style with a single blue lotus amid foliage. The work is finely executed in different thicknesses of wire, all richly gilded. The interior is ungilded, showing the copper-coloured metal body.

Provenance:

Private collection, South of France

For a censer of similar proportions and decoration in the Musée des Arts Décoratifs, gift of David David-Weill in 1923, see Béatrice Quette, *Cloisonné, Chinese Enamels from the Yuan, Ming and Qing Dynasties*, no. 5.28, p. 97, where the author suggests an early Ming date. For another tripod censer of similar barrel shape but decorated with grapes, see the same volume, cat. no. 3, p. 240 and fig. no. 3.14, p. 39, dated to the Chenghua period. In ceramics, the barrel-shaped censer is associated with the late fifteenth and early sixteenth centuries, so this latter dating for the form in cloisonné seems more convincing, and is followed here.

Unlike large censers for ceremonial use, small censers like the present example would have been used in the more intimate setting of a study or library, providing the subtle aroma of incense congenial to contemplation and clarity of thought.



13

**A DINGYAO CARVED LOTUS-PATTERN
BOWL**

Late Northern Song dynasty (960-1127)
Diameter: 21.8 cm, 8 ½ inches

定窯刻蓮花紋花口盃

北宋晚期
直徑 21.8 釐米



The bowl is of large open form with gently rounded sides slightly flared towards the rim. The interior is deftly incised in characteristic double-line technique with flowering lotus, with a large loose-petalled bloom to one side of the bowl, borne on a long scrolling stem with one furled lotus leaf and several other stylized leaves and petals. The centre of the bowl is marked by an impressed ring. A clear glaze of light ivory tone covers the bowl inside and out, leaving the rim unglazed. The glaze pools in the decoration and in the central ring to a deeper colour, and on the exterior it collects in places into “tear-drop” streaks. The neatly-made footrim encircles a very slightly countersunk base, also applied with a clear glaze.

Provenance:

Sotheby's Hong Kong, 'A Private Japanese Collection of Early Ceramics', 24-25th November 2014, lot 1008
Priestley & Ferraro, 'Song Ceramics & Works of Art', November 2015, no.6

The carved lotus spray is a design very often found on Northern Song Dingyao bowls. Nevertheless, few bowls bearing it are exactly alike. Variations are found in the relative size of the designs, whether or not the central well was incorporated into the main scheme, and the size and shape of the bowl itself. For a very similar bowl from the J. Hellner collection, see Jan Wirgin, *Sung Ceramic Designs*, pl. 59:b, where he notes the absence of combed decoration on this type. A second, in the China National Museum, is illustrated in *Ding Kiln of China*, p. 347 and 412.

Dishes of this type are well represented in museum collections around the world, but few have been recovered in an archaeological context. For a slightly larger dish of similar shape and design unearthed in Zhuanglang county, Gansu, dated to the Song dynasty, and now in the Zhuanglang Museum, see *Complete Collection of Ceramic Art Unearthed in China*, vol. 16, no. 16.



FRUITS



14

CHANG CHIEN-YING (1909-2003)

GRAPES

張蓓英

葡萄

33 x 32 cm

Ink and colour on paper, mounted, framed

Signed Chien-ying, dated *yijiusibanian* 1948, with one seal of the artist

顏色紙本 鏡框

款識：一九四八年蓓英寫

鈐印：[張]

Provenance:

Estate of the Artist



15

FEI CHENG-WU (1911-2000)

**MELON AND GRAPES ON A
PLATE**

費成武

西瓜葡萄静物

38.5 x 30 cm

Ink and colour on paper, mounted, framed
Signed Cheng-wu, with one seal of the artist

設色紙本 鏡框
款識：成武
鈐印：[費]

Provenance:
Estate of the Artist



16

CHANG CHIEN-YING (1909-2003)

APPLE, PEAR AND GRAPES

張蓓英

苹果梨葡萄静物

27 x 23.5 cm

Ink and colour on paper, mounted, framed

Signed Chien-ying, dated yiwei 1955, early spring, with two seals of the artist

顏色紙本 鏡框

款識：乙未春初蓓英寫

鈐印：[張][蓓英]

Provenance:

Estate of the Artist



CHANG CHIEN-YING (1909-2003)

