

CHINESE AND JAPANESE CERAMICS

ZETTERQUIST GALLERIES

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ZETTERQUIST GALLERIES

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INTRODUCTION

I wanted to go to Germany. However, a twist of fate, and Rotary International, sent me to Japan for my junior year of high school, sparking a lifelong passion for Asian ceramics. This exhibition represents a conversation between my first love, Japanese ceramics, and Song Dynasty Chinese ceramics from which they bore technological and stylistic influences, either directly or through Korea.

The cultural and technological crossover between Japan and China has a long, rich history, and is one of the most interesting storylines in the vast narrative of Asian ceramics.

Many of the Chinese objects in this exhibition were found in Japan and were chosen for their relevance to the Japanese tea ceremony. They represent a cultural influence that has persisted through the centuries, and has preserved these beautiful works for us to enjoy and learn from today.

Song Dynasty ceramics are most noted for their exquisite forms. The beautifully realized persimmon glazed bowl has an inverted rim and finely carved foot that makes the piece appear to hover. The glaze melts away from the rim to affect a Rothko-like gradation. Also from the North, a Jun-yao tea bowl, previously from Japanese and American collections, shows the use of Chinese wares in Japanese tea ceremony collections. This particular piece has an appropriately quiet nature with a subtle lavender blush around the rim. The two Ding-yao examples, both from Japanese collections, attest to different decorative techniques employed by Ding kilns. The Northern Song twin-fish example has a vigorously carved decoration with deeply incised fish swimming in tandem, surrounded by combed waves, giving an appearance of movement and depth. The Jin Dynasty molded Ding-yao plate is an exciting find. It is one of the only intact white examples from a group that was discovered in Dingzhou in the 1960's. It is also a rare example of crane imagery on a Ding piece, and is akin to one of the most famous black Ding-yao pieces in America. The polychrome Cizhou tea bowl is another northern Chinese piece treasured by Japanese tea ceremony practitioners for its folk-like qualities and spirited, colorful decoration.

Southern Chinese kilns are noted for their pale blue "Qingbai" glazes. In this exhibition we have examples from Jingdezhen and Guandong. Japan imported Qingbai wares from the Song Dynasty onward, which were later discovered in temple and sutra mound excavations. The most exquisite of these wares were produced in Jingdezhen, represented by the pair of foliate form bowls and the incised dragon bowl. The lidded jar with pagoda lid is reminiscent of the pieces produced for Japanese sutra mounds in the late Heian Period, although the present example might have been bound for South-East Asia.

The two Longquan celadon pieces in this exhibition are directly associated with Japan. The small jar with crackled glaze was later converted into a tea caddy for the Japanese tea ceremony, with the addition of a small lid. The large censer with Taoist symbols was likely exported to Japan in the 14th century, and has a custom-fitted domed grate, likely produced in Meiji Period Japan.

Technology invariably flowed from China to Japan, as to other ceramic producing countries in Asia. This phenomenon is particularly evident in the two spectacular porcelain examples from Hizen kilns in Edo period Japan, both of which have over-glaze enamels developed in China, but were stylistically re-imagined for the Japanese aesthetic. The charming early Oribe tea caddy illustrates how the Japanese took technology from abroad, but completely adapted it to playful forms for use in the tea ceremony. This example also shows how a piece could originally be meant for one purpose, in this case a small food bowl, but was repurposed as a tea caddy centuries later, by the simple addition of a wooden lid. Forms from China, like the tall bottle vase or the horn-shaped wall vase, were translated into the Japanese vernacular by medieval Japanese kilns, often filtered through Korean influences. The Sueki Trumpet neck form has a much more direct Korean Sila-ware influence. The Chinese have produced human figures in ceramic for tomb interiors for thousands of years. However, Japanese "Haniwa", represented here by the large warrior figure, were made for the exterior of tumulus mounds, illustrating how the Japanese adapted foreign influence to suit their own practices.

1. **Persimmon-Glazed Bowl**
Jin Dynasty 1124-1279 A.D., China
Diameter: 17.2cm

A conical bowl with slightly inverted rim, perhaps influenced by the alms bowl, is a form known in earlier examples of Ding and Yue-wares. The bowl is covered with a beautifully realized persimmon (russet) colored glaze that thins to a complex dark brown color near the rim, which is white. The glaze ends just above the shallow, countersunk foot rim, revealing a white porcelain body.

