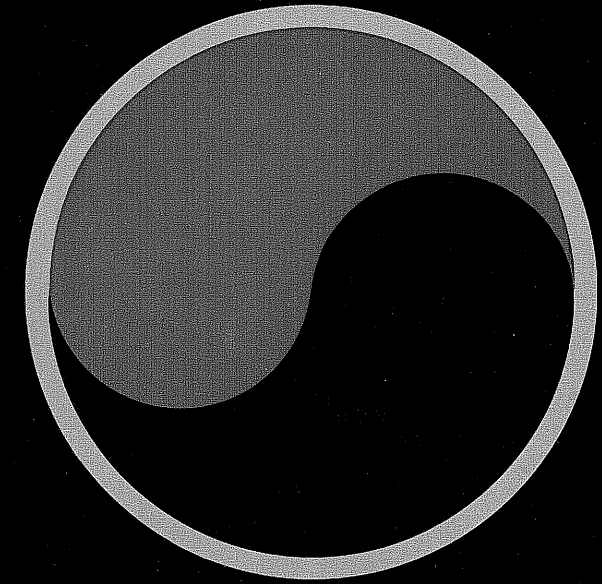


Syracuse University

THE JOHN R. FOX COLLECTION OF KOREAN CERAMICS

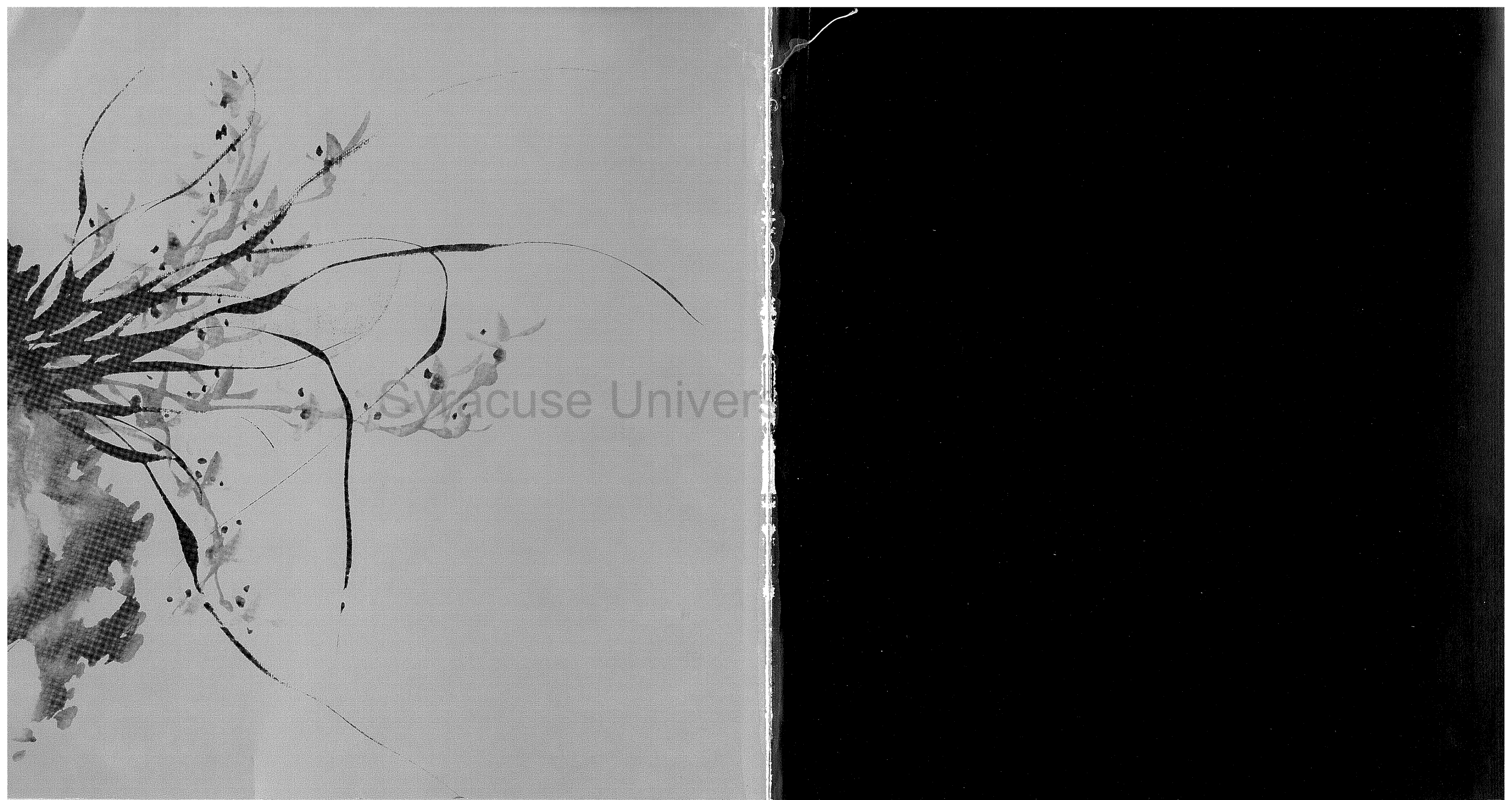


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**KOREAN CERAMICS**

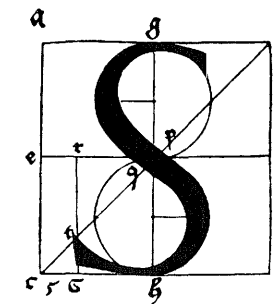
SYRACUSE UNIVERSITY

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THE JOHN R. FOX COLLECTION OF KOREAN CERAMICS

# Syracuse University Art Galleries





COLONEL JOHN R. FOX

THE JOHN R. FOX COLLECTION OF KOREAN CERAMICS  
at  
SYRACUSE UNIVERSITY

by  
CHARLES RYDER DIBBLE, Ph.D.  
ASSOCIATE PROFESSOR OF ART

Preface by  
LAURENCE SCHMECKEBIER, Ph.D.  
DEAN OF THE SCHOOL OF ART

A catalogue of a collection of Korean Ceramics from the Silla through the Yi dynasties recently donated to Syracuse University, exhibited for the first time in the galleries of the JOE AND EMILY LOWE ART CENTER.

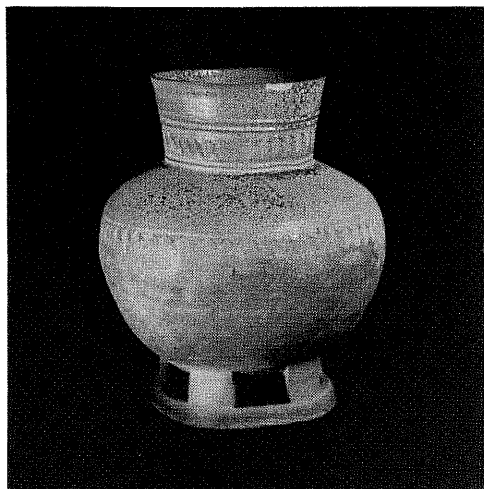
MARCH 1965

SYRACUSE UNIVERSITY | THE SCHOOL OF ART | SYRACUSE, NEW YORK 13210

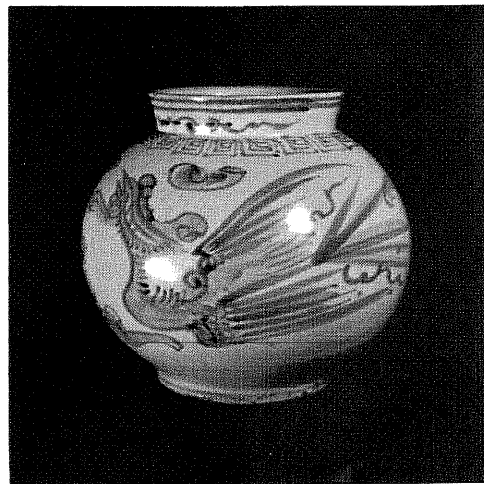
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JOHN R. FOX AS A COLLECTOR



62.301  
FOOTED JAR; 11¾" h. 10" d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.



62.605  
VASE; 7¾" h. 8½" d.  
YI DYNASTY.  
GRAY-WHITE PORCELAIN.

"Few of our service personnel on foreign assignments take full advantage of the cultural resources of the host country to understand its people and the history that has given it distinction." With this comment Colonel Fox has characterized the motivation both for the formation of this remarkable collection and its donation to Syracuse University for its fine arts museum.

The personal history of John R. Fox is in itself a significant factor in this achievement. Born in 1907 in the small Mohawk Valley town of Nelliston in upstate New York, he was educated in the Fort Plain High School and worked in the Fort Plain National Bank and Canajoharie National Bank for twenty years before enlisting in the United States Army at the beginning of the war in 1942. After Officers Candidate School at Duke University he was commissioned in the Finance Corps and served in many important posts, the first of which was at the Federal Reserve Bank of San Francisco in an assignment relating to the War Department's program for financing defense contractors. Later, at the Pentagon, he was responsible for liquidating the program which had provided guaranteed loans to essential defense contractors in excess of eight billion dollars. As Chief of the Special Financial Services Division, Office of the Chief of Finance, he was in charge of a similar program during the Korean War. Other assignments were those of Funding and Currency Control Officer with the U. S. Army Headquarters, Far East Command, and other financial positions in Europe, the United States and the Far East. Before his retirement in 1962 he was Chief of the Army's Savings Promotion Office with the Office of the Chief of Finance in Washington, in which capacity he visited military installations in the United States and overseas

and spoke over six hundred times on the advantages of an individual savings program to audiences totalling more than one million military and civilian personnel of the Army.

Saving is essentially a form of conservation, and his approach to finance involved not money alone but the larger problems of human and cultural values. This is a matter of insight based on experience. It is not surprising, therefore, that as a young man he was called to serve as an instructor at the American Institute of Banking in Utica, largely because of this very grasp of the many-sided problems of a small institution which are often obscured or distorted in the specialized structure of the large city bank. The difference between the one and the other is only one of degree, as Colonel Fox says with reference to his experience in financing defense contractors who were interested in loans of \$1,000,000 or more as compared to a loan for \$1,000 to a farmer in the Fort Plain-Canajoharie area. "The same principles applied to either loan; it was simply getting used to the last three ciphers."

The building of this collection and the ultimate determination of its use reflect the same dedicated integrity and sensitivity. Colonel Fox explored the museums, the antique stores and curio shops. His father having been a professional woodcarver, he had always been an admirer of sound craftsmanship and was almost unconsciously attracted to the simplicity and elegance of ceramics. Korean wares were available, and particularly fascinating to him as reflections both of the chronology of that remarkable nation's development and of the evolution of a natural and logical form.


Most of the pieces were purchased in Korea, Taiwan and Japan, particularly in Tokyo, Kyoto, Sendai, Niigata and Nara. He made many visits to Korea, especially to Taegu, Pusan, Seoul, Kyongju, and other cities. During these travels he discovered that the fascination lay not merely in the search for the objects but also in their certification by the scholars and experts of the museums. One of the most distinguished of these

scholars was Mr. Ryutaro Ko-o, whose knowledge of the field and personal contacts with private Japanese collectors assisted him in acquiring some of the choicest pieces in his Oriental collection.

Having acquired most of the collection before his retirement in 1962, Colonel Fox has devoted much of his time since then to its distribution to various colleges and universities where the pieces will do the most good and where they can be examined by teachers and students. Among the institutions to which he has donated Korean ceramics are Rutgers University, the White Museum of Cornell University, the State University College of Ceramics in Alfred, New York, Connecticut College in New London, the Museum of Anthropology at the University of Michigan, the Peabody Museum of Yale University, and the remarkably fine library and art gallery of his own home town of Canajoharie, New York.