LYCHEES

張蓓英

荔枝

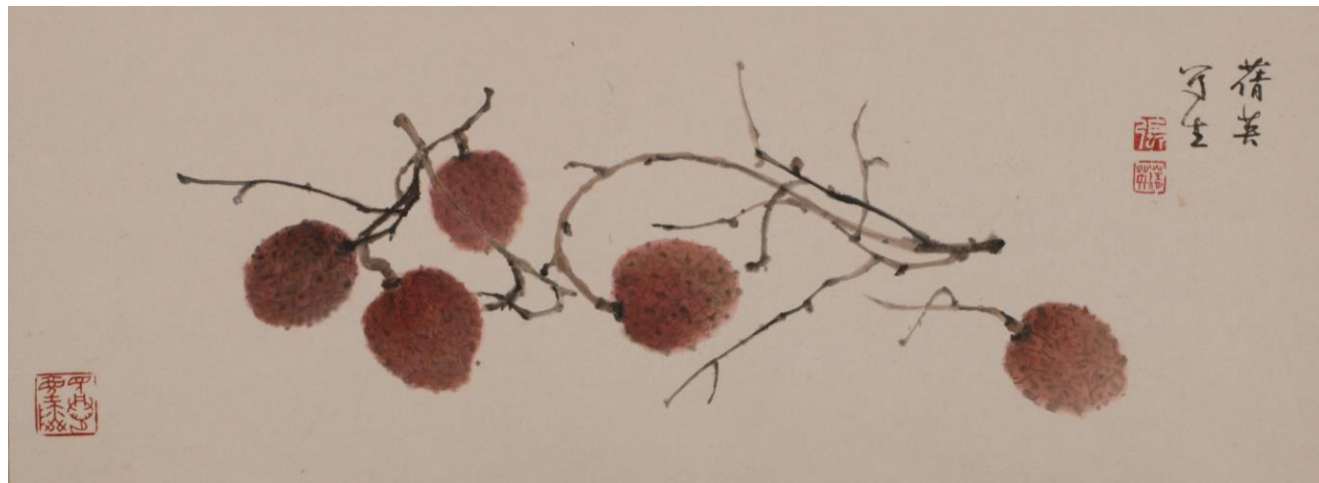
16.5 x 43.5 cm

Ink and colour on paper, mounted, framed
Signed Chien-ying and with three seals of the artist

顏色紙本 鏡框
款識：蓓英寫生
鈐印：[張]，[蓓英]，[見與兒童隣]

Provenance:
Estate of the Artist

In her later work Chang Chien-ying enjoyed painting simple compositions taken from life.



A WHITE STONEWARE LOBED JAR

Five Dynasties period (907-960) or
Liao dynasty (907-1125)

Width: 14.5 cm, 5 7/8 inches

白瓷瓜棱罐

五代或遼
直徑 14.5 釐米



The jar is of compressed globular form supported on a low foot with a broad, shallow footrim. The sides are divided into five generous lobes, opening directly to the wide mouth with outwardly angled mouth-rim. A fine translucent cream-tinted glaze is applied overall, over a white slip, falling short of the foot to reveal the fine white body.

Provenance:

Priestley & Ferraro, 'Chinese and Korean Ceramics and Works of Art', November 2020, no. 9

A white-glazed five-lobed jar of similar shape and quality was discovered in the tomb of Yelu Yuzhi, c. 941, illustrated: <http://www.minzushi.org/altaic/qidan/11792.html>.

Yelu Yuzhi was a cousin of the founder of the Liao dynasty, Yelu Abaoji. He, and his wife Chonggun, who died a year later, were buried with an impressive accompaniment of precious artefacts drawn from several cultures apart from their own, notably that of China. So, while we may deduce that the present jar was of a type held in high esteem by the Qidan nobility, we cannot say with certainty where it was made. Judged by quality alone, an attribution to the Xing kilns in Hebei is tempting, but the quality of some of the products of the Liao kilns, particularly white wares, rivalled those of the Chinese kilns at this time.

A similar white-glazed, five-lobed jar is in the Capelo collection, illustrated in *Forms of Pleasure. Chinese Ceramics from Burial to Daily Life*, no. 28, p. 84.

For a related jar, though with a lower neck, to accept a cover, see *Appraisal of Song and Liao Ceramics* no. 87, p. 45.