This type, with its refined, white porcelain body and thin walls were all previously categorized as “Ding-yao”, but recent excavations have revealed very similar pieces found at the Dangyangyu kilns, which produced persimmon pieces of equal, and sometimes, higher quality to those produced in the kilns in official Ding kilns. An example similar to this piece is published in the “Series of China’s Ancient Kiln Sites; Dangyangyu Volume”, 2010 pg. 40. Another of similar form and quality is in the Meiyintang Collection, Zurich.



2. **Jun-Ware Tea Bowl**
Jin Dynasty 1127-1234 AD, China
Diameter: 11.5cm

A steep sided Jun-ware tea bowl of a grey colored stoneware body covered with an opaque light blue glaze that thins to a purple hued blue at the rim. The glaze stops short of the finely carved foot rim that has fired to a russet brown color. The foot-well interior is also glazed, indicating a likely Jin Dynasty dating. There is a small hairline at rim, and three small original firing cracks repaired on the foot rim.

This particular form of Jun-yao bowl has been collected over the centuries by practitioners of the tea ceremony in Japan.

Similar examples are published in Mayuama *Seventy Years*, Tokyo 1976, pl. 395. Another from the collection of the Metropolitan Museum of Art is published in their "A Handbook of Chinese Ceramics" by Suzanne Valenstein, New York, 1975. pl. 77. Another is shown in Regina Krahl's catalog of the Meiyintang Collection, London, 1994. Vol. 1 pl. 384.

Provenance: Private Japanese Collection
Private American Collection since 2006



3. **Polychrome Cizhou Tea Bowl**

Jin Dynasty, 13th c., China

Height: 12.7cm

A Cizhou-type steep sided stoneware tea bowl sitting on a tall slightly beveled foot. The barrel shaped sides are covered with a layer of white slip, which has been decorated with enameled scrolling peonies with dark red flowers and stems, and green leaves. (About one third with burial degradation.) There are two concentric bands above and below the flowers, also in red. The interior of the bowl is also covered in a layer of slip under the mouth, and the rest of the interior glazed, which fired to a pale grey color. The beveled bottom and foot are unglazed, revealing a buff and slightly coarse stoneware clay body.

These playful folk wares influenced Vietnamese and Japanese ceramics for centuries. They were much appreciated for their unpretentious charms in the Japanese tea ceremony, for which the form of this piece was ideal, and become a favored style of the Japanese and English Mingei movement of the early 20th century.

Provenance: Private Japanese Collection



4. **Ding-Yao Foliate Form Plate with Twin Fish Decoration**

Northern Song Dynasty, 960-1127 AD, China

Diameter: 19cm

A foliate-form porcelaineous stoneware plate with six sections separated by raised ridges, and the six petaled rim has an old metal binding. The interior center has an exuberantly carved depiction of two fish swimming in tandem among waves. The entire piece is covered with a translucent ivory colored glaze that pools to a taupe color, typical of Ding ware pieces of the period. The neatly molded foot-rim is also glazed.

A similar example is published in Jan Wirgin's "Sung Ceramic Design" fig. 34 (6).

Provenance: Sotheby Parke Bernet London, July 8/9, 1974, lot 137.
Sotheby Parke Bernet Hong Kong, May 23, 1978, lot 14.
Private Japanese Collection



5. **Molded Ding-Yao Bowl with Duck and Lotus Design**

Jin Dynasty 1127-1279 AD, China

Diameter: 18cm

A molded “Pan” form shallow bowl with a cavetto divided into six sections beneath a keyfret that conforms to the petaled shape of the unglazed rim. Each section has a scene of a duck or mandarin duck swimming or flying amongst lotus flowers. The central medallion depicts a crane standing on one leg on a rock outcropping next to a body of water with lotus flowers. The exterior is undecorated and sits on a straight, shallow foot-rim. The entire piece is covered in a translucent ivory colored glaze the streams on the underside to a taupe color attesting to its Ding Kiln origins.