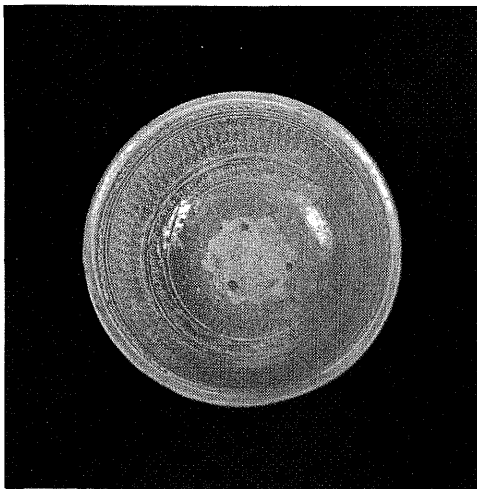
The John R. Fox Collection at Syracuse University is one of the largest and most significant of its kind in the country. Its importance is not only in its size but in its variety and quality. It provides material and inspiration for a combination of historical research and creative production in a variety of artistic endeavors, of which ceramics is but one phase. This donation, in a word, provides a resource which will continue to be effective for countless generations of young artists and students.

It is with equally deep gratitude to the generous support and encouragement of Chancellor William P. Tolley and Vice President Frank P. Piskor that we publish this catalog with its excellent descriptions and introduction, so as to make the material available to the larger community of scholars.

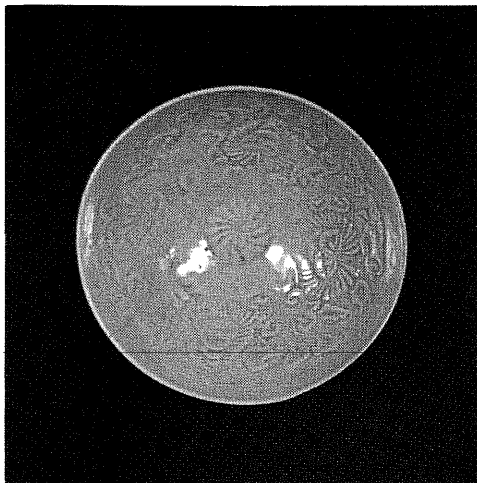


LAURENCE SCHMECKEBIER

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62.628  
BOWL; 3¼" h. 7" d.  
YI DYNASTY.  
RED STONEWARE.



62.510  
BOWL; 2¾" h. 7¼" d.  
KORYŌ DYNASTY.

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Korea's position as the land bridge between Japan and continental Asia has made her the focus of a variety of cultural contacts which are still in the process of analysis. The earliest Korean artifacts currently available for study are primarily Neolithic objects of comparatively recent origin, dating roughly from 1500 to 1000 B.C., but the continuous exploration and study now going on may well extend our knowledge further back into the Paleolithic era. The most important and revealing of these are the various types of ceramic wares whose historic character reveals indeed the history of Korea itself.

According to ancient legend, Korea was populated by the descendants of the first celestial being to descend from the heavens and of the three thousand retainers who accompanied him. To the god Ung and an earthly bear-woman was born a son, Tan Gun, first leader of Korea. However charming the legend, it is clear from archaeological evidence that Tungusic and Mongolian nomadic peoples from the north gradually filtered through the peninsula for at least a millenium, settling in separate areas and evolving into the early Korean kingdoms whose legendary founding dates all occur within the surprisingly short span of some forty years. In the north, closest to the points of emigration, a semi-nomadic mode of existence was prolonged, whereas the southern regions of the peninsula promoted the development of sedentary agricultural societies under a later impetus from south China.

This southern influence occurred at a much later date and was intensified by the continental struggle of the Chinese in the northern border provinces to prevent the same infiltration by the Hsiung-nu as had taken place in Korea. In 108 B.C. the Chinese overthrew the earliest Korean kingdom of Choson (established c. 190 B.C.) and planted their famous colony of Lo-lang, the only one of four to survive for any length of time. It was through this northeastern outpost of empire that the Han dynasty was able to instill by force and precept a bias for Chinese models which became unmistakably

paramount in the subsequent development of Korean art, literature, philosophy and governmental institutions in general.

PRE-HISTORY | -108 B.C.

From the Neolithic era numerous dolmens remain, great stone monuments bearing a startling resemblance to Stonehenge and perhaps paralleling it in date. Some of them date from as late as the Christian era, but the early examples are of immense interest to the archaeologist. For our purposes, the abundance of pottery shards is more significant; in this case as in many others, ceramics furnish the earliest authentic record in the long historical testimony of a developing civilization. These finds are often classified into three main categories: primitive comb-marked pieces of simple design; several varieties of a plain brown ware; and a red-colored type, sometimes painted, bearing a relationship to Yayoi pottery (200 B.C.-200 A.D.) in Japan. Long experience in their production no doubt provided the Koreans with the background and the technology which enabled them to produce the more sophisticated stone-ware of the Three Kingdoms period, which in turn so profoundly influenced the manufacture of Hagi and Sue wares in Japan.

LO-LANG | 108 B.C. - 313 A.D.

The next historical period, despite a later overlapping with the Three Kingdoms, might more properly be labelled Chinese than Korean, for it is largely the record of a Chinese colony. Lo-Lang was an oasis of culture in the midst of the comparatively simple Korean tribal societies. By way of contrast to the simple, though adequate, products of native origin, the works of a more highly developed Chinese culture must have seemed excitingly desirable to the Koreans. In the area around the headquarters of the colony, the Japanese during their occupation uncovered numerous tombs of the period, most of which yielded an array of gold and metal pieces of the highest quality, magnificent lacquer work, plentiful household furniture, tortoise shell objects, basketry, jewelry, weapons, etc. These objects in daily use must have been a familiar

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sight to the Koreans, for the Chinese promoted a brisk trade between themselves and the Korean clans. Even at this early date the Chinese were interested in cultivating an image of cultural superiority, and the Koreans, no different from any other Asian people, were susceptible.

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THE THREE KINGDOMS | 57 B.C. - 668 A.D.

During the latter half of Lo-lang's predominance, Korean clans were fused into the three major political divisions which held sway until well past the middle of the seventh century. A hundred years after the destruction of the Lo-lang capital, KOGURYO (37 B.C. - 668 A.D.) in the north moved its capital to Pyongyang. The tombs they left behind them in the Yalu region contain fine examples of mural painting of the period, but none so splendid as those in their new city. Unfortunately, centuries of looting have left these tombs relatively bare of movable objects, and all that is left of their pottery are fragments of unglazed bricks and tiles and of a green-glazed rather high fired ware.

PAECKCHE (18 B.C. - 663 A.D.) in the southwest, with its capital first at Kongju and later at Puyo, is perhaps best known for its role as middleman, for it maintained close relations with south China on the one hand and with Japan on the other. Indeed, the *Nihongi* (The *Chronicles of Japan*) unequivocally credits the king of Paekche with being the donor of the statue which is said to have introduced Buddhism into Japan in the year 552, and it is well known that the small kingdom contributed numerous architects, scholars, philosophers, monks and imperial tutors to her eastern neighbor, who always received these gifts eagerly even though displaying a touch of *hauteur* in the process. In Paekche, however, there is little left to attest to her prosperity and intellectual development, for tombs, palaces, temples and mansions were uniformly sacked and looted by the armies of China and Silla which finally destroyed her in the seventh century. Even the most celebrated example of her sculpture is to be found among the treasures of the Horyuji; this is the Kudara Kannon, tall and slender,



mysterious and inscrutable, graceful and elegant, either carried to Japan or carved there by Paekche artists.

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SILLA (57 B.C. - 668 A.D.) is the third and last of the Three Kingdoms. As with Koguryo, her most important legacy is her tombs, especially so since they were built to prevent even ceremonial re-entry after burial. Cave-ins have destroyed much of their more fragile contents, but quantities of gold and other metallic jewelry and vessels have survived intact. Most important of these was a series of gold crowns, strikingly non-Buddhist in character, now in the National Museum of Korea. All follow the same general design: a circlet of gold supporting thin branched spires rising upward, and attenuated, flexible pendants dangling from each side. Pierced work and the attachment of pendant *magatama*, or comma-shaped jewels, along with the glitter of the gold itself, contribute to their light and shimmering yet curiously substantial stylistic quality.

The ceramics of Silla vary from tan to dark gray, with perhaps a greater number of the latter description. Fired at a comparatively high temperature, the resulting bodies resemble stoneware in hardness and, although unglazed, often show a kiln gloss or traces of natural ash glaze. In a large number of cases the pots are supported by pedestals of varying heights bearing roughly-cut-out rectangular or triangular openings. Many of these have moderately tall cylindrical necks, while others bear low, dome-shaped covers with prominent knobs; the latter were used as food containers, although whether for storage, service or preparation is not altogether certain. The larger pieces have a massive, well-proportioned dignity which lends them a monumental quality. Some of them were decorated with combed or incised wavy lines, others with simple geometric motifs or unerased potters' marks, all of which are to be found also on the Sue wares of Japan which owe so much to these Korean antecedents. From this era there are also figurines of ceramic sculpture, hardy and naive

in concept, strong in execution, thoroughly endowed with an imaginative sturdiness which is most appealing.

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#### UNITED SILLA | 668 - 935

After unification the capital of Silla remained at Kyongju while the nation enjoyed two and a half centuries of peace and prosperity hitherto unknown. Buddhism and Confucianism (both imported from China) flourished; intellectual accomplishment was stimulated by contacts with the T'ang court of China; the building of temples and expansion of the priesthood penetrated to the farthest corners of the land. East of Kyongju the great temple of Pulguk-sa was erected at the same time the Todaiji was being built at Nara to house the Daibutsu of the Emperor Shōmu. Largely reconstructed in its wooden parts during the Yi dynasty, many of its stone architectural features still remain. Not far away, cut from living rock on the top of Toham-san, is the chapel of Sokkuram, conceived and directed by the same designer who was responsible for the Pulguk-sa. A vestibule and corridor lead to a circular inner chamber, domed overhead; in the center of this area, on a lotus pedestal, sits a Sakyamuni in an attitude of meditation. The excellence of the over-all design, the high standard of the workmanship throughout, and the fine state of preservation make this one of the most important cave sites in Asia and one of the most satisfying.

In ceramics the gray stoneware of the preceding period continued in use as the property of the peasant but beside it there developed a new type inspired by a change in the method of disposing of the bodies of the dead. With the abandonment of burial in favor of cremation, there arose among the elite a great demand for burial urns in which to store the ashes of the departed. Usually large in scale, they show two important innovations which were not characteristic of former stoneware; first, instead of being incised, their geometric or stylized floral decoration was stamped, often with a heavy hand, and secondly, brownish and green glazes, now deliberately cultivated instead of being achieved accidentally, became widespread.

Nevertheless, the products of the flourishing tile industry, which continued without abatement throughout this epoch, remained typically unglazed.

#### KORYŎ | 918 - 1392

United Silla did not long survive the fall of the T'ang dynasty in China which had exerted such a strong influence upon it. But its demise occurred under circumstances extremely rare in the Far East, for Wanggŏn, the founder of the new dynasty, took control of the country while allowing the last Silla king to live out his life to a calm, peaceful old age. A new capital city was established at Songdo (Kaesŏng) in the west-central area of the peninsula, from which, beset by numerous attacks from the north throughout its existence, central power tended to become dispersed into the hands of regional nobles more energetic or more able than Wanggŏn's successors. Under these circumstances the influence of Sung China was somewhat weakened by its diversion into several channels; the end result was the establishment of separate centers of culture, each of them characterized by a certain native robustness, born as much of necessity, perhaps, as of any aesthetic compulsion.