**A WHITE AND GREY JADE LYCHEE
INCENSE BOX AND COVER**

Ming dynasty (1368-1644)
Diameter: 6 cm, 2 3/4 inches

灰白玉荔枝紋香盒

明
直徑 6 釐米



The box is of well fashioned low cylindrical form with a flat-topped cover fitting over a base of similar form but with a flange to secure the cover and a wide very low footrim. The cover is carved following two lines of darker inclusion with a design of three lychees borne on leafy stems. The base is similarly carved with lychees. The stone is of grey-white colour with some darker flaws and suffusions.

Provenance:

Maria Kiang Chinese Art
Priestley & Ferraro, 'Sinews of Stone: Jade Carvings in the Ming Dynasty', November 2021, no.9

For a very similar box in the collection of the V&A Museum, London, dated to the sixteenth century, see *Chinese Jades*, no. 66, p. 62, where the authors discuss, p. 63, the possibility that lychee decoration evolved from an earlier style featuring the yuxian flower, associated with a type of belt plaque conferred on Academician officials. In the present case, the carver seems to have taken inspiration from a type of Ming lacquer box characteristically carved with lychees. For another, a little smaller, see *Chinese Jade From the Neolithic to the Qing*, no. 29:10, p. 397.



**A YELLOW OVERLAY TURQUOISE
GLASS BOTTLE VASE**

Qing dynasty (1644-1911),
18th or 19th century
Height: 23 cm, 9 1/4 inches

藍地套黃料人物圖長經瓶

清十八 / 十九世紀
高 23 釐米

The bottle has a compressed globular body and high cylindrical neck and is carved through a thick layer of lemon-yellow overlay to the turquoise ground beneath. The body is boldly carved with some incised detailing with a scene of a warrior kneeling among rocks while a second figure approaches on horseback. The neck is carved with a deer and a crane beneath pine branches, with the moon in a cloud above. The footrim is of characteristic neatly finished square section.

Provenance:

Collection of Geronimo Berenguer de los Reyes, Jr.
PC Lu and Sons Ltd
Christie's New York, 19th September 1996, lot 370
Christie's Hong Kong, 26th November 2014, lot 3371

For another vase carved in the same rare combination of colours, but bearing an engraved mark of Qianlong (1736-1795), see Sotheby's Hong Kong, 7th October 2015, lot 3742; and for another, see Galerie Zacke, 5th March 2021, with an incised mark of Tongzhi (1861-1875). While the mark on the former vase is not certain to be of the period, the one on the second, being less ambitious, is more believable and provides a reasonable terminus ante quem for the present vase. The strong form of the present vase, typical of many eighteenth century examples, and the finely finished foot, suggest a date some decades, at least, earlier than the Tongzhi example.



21

A LARGE PURPLE GLASS BOTTLE VASE

Qing dynasty (1644-1911)
Height: 43.5cm, 17 ¼ inches

透明紫料長頸撇口大瓶

清
高 43.5 釐米

The vase is of large bottle form, with a globular body supporting a tall flared neck. The recessed base is formed from a continuation of the sides curving underneath, visible as a dome inside. The glass is of rich translucent amethyst colour, with some imperfections and rivering.

Provenance:

Sotheby's Hong Kong, 25th November 2014, lot 1122

Translucent blown glass of this type is rare in Chinese art. A conservative dating to the Qing dynasty is given here, but the quality of the glass itself and the types of imperfections seen in it, suggest a date within the Qing dynasty as early as the eighteenth century.



A FLORAL MISCELLANY



22

FEI CHENG-WU (1911-2000)

WHITE IRIS

費成武

白虹彩

40 x 30 cm

Ink and colour on paper, mounted, framed
Signed Cheng-wu, with two seals of the artist
Inscribed in pencil on reverse in the artist's hand: "1980s"

設色紙本 鏡框
款識：成武
鈐印：[費] [霧明樓]
後面費成武親手用鉛筆寫：“1980s”

Provenance:
Estate of the Artist



23

CHANG CHIEN-YING (1909-2003)

ROSE BUSH

張蔭英

玫瑰叢

60 x 28 cm

Ink and colour on paper, mounted, framed
Signed Chien-ying, dated *yijiuwubanian* 1958, and with one
seal of the artist

顏色紙本 鏡框
款識：一九五七年蔭英寫
鈐印：[張]

Provenance:
Estate of the Artist



24

FEI CHENG-WU (1911-2000)

ORCHID

費成武

蘭

39 x 21 cm

Ink and colour on paper, mounted, framed

Signed *bingshu zhong xia* Cheng-wu, with one seal of the artist, mid-summer 1946

Pencilled on reverse in the artist's hand "1950s"

設色紙本 鏡框

款識：成武

鈐印：[費成武]

Provenance:

Estate of the Artist

Towards the end of his life, Fei worked through his paintings adding approximate dates of composition in pencil. In this case – indicative of his conservative nature – he has added “1950s”, though the inscription on the painting, which he has missed, clearly states *bingshu*, the equivalent of 1946.