Ducks are a symbol of conjugal fidelity and are often used as a decorative motif in the Song and Jin Dynasties. However, this piece is extremely rare for its depictions of ducks (both Mandarin and standard), together with a standing crane, the symbol for longevity. A shard from a seemingly identical piece was excavated in Dingzhou in the early 1960’s, and is illustrated in Jan Wirgin’s “Sung Ceramic Design” Han Shan Tang, London, 1979, Fig. 32 no. 23.

In terms of decorative elements, a directly related example, but in ultra-rare black Ding-yao glaze, is published in Robert Mowry’s seminal “Hare’s Fur, Tortoiseshell and Partridge Feathers”, Harvard University, 1996, pl. 19. This piece, now in a private collection, is identified by Mowry as likely being from the kilns at East or West Yanchuan Village in Quyang county, Hebei. It has seven segments with extremely similar ducks, lotus and water depictions. Another decorative element that these two have in common, is a rare key-fret band that conforms to the petal-shape of the rim. There are other examples with scrolling bands which conform to the petals, and with similar quality of molded floral design published in “Selection of Ding Ware, The Palace Museum’s Collection and Archaeological Excavation”, Forbidden City Press Beijing, 2012, pl. 112. A similar pair to that is published in “Decorated Porcelains of Dingzhou” National Palace Museum, Taipei 2014, pls. 152-153.

Provenance: Imamura Collection, Kyoto Japan



6. **Qingbai Bowl with Carved Dragon Decoration**

Song Dynasty, 960-1279 A.D., China
Diameter: 20.8cm

A finely potted porcelain bowl covered in a pale blue translucent glaze that ends at the bottom of the foot, revealing a white porcelain clay body and evidence of having been fired on a cylindrical support. The interior of the bowl has incised twin dragon decoration skillfully carved into the finely potted walls. (Minor chips to the foot.)

Dragons depicted in this playful, almost salamander-like fashion, are more typical of wares produced in the Song Dynasty wares in Southern China, as opposed to more fierce and formalist styles found in later centuries.

Similar examples can be seen in “Multiplicity of Simplicity”, Hong Kong University, 2012, pl. 4 also Qingbaici Jingpin Jianshang plates 169 and 182.



7. **Pair of Qingbai Foliate Form Bowls**
Southern Song Dynasty, 1127-1279 AD, China
Diameters: 11.5cm

A pair of steep sided porcelain bowls, the sides of which are formed into eight elongated petal forms. Each bowl is covered with a finely realized pale blue Qingbai glaze, which ends at the foot, revealing a white porcelaneous stoneware body.

This form is a classic Northern Song metalwork form, which was used in several Song Dynasty ceramic kilns, including: Ru-yao, Yue-yao and Ding-yao, as well as these Jingdezhen Qingbai examples. This form is also found in Koryo Celadons from Korea. The current examples, a rare pair, are of the highest quality Hutien variety of Qingbai wares.

A similar piece is published in "Complete Collected Works of Chinese Ceramics - Song and Yuan Qingbai Wares Vol. 16" pl. 30 Shanghai People's Art Press, 1984. Another is published in Regina Krahl's "Meiyintang Collection" Vol. 2.

Provenance: Private Collection, Singapore



8. **Southern Qingbai Lidded Jar with Pinched Handles**

Song Dynasty, 960-1279 A.D., China

Height: 22.8cm

A baluster form jar with high shoulders, narrow neck and large cup-shaped mouth rim. There are four double strand strap handles that run from the neck to the mouth and then double back to reattach at the shoulders. The sections of the handles between the shoulder and cup-mouth have been pinched along the entire strand. The handle is in the form of a pagoda with an upturned rim. The entire piece is covered with a finely crackled pale translucent glaze typical of southern Qingbai pieces. The under-foot is unglazed to reveal a pale white porcelaineous stoneware body. Although the form of the body is fairly common for Southern Qingbai pieces of the Song Dynasty, both the treatment of the handles and pagoda shaped lid are very rare. The lid is reminiscent of Cambodian pieces of the Khmer Dynasty, and suggest that this piece may have been destined as an export piece to South East Asia, and in turn, influenced their own wares. This pagoda-shaped lid is also found on sutra mound jars exported to Japan in the 12th – 13th centuries.