Not the least of the contributions of this age of intellectual and political ferment was the invention of movable metal type which could be broken down and used over after each printing. This in turn inevitably advanced the standard of education and the study and transmission of the Chinese classics, particularly of the Buddhist scriptures. Perhaps it also contributed in some way to a feeling of national consciousness which enabled the Koreans to survive a period of "exile" on Kanghwa Island beginning in 1232 and lasting for over thirty years; in the interim, the nation as a whole was under direct Mongol domination.

In the cold climate of the northern capital two architectural developments occurred. The first, directly linked to the mountainous terrain, was the obvious necessity for adapting the symmetrical Chinese architectural plan of temple or palace compound

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to an asymmetrical arrangement dictated by topography. The second, no less understandable in view of winter temperatures, is also so sensible that one is as tempted to applaud as to wonder why it had not been conceived previously or spread to other areas after its perfection. This was the evolution of the *ondol* floor, in which layers of a special oiled paper were laid over a smooth clay surface which concealed flues for conducting heat from the kitchen fire or some other source; this Korean contribution to domestic architecture in East Asia is thus one of the early forms of radiant heating.

Nothing is left but a few foundation stones and copious literary descriptions of the magnificent Wanggŏn palace which was erected during this epoch. But in Kyongsang Province stand the two oldest wooden buildings to survive in Korea, both of them parts of the Pusok-sa (c. 1350); the main hall, longer by two bays than it is wide, presents a low horizontal appearance even though raised on a masonry base, and its hipped gable roof turns jauntily upward at the corners.

Despite other achievements, however, the glory of this period is generally conceded to be its ceramics. With some simplification, they may be roughly divided into three types: the celadons, the white porcelains, and the black wares.

The history of the development of the celadon industry in Korea is not completely clear, but it is obvious that the Chinese Yüeh wares of the Five Dynasties and Sung eras exerted considerable influence. Celadon prototypes must have originated late in the tenth century, for the earliest piece bearing a glaze of the celadon type is dated 993. Progress both in quality and volume must have been constant, for by 1123 the Chinese envoy Hsü Ching considered the green pottery of Korea worthy of favorable notice in his account of his mission.

Korean celadons fall into three sub-categories, beginning with the plain on whose full development depended the subsequent painted and inlaid versions. This ter-

minology is not to be construed as limiting plain wares to smooth-walled vessels concerned only with the superior color of the glaze; one must also include those pieces with simple incised decoration or with impressed motifs. Many of these latter were no doubt made over biscuit molds, completely developed models of the finished works-to-be into which the design had been worked in *intaglio*. Fired but unglazed, this form was inverted, opening downward, on a bat or other base. Over it a circle of clay rolled or otherwise flattened to the proper thickness was carefully laid and pressed firmly to the prototype, its indentations receiving amounts of the plastic clay which would stand in relief on the inside of the finished piece when the clay was removed, its basic form and motif already in the process of hardening.

The designs in wares of this type were then sometimes pointed up by further incising with various bamboo tools, especially where careless or uneven pressing of the clay into the depressions of the mold had left the design in fainter relief than desired. Many of these pieces give the impression of underglaze painting or inlaying in a lighter value, but this is simply the result of the glaze collecting in the valleys while running thinner on the crests of any elevations in the design.

A painting technique did exist, however; painted celadon forms another branch of the family in its own right. Here, designs were painted on the body in white or black slip or iron oxide before the glaze was applied. A very limited number is also known to have carried decoration in underglaze copper. In most cases, the pieces in this entire group were influenced by the Tz'u-chou wares of Yuan or early Ming.

But the most outstanding division of the celadons and one of Korea's major contributions to the potter's art was the inlaid celadon, or *sanggam*, a technique related to the inlaid metal wares of T'ang China. Perhaps inspired by or closely related to painted slip decoration, the earliest examples have come from a tomb which contained a coffin bearing the date of death, 1159. The pieces show an astonishing state

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of development, however, so it must be assumed that the process had been initiated some time shortly after Hsü Ching's mission in 1123—he mentions no examples in his account—and progressed rapidly in the relatively short interval following his departure.

The technique is comparatively simple. In the soft but partially hardened clay a design is formed by incising, markedly lowering below the surface of the vessel the floor of the depression thus formed. The clay may obviously be removed in a line design or in whole areas, such as the petal of a flower or the body of a crane. It is also susceptible to being used in the negative sense, wherein the background—not the design itself—is lowered from the surface, in which case it is known as reverse inlay. Under either set of circumstances, the depressions are filled with contrasting slip, the excess carefully wiped away and the glaze applied. White is the predominant note of contrast, but black gradually assumes a role of increasing importance. The number of firings in such pieces has not been precisely determined. It is possible that there were two, one after the inlay had been completed, followed by a second after the glaze had been applied to the resulting biscuit form; it is also possible that the inlay was accomplished, the glaze applied directly and the pot then fired in a single operation. At any rate, with a general decline in the quality of celadon wares throughout the latter part of the epoch, the fourteenth century witnessed the abandonment of the fine *sanggam* technique in favor of the easier stamping method described later under the ceramics of the Yi dynasty.

Glaze standards varied throughout the entire period of celadon production. At first strict attention was paid to achieving the proper limpid bluish green "kingfisher" color and its acceptable variations. These glazes were the result of reduction firings, a practice gradually diminished from the onset of the thirteenth century in favor of firing in an oxidizing atmosphere, although one cannot be sure whether this was due to

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preference or to a general loss of facility in the techniques of kiln control. Consequently, an increasing number of late Koryo celadons bear brown and yellow or straw-colored glazes.

The second major classification of Koryo ceramics consists of the white porcelains, long thought to be imported from China until shards were discovered in 1938 at Korean kiln sites in the Puan district on the west coast. Pieces were either plain, impressed, or pierced with openwork, and a few were done in an inlay technique similar to the *sanggam* of the celadons. They are important as the forerunners of the white porcelains of the Yi dynasty with cobalt and copper decoration.

The third broad category deals with the so-called black wares of Koryo, comparatively rare, difficult to analyze, all carrying a common denominator of iron. The first, or iron-black, were of the same clay as celadon wares but were first coated with an iron wash or slip before the application of a celadon glaze. In cases where a design has been incised, the lighter body stands out against the dark areas which surround it. The iron-glazed pieces, however, achieved their reddish off-black colors from the glaze itself; high in iron content, it was applied directly to the pot, all color effects deriving only from the glaze during the firing. The third and last type was that covered by a thick, opaque black or dark brown lustrous slip glaze known to the Japanese as *temmoku*.

#### CHOSUN: THE YI DYNASTY | 1392 - 1910

During the Mongol supremacy of the Koryo period the drift of agricultural lands into the hands of an expanding aristocracy reached enormous proportions, so much so that, combined with state lands appropriated by the military to its own use, national revenues were diminished to the point of total inadequacy. In answer to the need, reform eventually came about through the pressure of minor civil servants and discontented lesser military personnel, but not before King Kongmin (1352-1374) began

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a successful campaign to rid his country of the invaders. In 1388 General Yi Songgye, pretending to attack the Ming kingdom at the request of the pro-Mongol faction which still exercised considerable weight in the realm of foreign policy, turned his armies back on the capital, deposed the king and personally named his successor. The dynasty continued nominally until obstructionist tactics by remnants of the pro-Mongol clique prompted the general to name himself king in 1392.

Land reform was imperative. The first to feel its effects were the great aristocratic, military and priestly establishments which had acquired farmlands at an incredible rate. Some old estates, as special favors to a few great families who had been useful to the Yi, were allowed to remain but in large part the redistribution was effective. For one thing landlords were now required to pay taxes on their holdings. State control was made even more substantial by setting aside two classes of land: fields for raising foodstuffs for the express consumption of the armed forces (whose members were barred from holding rice fields) and fields whose production was reserved for the support of the normal processes of government. Moreover, since Buddhism and its powerful monastic complexes had been guilty of reactionary activity directed against the Yi, its place was taken by the Chu Hsi school of Confucian philosophy. As if to signal graphically the changes which were taking place, Yi Songgye changed his name to Taijo, that of his country to Chosun, and moved his capital to Hangyang (Seoul).

The hierarchial structure of Confucianist teachings provided a convenient base to support the evolution of a trained bureaucracy for staffing the various departments of a highly centralized government. No doubt this was a happy situation in the beginning, but the civil service was to multiply itself in a short time to the point where it would strangle all opposition—from the aristocracy, from the army, from Buddhism, from the royal family itself. The final result was inevitable. All those who



were unable to fulfill their ambitions through service in a bureaucracy which would not admit them to its ranks would form into groups dedicated to serving their own particular interests, thus giving rise to a shattering factionalism ruthlessly opposed by a conservative group of office holders.

On the international scene Korea maintained excellent relations with the Ming dynasty during these years. China furnished aid to Korea during the two invasions (1592 and 1597) by the Japanese under the leadership of Toyotomi Hideyoshi. The invaders could not sustain their successes on the continent, but they were able to achieve something perhaps even more deadly—the removal by force or persuasion of whole colonies of Korean artisans to Japan. One result of this was the establishment of the Japanese porcelain industry in the vicinity of Arita on the island of Kyushu. To some extent the Chinese could not resist similar activity, but the founding of the Manchu dynasty on a solid basis once again stabilized the international situation in northeast Asia, freeing the Koreans to return to a domestic policy marked by new heights of conservatism and renewed manoeuvring among the various factions of the scholarly elite, all of which was practiced in the midst of a policy of rigid seclusion.

The situation drifted imperceptibly into the stagnation of the eighteenth century and on into the decline of the nineteenth. In such a state, Korea was unable to withstand either the trauma of China's defeat in the series of wars during the last half of the 1800's or the pressures of an emergent Japan. The end came on August 26, 1910, when the domination of Japan became complete.

In the realm of architecture, the removal of the capital to the site of modern Seoul instituted a feverish activity of building. One of the most imposing of the remaining monuments is the Great South Gate, erected when the walls of the city were built in 1396; it is not, however, the sole survivor of its type and era, for there are other examples scattered throughout the country. The great royal tombs were as imposing

as those of former days, large mounds located beautifully and sensibly on high wooded ground. The majority of Buddhist edifices from this era are hold-overs from earlier and happier days, modified and reconstructed as the need arose in Seoul and in the provinces; of these, the most famous is perhaps the Hwaom-sa of South Cholla Province. The most important Confucianist buildings are the College-and-temple and the Chong-myo, or ancestral shrine of the Yi kings, while the most imposing example of secular architecture is the Kyongbok Palace, although the capital was dotted with others of scarcely less interest.

Until the very end of the dynasty, the temper of the times seemed to foster an almost feverish activity in painting, the artists being largely members of aristocratic or scholarly circles. Artists experimented freely, basing their efforts on Ming paintings but exercising fully the prerogative of indulging their creativity in technique, subject matter and especially in a sort of pictorial "double-talk" which was the only form of protest available to them against the forces of a conservatism which would tolerate no overt form of criticism. The list of painters is seemingly endless, but certain names will serve as guides to those who may be interested in further study on the subject: An Kyon (fifteenth century); Sa Im-dang and Yi Chong, or T'anum (sixteenth century); Yondam (seventeenth century); Kyomjae and Tanwon (eighteenth century); and Chang Sung-op, or Owon (nineteenth century). One of these, Sa Im-dang, was a woman. As Madame Sin, she was respected and admired throughout Korea as a paragon of all Confucian virtues. Student of the Chinese classics, calligrapher, artist, great lady in the true sense of the word, her finest monument to herself and to Chosun was the transmission of her standards of conduct and achievement to four splendid sons who were themselves all that was finest in the Confucianist tradition.