25

FEI CHENG-WU (1911-2000)

Ink and colour on paper, mounted, framed
Signed Cheng-wu, with one seal of the artist

DELPHINIUM

設色紙本 鏡框
款識：成武
鈐印：[費]

費成武

飛燕草

Provenance:
Estate of the Artist

44 x 31.5 cm



26

FEI CHENG-WU (1911-2000)

**“OLD BRANCH OF PLUM
BLOSSOM”**

費成武

老梅枝開花

33 x 28 cm

Ink and light colour on paper, mounted, framed
Signed Cheng-wu, with two seals of the artist

Label: OLD BRANCH OF PLUM BLOSSOM. Pencilled in
reverse in Fei's hand “1950s”

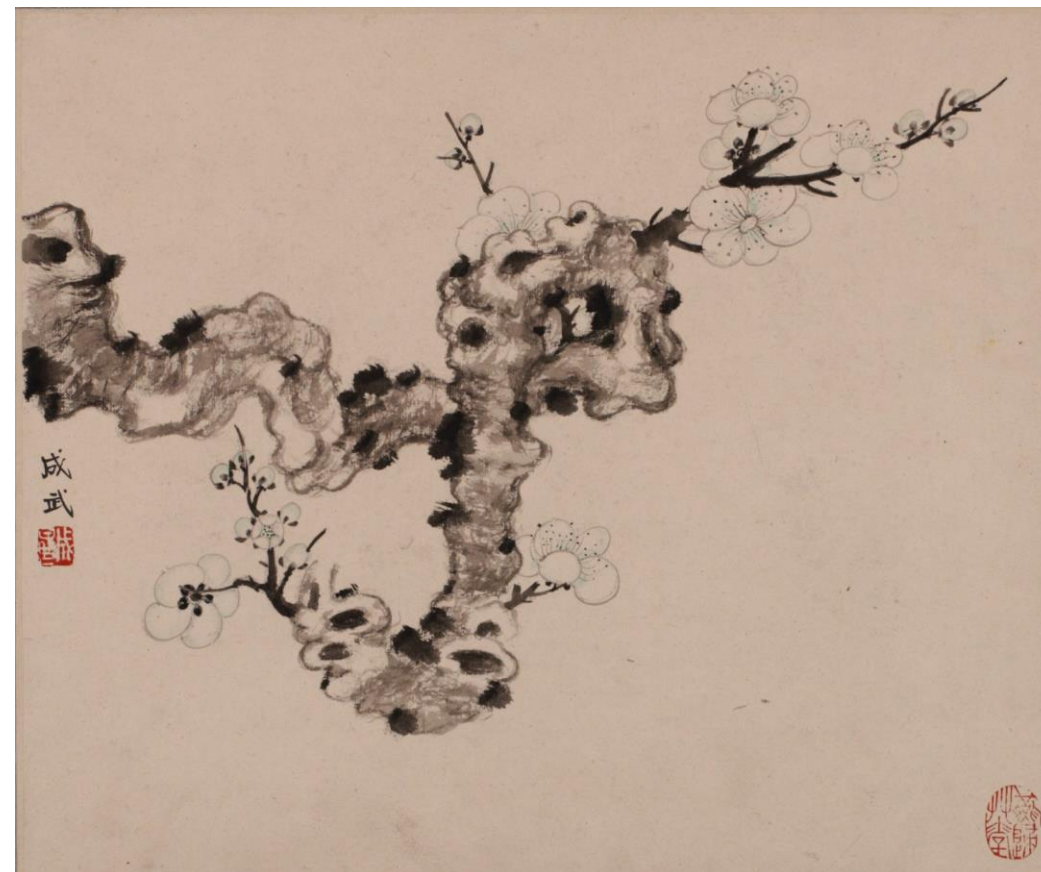
設色紙本 鏡框

款識：成武

鈐印：[費][燕歸竹堂]