A piece with similar handles from a private Taiwanese collection is published in Wang Shao Lou Collection, Yu Ren Yuan, Taipei 2017. Pg. 49



9. **Small Longquan Celadon Jar**
Southern Song Dynasty 1127-1279 AD, China
Height: 7cm

A small jar potted of light gray stoneware, which has fired to a buff color at the base. The globular body is surmounted by a constricted neck and rounded mouth-rim. The piece is covered in a finely crackled Longquan celadon glaze of ideal minty-green color.

These pieces were often made for export in the Southern Song Dynasty as jars for medicine or other precious materials. This piece comes from a Japanese collection, where it was fitted with a custom lid, wooden box and silks for use as a tea caddy in the Japanese tea ceremony.

Provenance: Private Japanese Collection
Private Singaporean Collection



10. **Celadon Censer**
Yuan Dynasty, 1271-1368 A.D., China
Diameter: 17.5cm

A large round censer with straight walls decorated with raised ridges and a band of Taoist (Trinary) symbols. The entire piece sits on its foot rim, but has three small feet attached to the bottom of the vessel. It is covered with an opaque pale green Longquan celadon glaze. There is an unglazed ring underneath where the piece was supported during its firing. Together with a wooden Japanese box and basket-weave silver dome, both late 19th century Japanese additions.

Provenance: Private Japanese collection.



11. **Amber Glazed Tripod Brazier**
Song Dynasty – Yuan Dynasty 13th-14th century, China
Height: 18cm

A barrel-shaped brazier with scrolling lotus pattern molded in deep relief around the bottom two thirds. There are three feet attached to the flat bottom, which is unglazed revealing a pale buff-colored clay body. The outside walls and feet are covered with an amber translucent glaze with a fine crackle. The top is flat with a wide opening of rounded petal form.

Although this form is rare, the molding technique and style, as well as the translucent amber glaze, are similar to pieces found in Henan in the Qingliangshi kiln excavation in Baofeng. See “Ceramic Finds from Henan” University of Hong Kong, 1997. Pls. 44-48.



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12. **Sueki “Suibyō” Bottle Vase**
Asuka Period 538-710 A.D., Japan
Height: 21.3cm

A small stoneware bottle vase with a shallow bowl-form body, and sharply beveled shoulders surmounted by a tall trumpet neck, which flares out at the mouth-rim. (Two rim chips, one with associated crack.) The piece sits on a finely cut foot-rim, which bevels out, and rounds at the bottom. The neck and body are speckled on one side with a translucent green natural ash glaze.

A much larger example of this form is in the Osaka Museum of Oriental Ceramics, and is published in their handbook.

From a private Japanese collection and with Bunkacho export certificate.



13. **Large Haniwa Warrior Figure**
Kofun Period, 6th-7th c. A.D., Japan
Height: 65cm

An earthenware model of a warrior figure with flared skirt and torso with incised crosshatch pattern. A sword in raised relief hangs diagonally from the waist to the bottom of the skirt. His rounded arms are held in front in an offertory pose. The face is simply represented with slits for eyes and mouth, and a nose in shallow relief. The head is surmounted with a helmet that is incised around the flap and has rows of rivets on the top.

There are several sections of repair, especially around the skirt and helmet flap.

An Oxford TL test, no. N119b50, attests to dating consistent with the Kofun period.

From a private American collection.



14. **Oribe Mokuzuke-Chaire**
Late Momoyama – Early Edo Period, early 17th c. Japan
Height: 10cm, Width: 8.2cm

An early Narumi-type Oribe basket-shaped bowl of double lozenge form, with high-arched rust colored handle that spans the center. The underside is flat, and has a recessed circular underfoot with turned pin lines typical of Oribe pieces of this early period. The underside is unglazed, revealing a light brown clay body. The interior is buff and white, with soft transitions from flat bottom to vertical walls. The exterior sides are buff colored and decorated with stripes, hanging fruit and a single plum blossom outlined in black and highlighted in white and celadon green glaze. The celadons mix with the iron oxide to pool in rare ruby-red droplets near the foot. A flat wooden lid is custom fitted to the top, and splits in two at the handle, to allow use as a tea caddy for the Japanese tea ceremony. In a fitted lacquer box with silver inlay inscription, “Oribe”.