The great body of surviving Yi ceramics is very different in appearance from its great Koryo prototypes, primarily due to the fact that the fine Koryo celadons were now

a matter of history. There are those who hold that the new forms lacked refinement, even craftsmanship, that they are unnecessarily heavy and much too casually decorated. But this is a difficult view to sustain if one has a genuine feeling for pots and potting, for from this point of view they are freely worked, fundamentally simple in shape and exuberantly decorated, all qualities which add up to something approaching a creative *joie de vivre* closer to the earthy lustiness of folkcraft than to the studied refinement of aristocratic wares. These attributes accrue to an uninhibited, direct approach to construction and decoration that displays the paradoxical but wonderful sophistication of an almost naive honesty.

Basically, Yi ceramics may be divided into two categories. The first of these is the *punch'ong* ware. It was an outgrowth of the inlaid celadons of the Koryo period which did not outlast the invasions of the Japanese during the latter part of the sixteenth century. Its distinguishing feature lies in the handling of the slip and in the methods used to achieve the decoration, for designs now ceased to be meticulously incised into the body of the pot. In a rough way this technique did indeed survive, but the depressions which were to receive the contrasting slip generally came to be made by means of stamps. The effect was understandably coarser, less delicate and in some respects less controlled or disciplined. But the pieces done in this manner (known in Japan as *mishima*), with their concentric circles, chrysanthemum or aster forms and the ubiquitous rope curtain design, display an absence of selfconsciousness which is refreshing.

Slip itself, moreover, was often used with a freedom which was relatively new in the history of Korean ceramics. Most often in these cases it is brushed on a pot with an abandon which leaves its spiral application quite apparent to the naked eye. In some instances the effect is a nearly solid one; when this is so, the slip often serves as a base for brush drawing or *sgraffito* work which contrasted the design,

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either positively or negatively according to the piece, with the surface of the pot. Where the slip is spiralled thinly so as to leave it in itself the main decorative feature or then incised in solid or chattered concentric circles, the Japanese refer to the technique as *hakeme*.

The other category consists of the white porcelains which, like *punch'ong* ware, were also outgrowths of the Koryo period. Before the Japanese invasions these were either plain or decorated in underglaze blue in a style and technique influenced by the great blue-and-white wares of the Ming dynasty. In the sixteenth century blue-and-white became the predominant type, along with its derivatives which employed underglaze iron and copper decoration, sometimes alone but most often in conjunction with the blue. These types continued to be made very nearly to the end of the period, but Japanese domination in the latter part of the nineteenth century dealt the final blow to an artistic production which was already dying.

#### THE SIGNIFICANCE OF KOREAN CERAMICS

As in other areas, there are difficult problems in assessing the significance of Korean ceramics, none of them particularly due to any one cause or source. However, only one of them is shared by another culture, endemic in the very nature of a geographical position. Like Japan, Korea has suffered from the success of a Chinese cultural ethnocentrism which has convinced the world—if not the two nations most directly concerned—that the artistic efforts of Japan and Korea are but pale copies after the models of an infinitely superior civilization. In large part even the western world and its critical circles have accepted the Chinese viewpoint.

Because it is located at the crossroads of northeast Asia, subject to the full impact of contacts with China, Manchuria, Mongolia and Japan, Korea is very nearly the archetype of a buffer state. As such it has chosen selectively from a multitude of influences, albeit mostly Chinese, modifying them in the process of assimilation so

as to produce results which are peculiarly its own. Nor is this any late development born of some recently acquired sense of discrimination. Its roots are buried deep in the past, at least as far back as the painted decorations in the tombs of Koguryo where Han Chinese motifs and concepts have taken on at this early date an unmistakable Korean stamp.

In addition, Korea has performed yeoman service for Japan, serving very nearly in the capacity of a funnel by directing to the east a steady flow of ideas and objects of commerce and art. She has even provided her neighbor with colonists, the bulk of them remarkably competent in their chosen specialties. In the face of modern history, one tends to forget that, historically, Japan has profited from this phenomenon in spite of isolated instances of a reverse flow.

Analysis is hardly simplified by the fact that Korean pieces did not appear on the world market until the last decades of the past century. Many of these, if not most, were the lootings from royal and aristocratic tombs about whose origins no questions were asked by dealers and private collectors. It is in a sense ironic that the conquering Japanese should have been the ones to do the first, the most comprehensive and most valuable body of research on the subject. But even this valiant effort is not enough to outweigh such difficulties as, say, attempting to date a piece taken completely out of its archaeological context, with no chance ever to reconstruct its original placement *in situ*.

It must also be added that Korea's own domestic policy of enforced seclusion has long conspired to keep the rest of the world in darkness in respect to her artistic accomplishments. Even the wealthiest and most far sighted of museums have only recently acknowledged Korea her rightful place among the great ceramic traditions of the world and this mostly because they have been prompted by the efforts of a few dedicated, knowledgeable individuals who have pursued the subject at their

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own considerable expense of time and money. The late William Bowyer Honey, onetime Keeper of the Department of Ceramics of the Victoria and Albert Museum, was one of the pioneers in the study of Korean ceramics; he has been ably followed—to name but a few—by Ken Nomori and Fujio Koyama of Japan, Dr. Chewon Kim of Korea and G. St. G. M. Gompertz of England.

The author's debt to such scholars, especially to the writings of G. St. G. M. Gompertz, can scarcely be adequately acknowledged. A word of gratitude is also due to Mr. Frank Kent, Director of the Crocker Art Gallery of Sacramento, California, and to Dr. Laurence Sickman, Mr. Ross E. Taggart and Miss Jeanne A. Harris of the William Rockhill Nelson Gallery of Kansas City, Missouri, for their gracious permission to examine the Korean ceramics in their respective collections. Dr. Gordon Bowles, Professor of Anthropology at Syracuse University, was kind enough to read portions of the manuscript, and Mr. Richard V. Smith of Syracuse contributed many valuable comments to the catalogue descriptions.

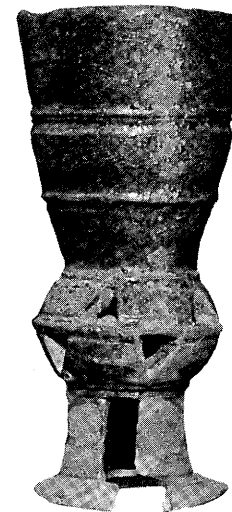
Syracuse University and the community of scholars at large are deeply indebted to Colonel John R. Fox. By assuming interest and responsibility in an area far too little known and appreciated, he has assembled the collection which is illustrated in this catalog, and by his generosity he has shared with students everywhere the fruits of his labors. Let us hope that his dedication and enthusiasm will inspire other collectors and scholars to continue this significant work.

Charles Ryder Dibble

CHARLES RYDER DIBBLE

OLD SILLA | 57 B.C.-668 A.D.

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62.303  
FOOTED CUP; 6 $\frac{1}{8}$ " h. 3" d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.

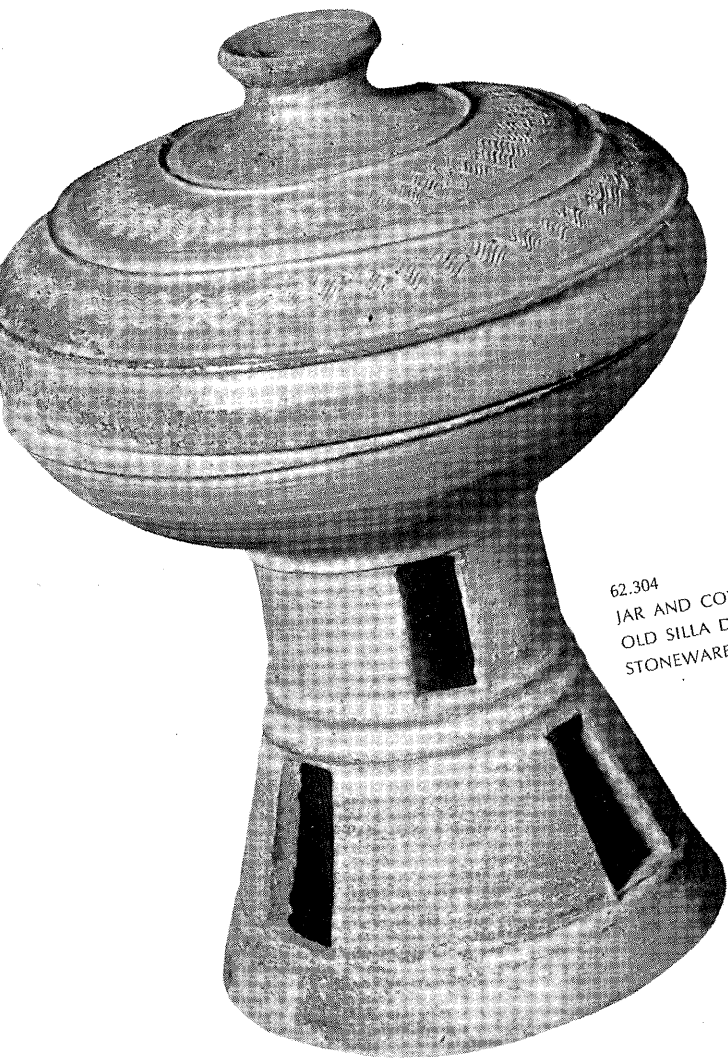
62.302  
MUG OR CUP, WITH HANDLE; 6" h. 4 $\frac{3}{4}$ " d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.



62.301  
FOOTED JAR; 11 $\frac{3}{4}$ " h. 10" d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.







62.304  
JAR AND COVER ON PIERCED PEDESTAL; 8½" h. 6" d.  
OLD SILLA DYNASTY.  
STONEWARE.



64.306  
SMALL VASE; 3¾" to 4" h. 4" d.  
OLD SILLA DYNASTY.  
STONEWARE.



64.305  
MUG OR CUP WITH HANDLE; 4¾" h. 4¼" to 5" d.  
OLD SILLA DYNASTY.  
STONEWARE.

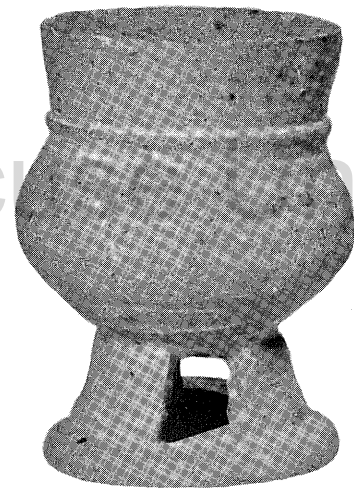


64.307  
DEER; 4¾" h. 4¾" l.  
OLD SILLA DYNASTY, POSSIBLY OLDER.  
PERHAPS A SINO-SIBERIAN IMPORT.  
STONEWARE.

Syracuse University Art Gallery



64.308  
JAR; 4½" h. 7" d.  
OLD SILLA DYNASTY.  
DARK GRAY STONEWARE.



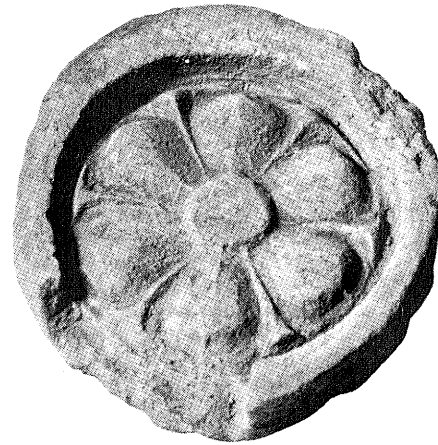
64.309  
SMALL FOOTED CUP; 3½" h. 2¾" d.  
OLD SILLA DYNASTY.  
DARK GRAY STONEWARE.