Provenance:

Estate of the Artist



**A GREEN-GLAZED POTTERY
LEAF-SHAPED WASHER**

Tang dynasty (618-906)
Length: 12.5 cm, 4 7/8 inches

淺綠釉陶葉形水盂

唐
長 12.5 釐米

The washer is modelled in the form of a large leaf furled into a bowl shape, forming blunt spouts on each side and with numerous indentations and projections on the inturned rim. The underside is moulded in relief with intertwined veining and small boss-like elements. A lead glaze of light green colour covers the washer inside and out, pooling to a deeper tone around the irregular rim.

Provenance:

Private English collection
Priestley & Ferraro, 'Early Chinese Ceramics and Works of Art', November 2021, no. 14

Often described as resembling a sea shell, washers like the present example are more likely to be models of a type of leaf, perhaps dried, that was used by Tang scholars as a makeshift brushwasher, the ephemeral nature of which would have appealed to their sensibility. Pottery models like the present one, like fossils, are all the evidence we have that such vessels existed.

A *sancai*-glazed version excavated in Gongyi and in the collection of the Gongyi Museum was exhibited at the exhibition *Three-color Ware of the Tang Dynasty. The Henan Province Discoveries* and is illustrated in the catalogue produced by the Suntory Museum, no. 73, p. 102. For another example, see *Early Chinese Ceramics from The Postan Collection*, an exhibition held by Bluett & Sons in November 1972, item 2; and for one in the collection of the late Charles B. Hoyt with an amber glazed outside and green inside, see *The Charles B. Hoyt Collection Memorial Exhibition*, no. 100, p. 26.



28

**A BROWN-GLAZED APPLIED
DECORATION JAR**

Jin dynasty (1115-1234)
Height: 14.5 cm, 5 ¾ inches

磁州窯系棕色釉貼花紋小罐

金
高14.5 釐米

The jar is of well potted globular form with a wide lipped mouth. The shoulders are applied with five evenly spaced floral medallions. The overall glaze is of rich even deep brown colour, separately applied at the rim, leaving part of the lower edge of the rim unglazed.

Provenance:

Acquired in Hong Kong, December 2000



**A CIZHOU-TYPE WHITE-GLAZED
SGRAFFIATO JAR**

Early Northern Song dynasty (960-1127) or
Liao dynasty (907-1125), 10th/11th century
Diameter: 14 cm, 5½ inches

白釉剔花纏枝花紋罐

北宋早期或遼
直徑 14 釐米



The jar is of *guan* form, with a compressed globular body, a short slightly flared ribbed neck around a wide mouth and a low flared foot. The exterior is boldly carved through a thick layer of slip with two large ball-like flowers borne on a fleshy stem with spear-head shaped leaves, all with feathery detailing. The ground is also applied with slip giving a bianco-sopra-bianco effect, and the whole is applied with a clear glaze. The wide knife-pared footrim and the underside of the base are unglazed, showing the fine-grained grey ware. This jar is an unusual variant of the deeply carved sgraffiato type, having the ground also applied with slip.

Provenance:

Priestley & Ferraro, 'Chinese and Korean Ceramics and Works of Art', November 2019, no. 9



**AN INCISED KOREAN CELADON
BAOXIANG FLOWER PATTERN BOWL**

Goryeo dynasty (918-1392), second half
11th century or first half 12th century
Diameter: 12.2 cm, 4 7/8 inches

青瓷外刻寶相花裏劃水紋盃

高麗
直徑 12.2 釐米



The bowl is finely potted with rounded sides, supported on a very low footrim. The exterior is incised with three swiftly-drawn *baoxiang* flowerheads separated by foliage. The interior is incised in the centre with an abstract water plant-like element on an overall ground of extremely fine combing. A grey-green glaze is applied overall, including the underside of the base, leaving the fired body showing brown through the thinning glaze on the small footrim, which also shows three spur-marks.

Provenance:

Priestley & Ferraro, 'Chinese and Korean Ceramics and Works of Art', November 2019, no. 19

For a closely-related incised cup, see *The Hundred Relic Collection of the Gangjin Celadon Museum*, no. 68, p. 130, and for another in the Fitzwilliam Museum, Cambridge, see Yun Yong-i, *Korean Art from the Gompertz and Other Collections in the Fitzwilliam Museum, A Complete Catalogue*, p.65- 66, where the author suggests that it was made at Yuch'on-ri kilns, Puan.