A double-lozenge form bowl with handle was excavated in the Nakanocho site in Kyoto City, and is published in “Momoyama Tea Utensils: A New View”, Nezu Museum Tokyo 2018. pg. 60. Another larger example is published in “Turning Point; Oribe and the Arts of the 16th Century Japan”, Yale University Press 2003. pl. 64. See Nippon Touji Zenshu, Chuo Publishing 1976 pl. 16 for similar countersunk foot with pin lines on a similarly dated mokuzuke. Provenance: Niiseki Kinya Collection, Yokohama Japan.



15. **Stoneware “Heishi”**
Nanbokucho – Muromachi Period 14th-15th c. A.D., Japan
Height: 26.7cm, Diameter: 17.15cm

A high shouldered “heishi” form stoneware bottle vase of high-shouldered form surmounted by a tall flared mouth-rim with rolled edge. About two thirds of the mouth-rim is damaged, mostly in a kiln accident, evidenced by glaze over damaged areas. The thick walls of the vessel are paddled and fired to a dark reddish brown color. About two thirds of the surface has streaming green ash glaze emanating from the shoulders and pooling into rivulets along the body. The flat foot reveals a gray stoneware body, typical of Tokoname kiln output.

Provenance: Private Japanese Collection



16. **Bizen “Tsuno-Gata” Wall Vase**
Early Edo Period – Mid 17th century
Length: 40.6cm

A large stoneware wall vase in the shape of a skewed rhino horn from the Bizen kilns. The piece has a thick stoneware body with turning lines evident on the interior. The exterior surface varies in tone from dark reddish brown on the back to dark brown on the front. The front has a scattered “sesame seed” style of glaze in an amber color, which runs up one side from the bottom point and becomes sparser towards the top. There is a metal ovoid hook attached to the back, which is probably a 19th - 20th century replacement for the original. The intentionally darkened surface is typical of “Imbede” style Bizen wares, which originated in the early 17th century. This, together with its large size, indicates a mid-seventeenth century dating for this piece.

Horn-shaped cups and vases were produced in Japan since the Asuka Period, influenced by early Korean Silla wares. Porcelain examples were produced in both Korea and Japan in the 17th - 18th centuries. Although no complete Bizen pieces appear to be published, they are mentioned in Tea Ceremony chronicles and two pieces reconstructed from kiln site excavations were published by Nahoko Shimomura in her book on Bizen tea-wares “Bizen ChaDoGu Kenkyu”. Kyoto, 2016. Pg. 155.

Provenance: Private Japanese Collection



17. **Large Ko-Kutani Style Charger**
Early Edo Period – Second Half of the 17th century
Diameter: 39cm

A large porcelain charger with five-color enamel decoration in blue, green, red, purple, and amber colors. Floating in a field of scrolling foliate decoration, there is a “Military Fan” and cloud-shaped panel, bordered in amber. One is filled entirely with dark green enamel over a dense swastika pattern drawn in black. The other, held up by a purple-hued staff, is split in half, with a black wave pattern under green, and a blue and amber basket weave pattern. In the upper right quadrant, there is a square window, also outlined in amber, framing a delicately painted scene of a Chinese-style literati strolling in a white ground with a sheathed harp under his arm. To his right behind him are rocky outcrops colored purple, green, blue and amber. A tree with red leaves and amber trunk juts towards the center of the landscape, while green bushes sprout underneath. Cloud depictions float in the top of the field. Amber colored folding screens float in the background. The rim of the plate is glazed in a dark brownish purple color, to approximate a bronze rim. The backside is decorated with scrolling lotus flowers around the exterior walls, and double blue lines just above the foot. The center of the foot-well has a squared green seal set within double blue circles, and with indistinguishable black characters, (possibly mimicking the characters for “Fuju”, meaning “affluent longevity”). Ko-Kutani style porcelains are now believed to have been produced in Hizen, (Arita), for both export and domestic use. They represent a uniquely Japanese compositional style influenced by both painting and textiles. Condition: Interior with some surface scratching and small areas of enamel loss. Small hairline crack (about 6mm) at rim. Exterior with some surface scratching and small area of enamel loss. This large, vividly decorated example is nearly identical, both in size and decoration, to an example in the Matsuoka Bijutsukan, which is published in their 1991 catalog “Masterpieces of Asian Ceramics”, pl. 154. Another example of similar size and decorative elements, but in different arrangement, is published in Jintsu Seigando’s 1989 exhibition catalog of Ko-Kutani type wares, pg. 16.