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UNITED SILLA | 668-935



62.401  
FRAGMENT, HEAD OF A HORSE; 2¾" l.  
UNITED SILLA DYNASTY.  
GRAY STONEWARE.



62.402  
CIRCULAR EAVE TILE, FRAGMENT; 6" d.  
UNITED SILLA DYNASTY.  
TAN STONEWARE.



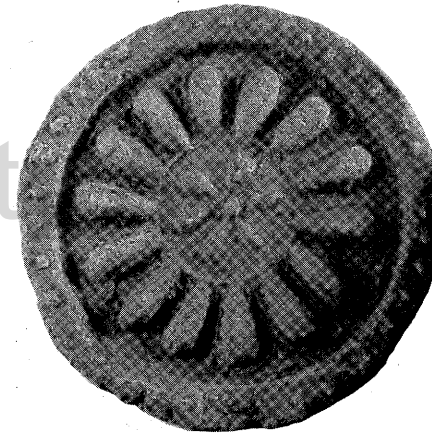
62.403  
CIRCULAR EAVE TILE, FRAGMENT; 5½" d.  
UNITED SILLA DYNASTY.  
GRAY-TAN STONEWARE.



62.404  
CIRCULAR EAVE TILE, FRAGMENT; 5½" d.  
UNITED SILLA DYNASTY.  
GRAY-TAN STONEWARE.

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64.406  
CIRCULAR EAVE TILE; 5⅝" d.  
UNITED SILLA DYNASTY.  
GRAY STONEWARE.



64.407  
CIRCULAR EAVE TILE, FRAGMENT; 5½" d.  
UNITED SILLA DYNASTY.  
STONEWARE.

62.405  
KUNDIKA; 11⅞" h. 5⅜" d.  
UNITED SILLA DYNASTY.  
DARK GRAY STONEWARE.



KORYO | 918-1392

37



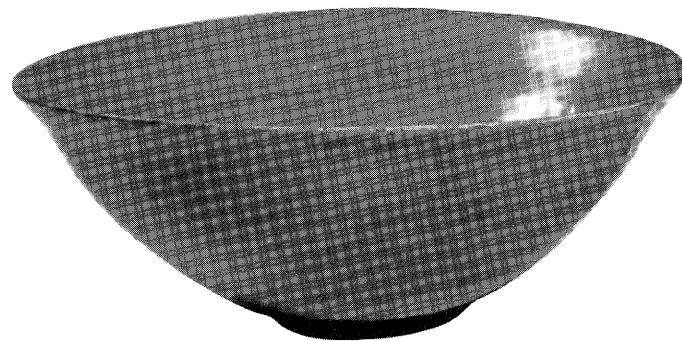
62.501  
BOWL; 2½" h. 7¾" d.  
KORYO DYNASTY.





62.502  
BOWL; 3½" h. 7¼" d.  
KORYO DYNASTY.

62.503  
BOWL; 2⅝" h. 6¾ d.  
KORYO DYNASTY.



38

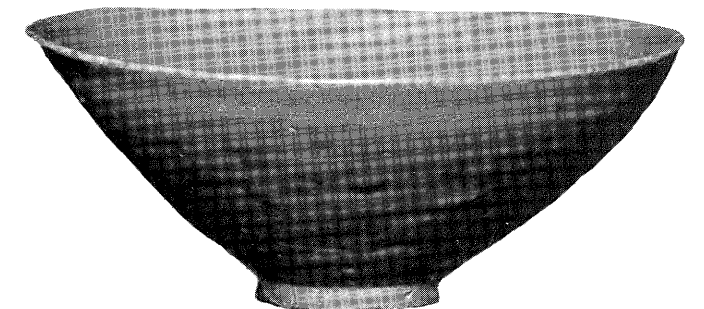
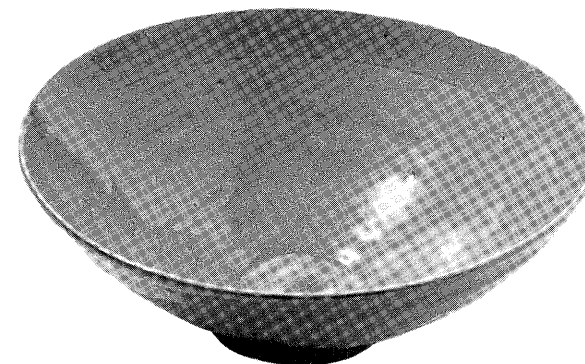
39

# Syracuse University Art Galleries



62.505  
BOWL; 2½" h. 7¼" d.  
KORYO DYNASTY.

62.504  
BOWL; 2¾" h. 7¼" d.  
KORYO DYNASTY.





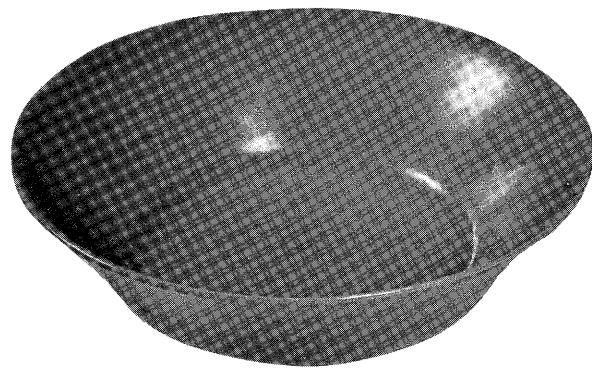
62.506  
BOWL; 2¾" h. 7¾" d.  
KORYO DYNASTY.



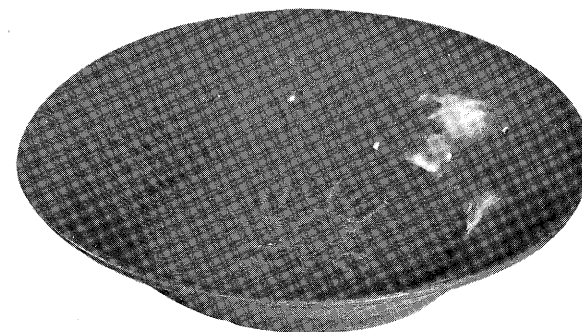
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KORYO DYNASTY.



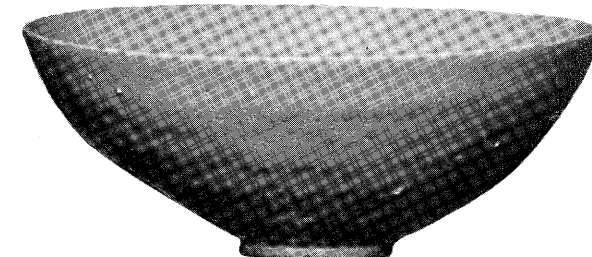
62.507  
BOWL; 2½" h. 6½" d.  
KORYO DYNASTY.



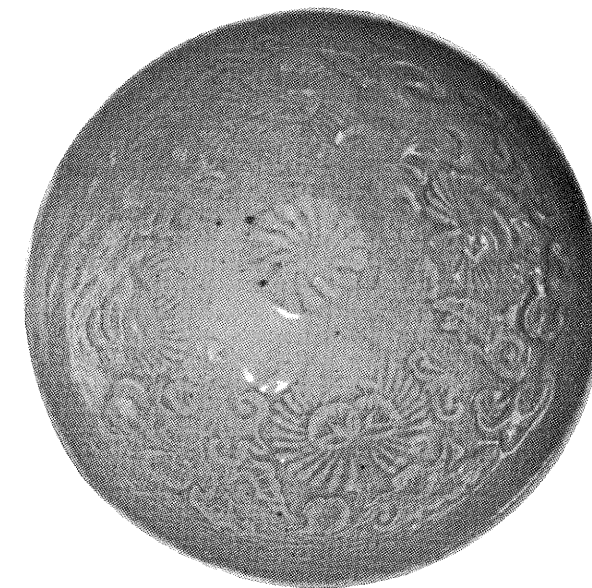
62.509  
BOWL; 2¼" h. 6¾" d.  
KORYO DYNASTY.



62.511  
BOWL; 1¾" h. 7" d.  
KORYO DYNASTY.



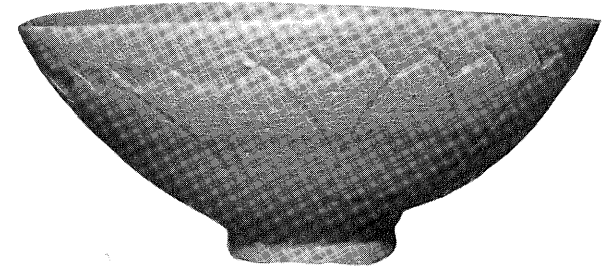
62.510  
BOWL; 2¾" h. 7¼" d.  
KORYO DYNASTY.