**A YAOZHOU MOULDED CELADON
RADIATING PETAL PATTERN BOWL**

Northern Song dynasty (960-1127),
11th/12th century
Diameter: 12.4 cm, 5 inches

耀州窯青瓷刻花瓣紋盃

北宋，十一至十二世紀
直徑 12.4 釐米



The bowl is of open form with gently curved sides everted slightly at the rim. The interior is decorated with two concentric registers of radiating narrow overlapping petals, suggesting a chrysanthemum flower, with sixty in the outer register and twenty-two in the inner register. The exterior is carved with petal-like grooves. A light olive-green glaze covers the bowl inside and out and on the base, pooling to a deeper tone in the recesses of the carving. The rim, the reverse and the base with some light brown and dry areas. The knife-pared footrim is unglazed, showing the fine-grained light-grey ware.

Provenance:

Collection of Professor Brian M. Salzberg, no. 1102

For a comparable bowl, sold by this gallery, see Priestley & Ferraro, 'Song Ceramics', November 2008.

A line drawing of a shard of this pattern of bowl, excavated at the Yaozhou kiln site, is illustrated in 宋代耀州窑址 "The Yaozhou Kiln Site of the Song Period", fig.62, no. 7, p. 111, where it is dated to the middle period of the Northern Song dynasty. A complete example of a bowl of this type is in the Palace Museum, illustrated in 中国耀州窑 "Yaozhou kiln of China", no. 82, p. 110; another is illustrated in the same volume, p. 324, fig. 11; and a third, from the Eugene Bernat collection is illustrated by Wirgin, *Sung Ceramic Designs*, pl. 7, h, discussed p. 43.



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**A RED LACQUER EIGHT-PETALLED
FLOWER-SHAPED SMALL DISH**

Southern Song dynasty (1127-1279) or
Yuan dynasty (1279-1368)
Diameter: 14.2 cm, 5 ½ inches

朱漆八棱花口小碟

南宋至元
直徑 14.2 釐米



The dish is of delicate construction with a broad recessed central field. The gently curved sides rise to an eight-petalled flower-shaped rim, with each pointed petal formed from alternately concave and convex grooves extending just over halfway down the sides. The central field and the interior and exterior of the sides are applied with a bright cinnabar-red lacquer, now cracked and fissured with age. The flat countersunk base is applied with glossy black lacquer, and is painted off-centre in red lacquer with a mark reading 南陽見記, *nan yang jian ji*.

Provenance:

Eiji Nishikawa Chinese Ceramics and Works of Art, 'Chinese Ceramics and Lacquer Wares of Song Dynasty', March 2014

Priestley & Ferraro, 'The Immortal Surface. Ages and Expressions of Chinese Lacquer', 2020, no. 3

Between the Northern Song dynasty when, as excavations show, most lacquer was either black or two-coloured, with a black exterior and a dull brownish-red interior, and the Ming dynasty by which time cinnabar-red had become the norm, there extended a period when both glossy black and rich red lacquers were made, with the proportion of red lacquers growing over time. Again, from the Northern Song when lacquer shapes were generally quite simple, being round or gently lobed or flower-shaped, there was a trend toward shapes of more interesting outline. Based on these two trends, a dating to the thirteenth century seems appropriate for this charming small dish.

There is debate about the origins of the kind of mark seen on the base of the current dish. For a Song dynasty black lacquer dish in the Freer Gallery of Art with a four-character square mark, said by the author to have been added in Japan, see Hin-Cheung Lovell, "Song and Yuan Monochrome Lacquers in the Freer Gallery", plate 11, Fig. 22a. Certainly, this kind of mark is very different from the kinds of inscriptions found on excavated Song pieces, which follow a standard formula and are inscribed in a characteristic ductus. However, it is possible that marks like the present one were used as identifying shop marks by Song and Yuan dynasty Chinese retailers, some of whose wares would have been purchased by merchants for export to Japan.

For a similar dish but with six lobes, rather than eight and with two incised characters on the base, see Lee Yu-kwan, *Oriental Lacquer Art*, no. 52, p. 118.