Provenance: Private American Collection



18. **Hizen Ware Kakiemon-Type Covered Bowl**

Edo Period, Mid – Late 17th century, Japan

Diameter: 23.3cm

A large shallow porcelain bowl standing on a raised, straight foot. A domed lid fits perfectly on the unglazed mouth-rim. The interiors are white, with exception of a spot of cobalt blue on the bottom. The exteriors are covered in a finely realized and extravagantly enameled pattern of repeated chrysanthemum set against dense green leaves on a field of blue. Each of the petals on the chrysanthemum is outlined in red with blue or pale green shading. The bottom of the bowl has three bands of concentric red circles encasing fields of turquoise color. The bottom of the foot exterior and underfoot remain white.

Similar in form to smaller cosmetic boxes, this form is referred to as “Futamoto” which translates as “covered bowl or dish”.

A bowl with identical chrysanthemum design on the exterior is illustrated in “Ko-Imari: A Catalog of Hizen Porcelain from the Nezu Museum’s Yamato Collection” Nezu Museum, Tokyo, 2017. Pl. 137. A piece of similar form is published in *Nippon Toji Zenshu; Kakiemon Ware*, Tokyo, 1977. pg. 53. and is described as an early example of Kakiemon type. The same piece is also published in *Kakiemon; Nihon Jiki Akae no Seika*, Asahi Shimbun Fukouka, 1976.

Provenance: Kurachi Nobuo, Tokyo
Kurachi Family
Private American Collection





Exhibited: Tokyo Bijutsu Club, "Kurachi-ke Aizohin Nyusatsu" (Auction of Treasures from the Kurachi Family), 1926. 12-13.
 "Ko-Imari no Subete: Shoki Arita, Kakiemon, Iro-Nabeshima" (Compendium of Ko-Imari: Shoki Arita, Kakiemon, Iro-Nabeshima) Eight venue exhibition in 1977.
 Yale University Art Gallery, New Haven, CT, "Word in Flower: The Visualization of Classical Literature in Seventeenth Century Japan", 1989.



Published: Tokyo Bijutsu Club, "Kurachi-ke Aizohin Nyusatsu" (Auction of Treasures from the Kurachi Family), 1926. Lot 14.
 Nagatake Takeshi, editor, "Ko-Imari no Subete: Shoki Arita, Kakiemon, Iro-Nabeshima" (Compendium of Ko-Imari: Shoki Arita, Kakiemon, Iro-Nabeshima) Fukuoka: Nishi Nihon Shinbunsha, 1977, p. 35.
 Nagatake Takeshi and Hayashiya Seizo, Edo III: Imari, Kakiemon, Nabeshima, Kyushu, Chugoku, Shikoku jiki shoyo and Edo Period III: Imari, Kakiemon, Nabeshima Wares, vol. 8, Sekai Toji Zenshu (Tokyo: Shogakukan, 1978), 135, fig. 16.
 Carolyn Wheelwright, editor. "Word in Flower: The Visualization of Classical Literature in Seventeenth Century Japan", Yale University Art Gallery, 1989. Fig. 25.
 Sakuraba Masaki, editor, "Kakeimon Yoshiki Kenkyu – Hizen Jiki: Uritate Mokuroku to Shutsudo Shiryo" (A Study of Kakiemon Style – Hizen Porcelain: Auction Catalogs and Excavation References) Fukuoka: Kyushu Sangyo Daigaku Nijuseiki COE Purogurama Kakiemon Yoshiki Kenkyu Senta Uritate Mokuroku Kenkyu Iikai, 2008. Pl. 1377, pg. 315.