Syracuse University Art Galleries

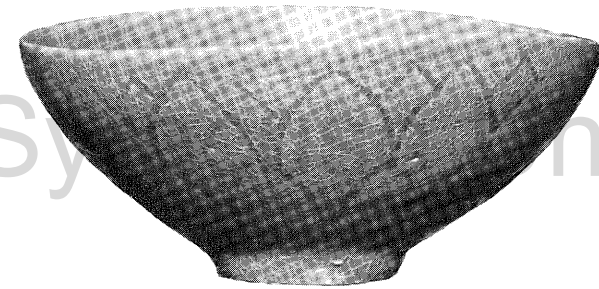


62.512  
BOWL; 3¼" h. 7" d.  
KORYO DYNASTY.

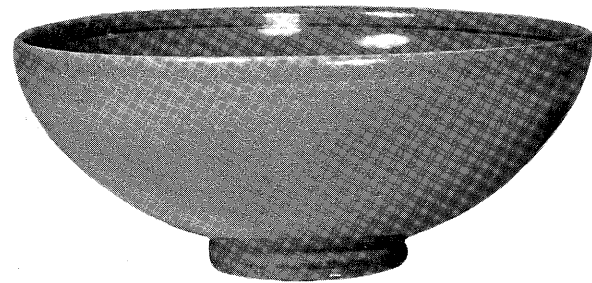


62.513  
BOWL; 2⅞" h. 6¼" d.  
KORYO DYNASTY.

62.515  
BOWL; 3¼" h. 7⅞" d.  
KORYO DYNASTY.

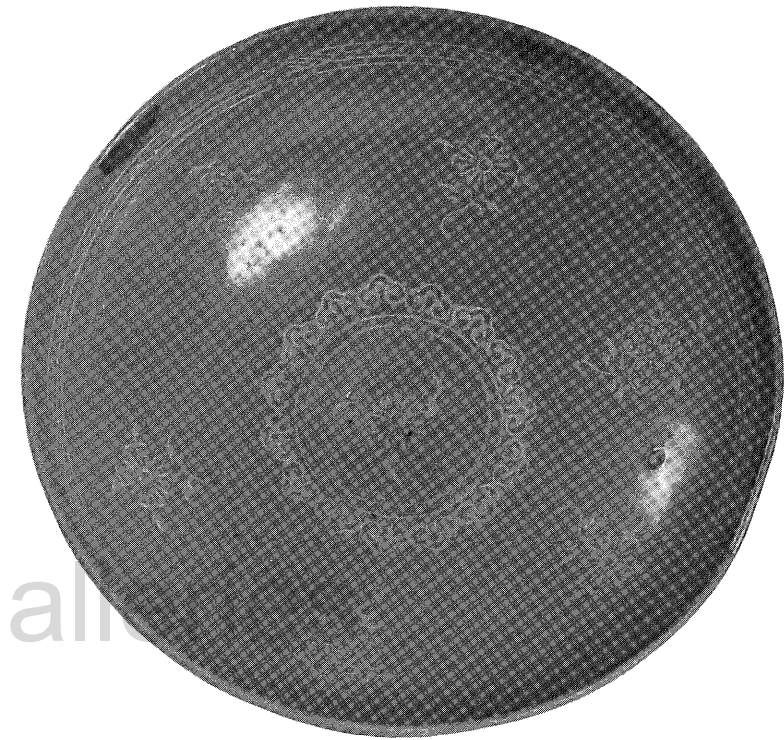


62.514  
BOWL; 2⅞" h. 6⅜" d. variable.  
KORYO DYNASTY.

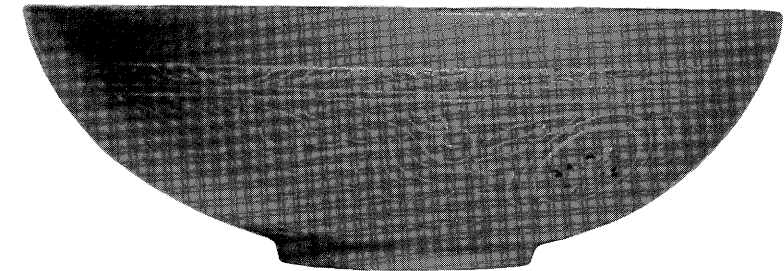


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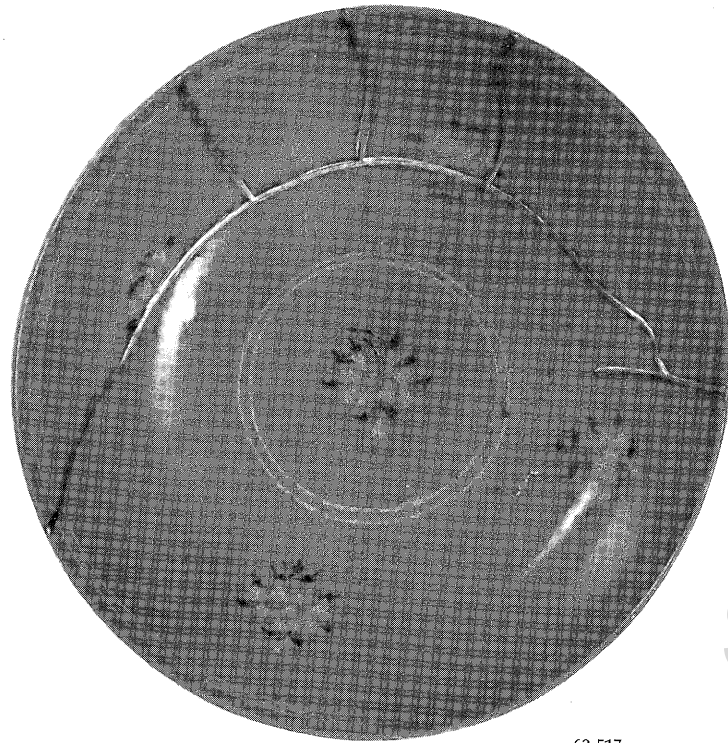
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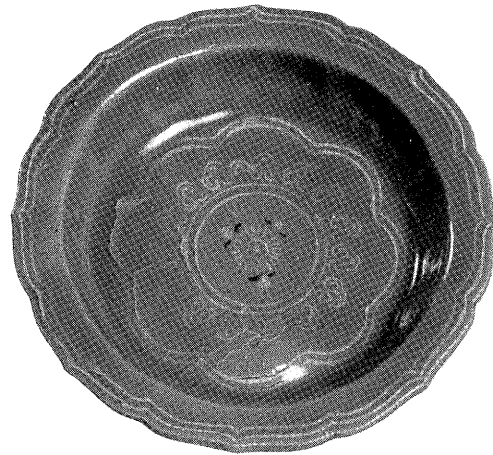
62.516  
BOWL; 2⅞" h. 8¼" d.  
KORYO DYNASTY.







62.517  
BOWL; 2¼" h. 7" d.  
KORYO DYNASTY.



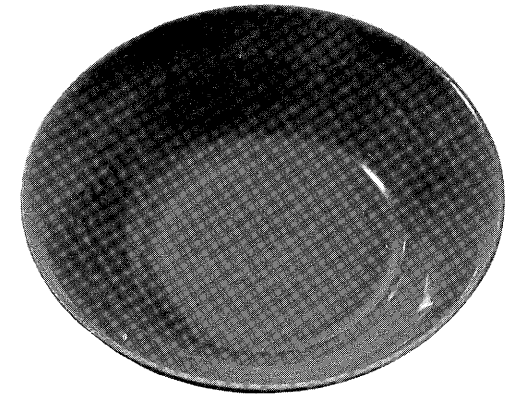
62.518  
SMALL DISH OR SAUCER; 1⅞" h. 4¼" d.  
KORYO DYNASTY.

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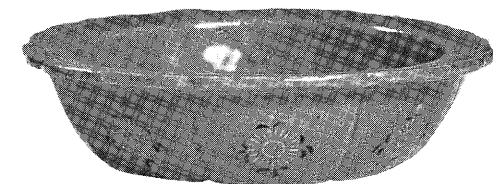
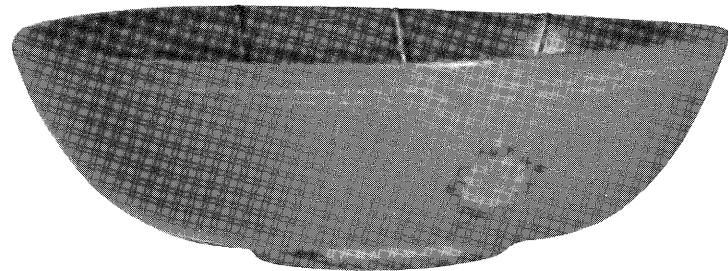


62.519  
SMALL DISH OR SAUCER; 1⅞" h. 5" d.  
KORYO DYNASTY.

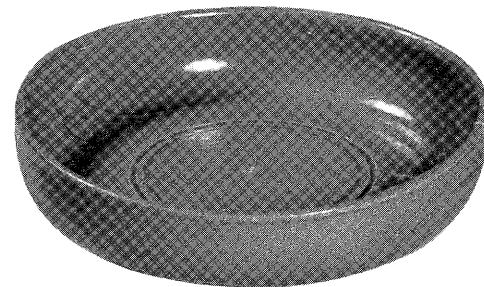


62.522  
SMALL BOWL OR SAUCER; 1½" h. 5½" d.  
KORYO DYNASTY.

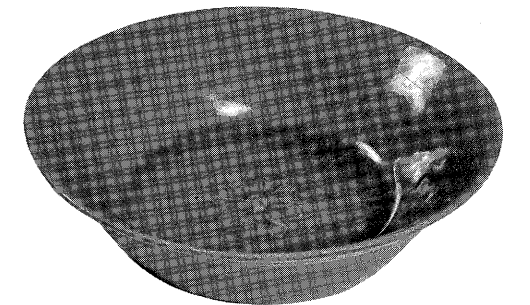
# Syracuse University Art Galleries



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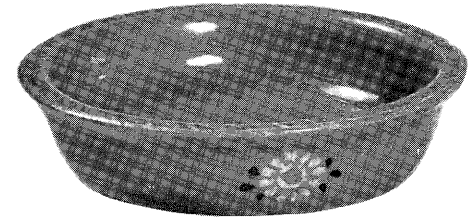
62.520  
SMALL DISH OR SAUCER; 1⅞" h. 4¾" d.  
KORYO DYNASTY.



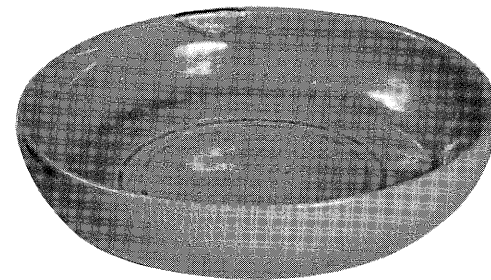
62.521  
SMALL DISH OR SAUCER; 1½" h. 5½" d.  
KORYO DYNASTY.



62.525  
COVER, COSMETIC BOX;  $\frac{1}{2}$ " h.  $3\frac{5}{8}$ " d.  
KORYO DYNASTY.



62.524  
MINIATURE DISH OR SAUCER;  $\frac{7}{8}$ " h.  $2\frac{7}{8}$ " d.  
KORYO DYNASTY.



62.523  
SMALL DISH OR SAUCER;  $1\frac{1}{8}$ " h.  $4\frac{3}{8}$ " d.  
KORYO DYNASTY.



62.526  
OIL BOTTLE;  $1\frac{5}{8}$ " h.  $2\frac{7}{8}$ " d.  
KORYO DYNASTY.



62.527  
OIL BOTTLE;  $2\frac{3}{4}$ " h.  $3\frac{1}{4}$ " d.  
KORYO DYNASTY.



62.528  
OIL BOTTLE;  $1\frac{3}{4}$ " h.  $2\frac{1}{2}$ " d.  
KORYO DYNASTY.

62.529  
OIL BOTTLE; 2" h.  $2\frac{3}{4}$ " d.  
KORYO DYNASTY.



62.530AB  
WINE CUP AND STAND;  $3\frac{7}{8}$ " h.  $4\frac{3}{4}$ " d.  
KORYO DYNASTY.



62.531  
WINE CUP AND STAND;  $4\frac{1}{4}$ " h.  $4\frac{7}{8}$ " d.  
KORYO DYNASTY.



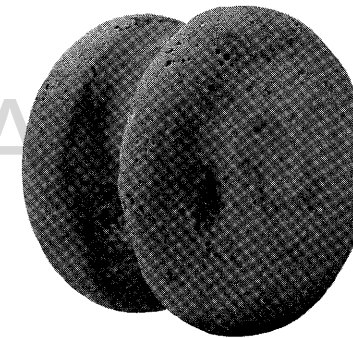
62.532  
WINE CUP; 2 $\frac{5}{8}$ " h. 2 $\frac{7}{8}$ " d.  
KORYO DYNASTY.



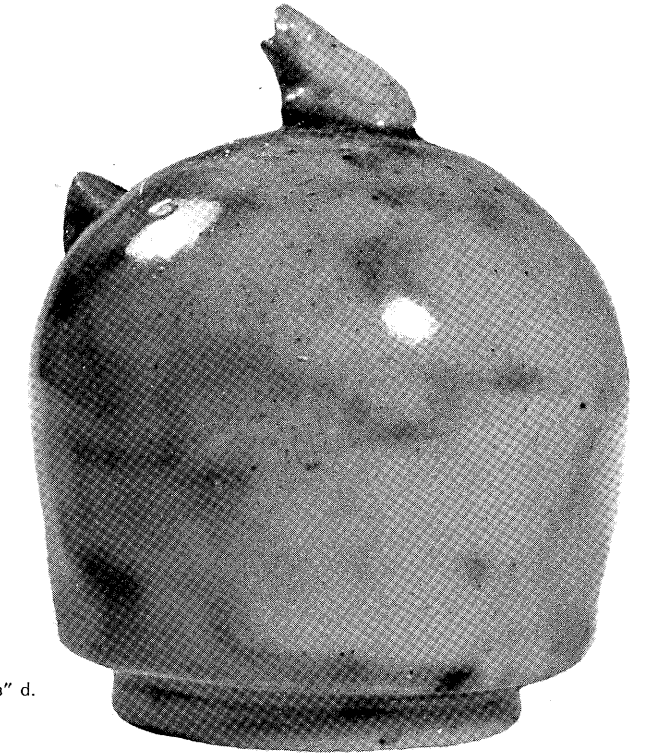
62.533  
WINE CUP; 2 $\frac{1}{4}$ " h. 2 $\frac{7}{8}$ " d.  
KORYO DYNASTY.



62.534  
WATER COUPE; 1 $\frac{7}{8}$ " h. 2 $\frac{1}{2}$ " d.  
KORYO DYNASTY.

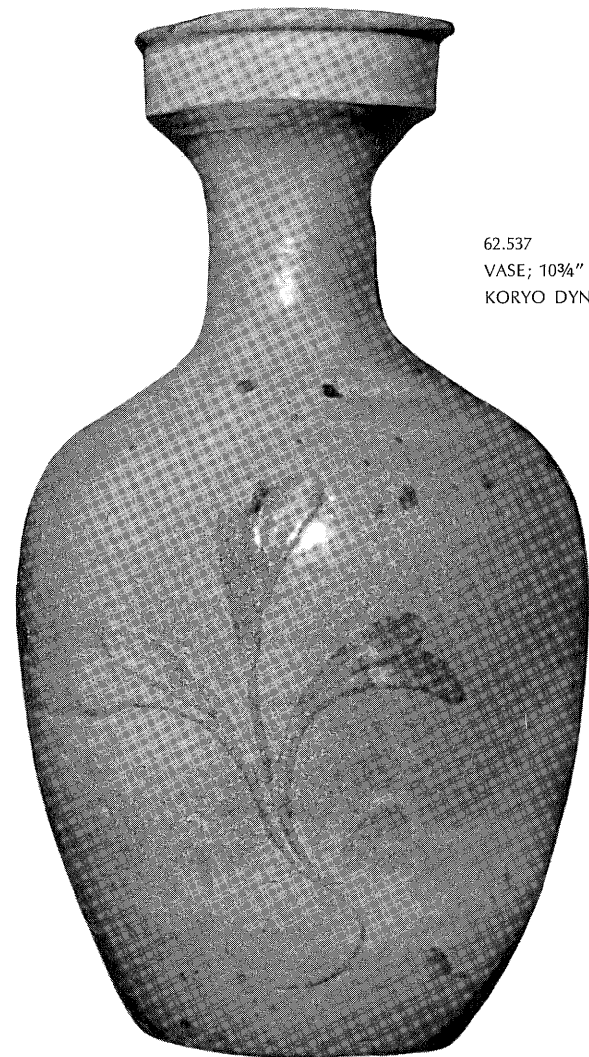


62.535  
PESTLE (?); 2 $\frac{1}{4}$ " h. 2 $\frac{3}{4}$ " d.  
KORYO DYNASTY.

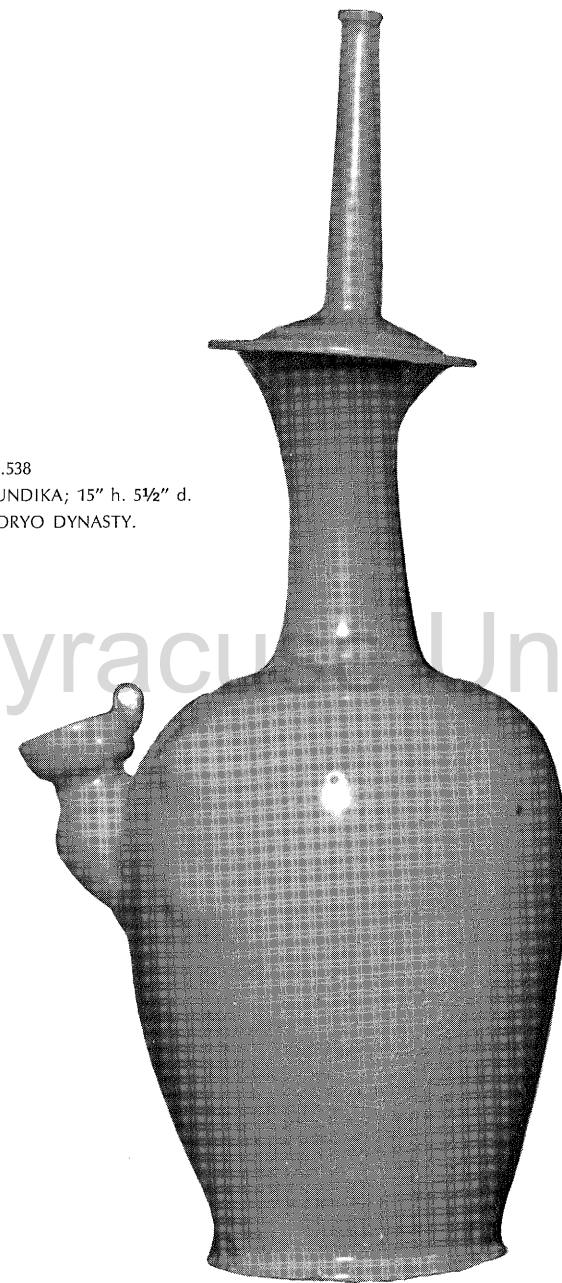


62.536  
WATER DROPPER; 4" h. 3 $\frac{3}{8}$ " d.  
KORYO DYNASTY.  
WHITE PORCELAIN.





62.537  
VASE; 10 $\frac{3}{4}$ " h. 6 $\frac{1}{8}$ " d.  
KORYO DYNASTY.

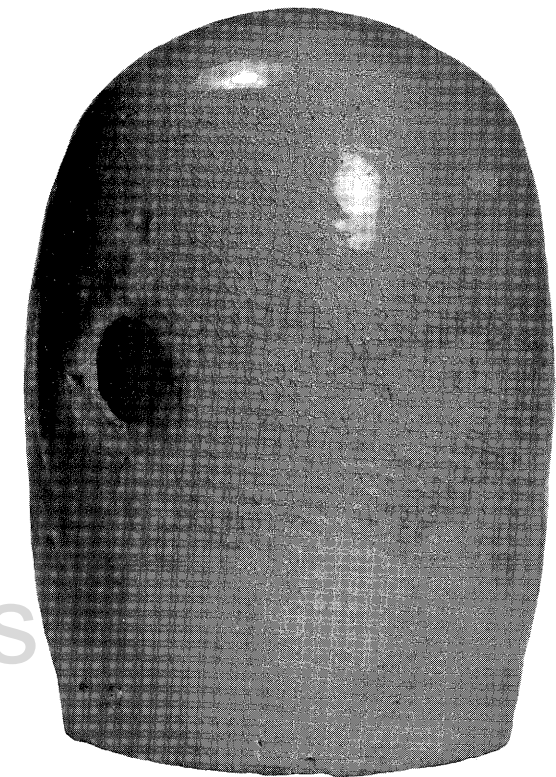


62.538  
KUNDIKA; 15" h. 5 $\frac{1}{2}$ " d.  
KORYO DYNASTY.

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62.539  
BIRD HOUSE (?); 7 $\frac{1}{2}$ " h. 5 $\frac{1}{4}$ " d.  
KORYO DYNASTY.  
PORCELAIN.

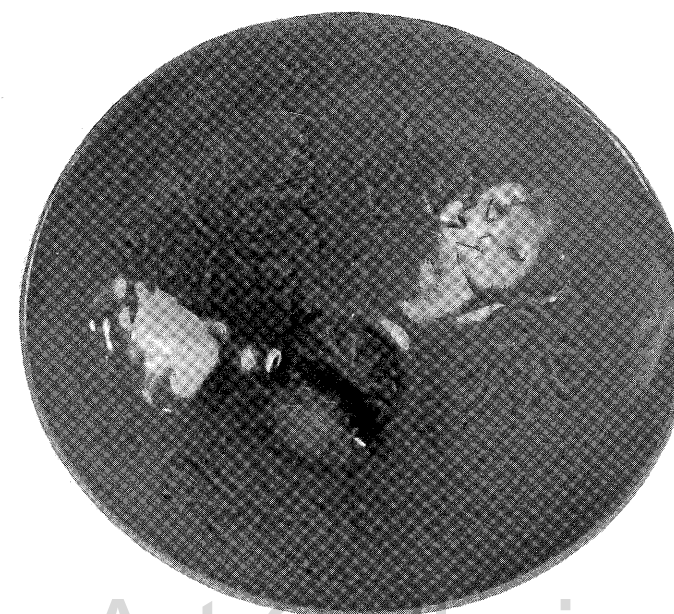


64.540  
BOWL; 2 $\frac{5}{8}$ " h. 6 $\frac{1}{4}$ " d.  
KORYO DYNASTY.





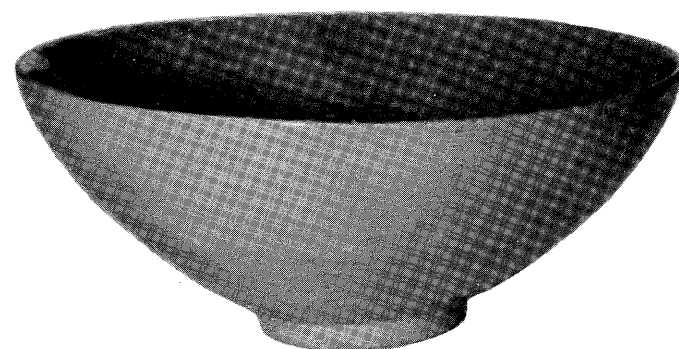
52



53



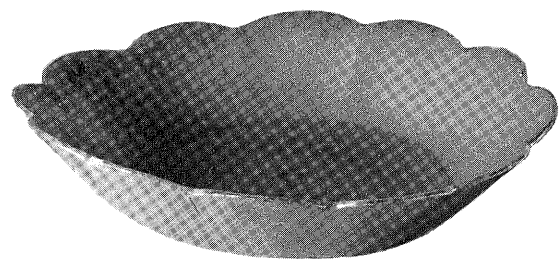
64.541  
BOWL; 3" h. 7¼" d.  
KORYO DYNASTY.



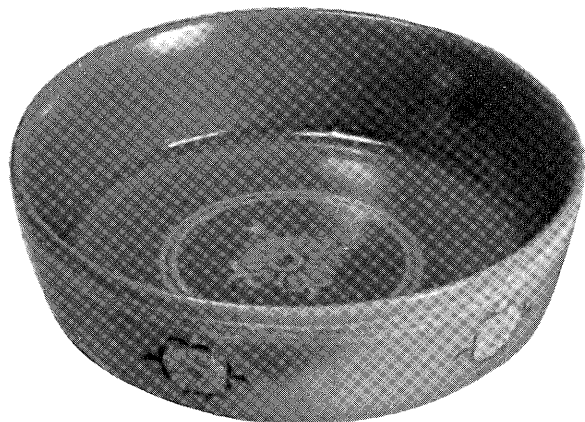
64.542  
BOWL; 2⅝" h. 7⅞" d.  
KORYO DYNASTY.

64.543  
BOWL; 3¼" h. 7¼" d.  
KORYO DYNASTY.





64.545  
SMALL DISH;  $\frac{7}{8}$ " h. 4" d.  
KORYO DYNASTY.



64.544  
SMALL DISH;  $1\frac{3}{8}$ " h.  $4\frac{1}{8}$ " d.  
KORYO DYNASTY.



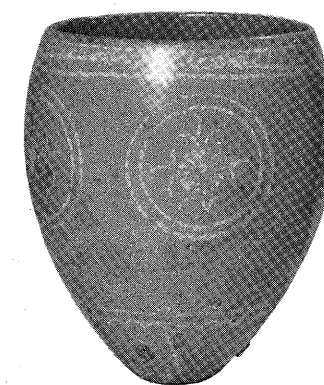
54

64.549  
INCENSE BURNER;  $5\frac{1}{8}$ " h.  $4\frac{1}{2}$ " x 6" d.  
KORYO DYNASTY.



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64.546  
BOTTLE;  $4\frac{1}{2}$ " h.  $3\frac{1}{4}$ " d.  
KORYO DYNASTY.



64.547  
DRINKING CUP;  $3\frac{1}{2}$ " h.  $3\frac{1}{4}$ " d.  
KORYO DYNASTY.



64.548  
VASE; 12" h.  $6\frac{1}{2}$ " d.  
KORYO DYNASTY.  
REDDISH STONEWARE.

YI DYNASTY | 1392-1910

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62.601  
LARGE FOOD JAR; 10 $\frac{1}{4}$ " h. 11 $\frac{3}{4}$ " d.  
YI DYNASTY.  
LIGHT TAN PORCELANOUS BODY.

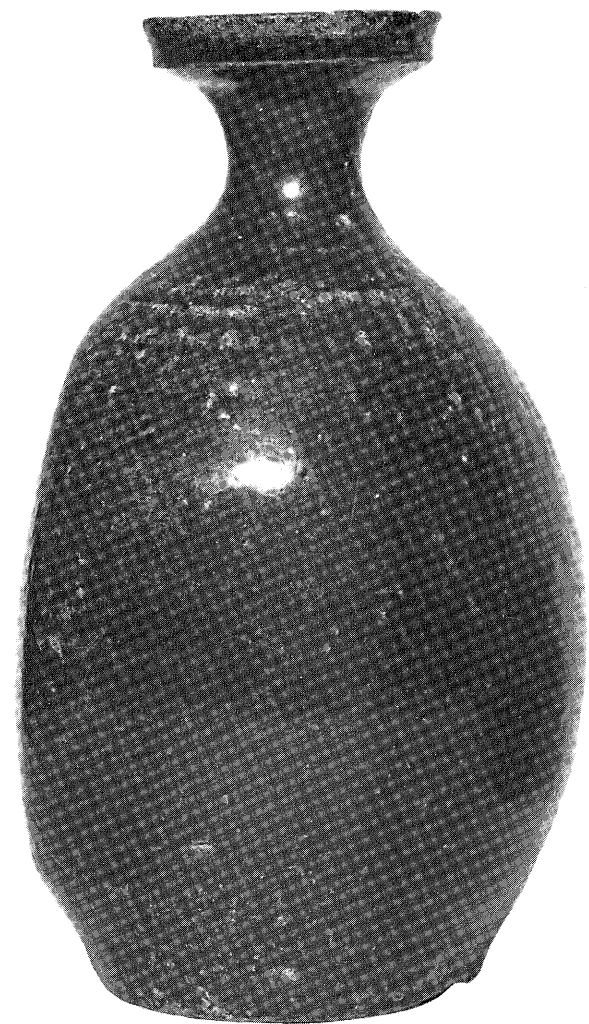


YI DYNASTY | 1392-1910

57



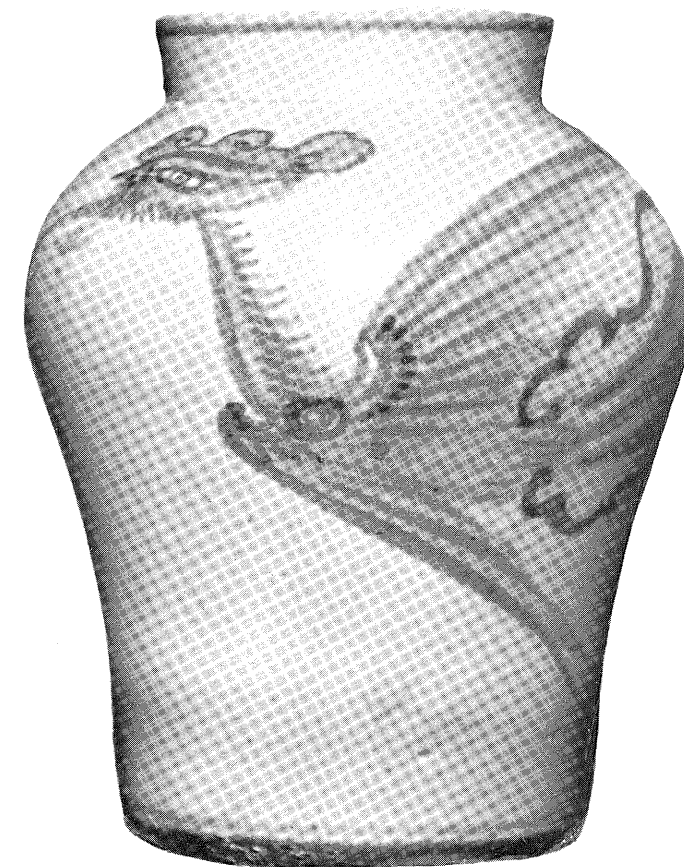
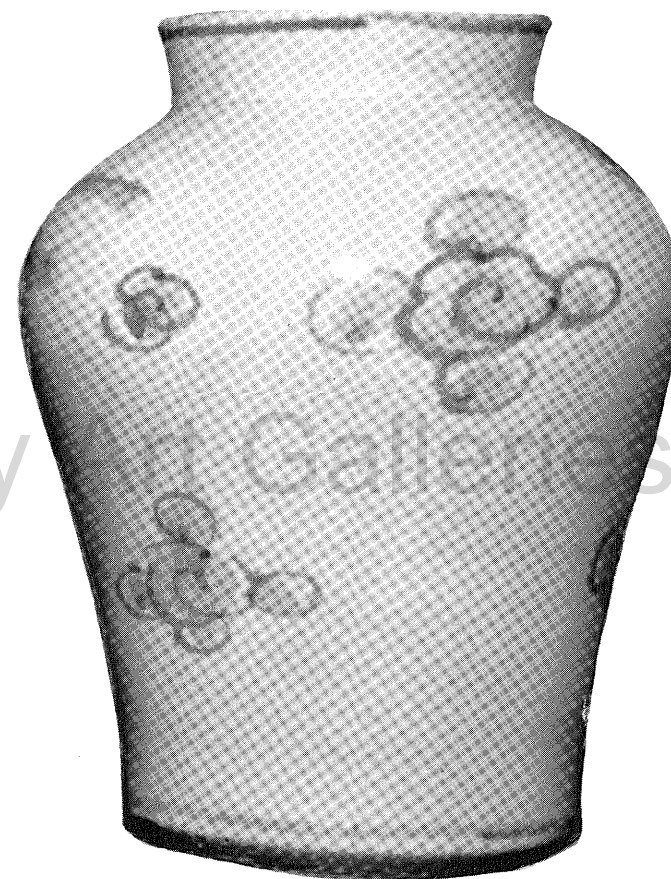
62.601  
LARGE FOOD JAR; 10¼" h. 11¾" d.  
YI DYNASTY.  
LIGHT TAN PORCELANOUS BODY.



62.602  
VASE; 9 $\frac{5}{8}$ " h. 6" d.  
YI DYNASTY.  
DARK GRAY STONEWARE.



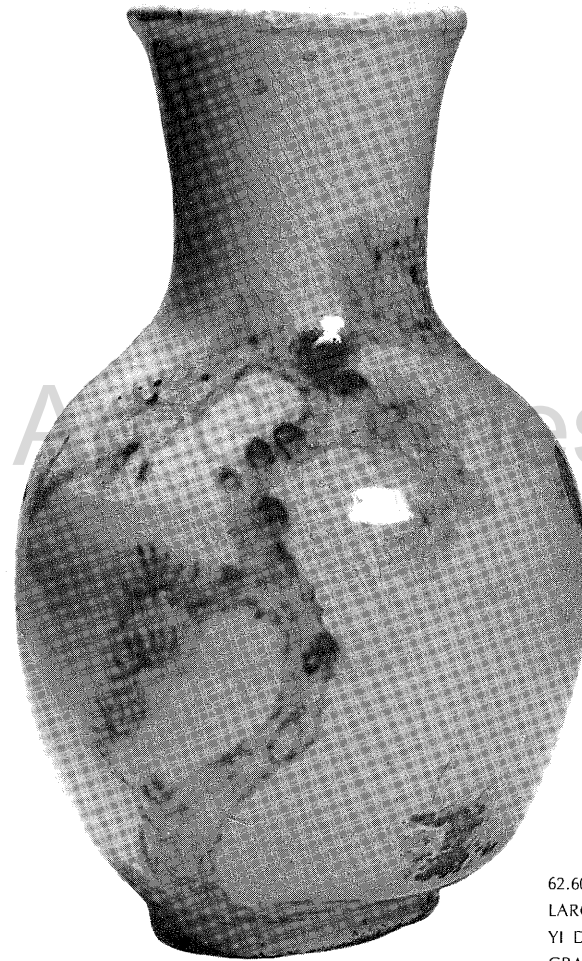
62.603  
BOWL; 3 $\frac{3}{4}$ " h. 5 $\frac{5}{8}$ " d.  
YI DYNASTY.  
RED STONEWARE.



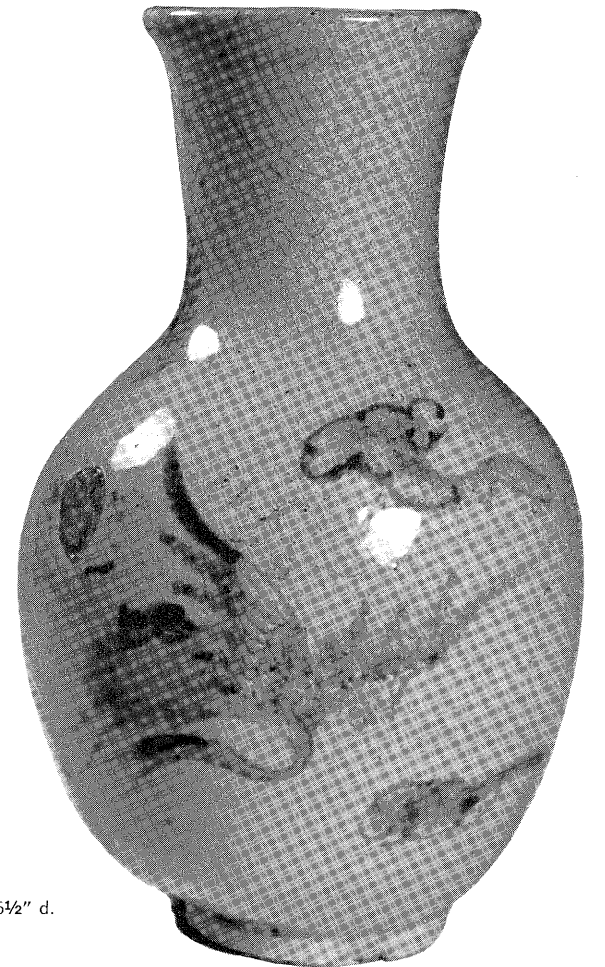
62.604  
VASE; 8 $\frac{1}{4}$ " h. 6 $\frac{5}{8}$ " d.  
YI DYNASTY.  
IVORY PORCELAIN.



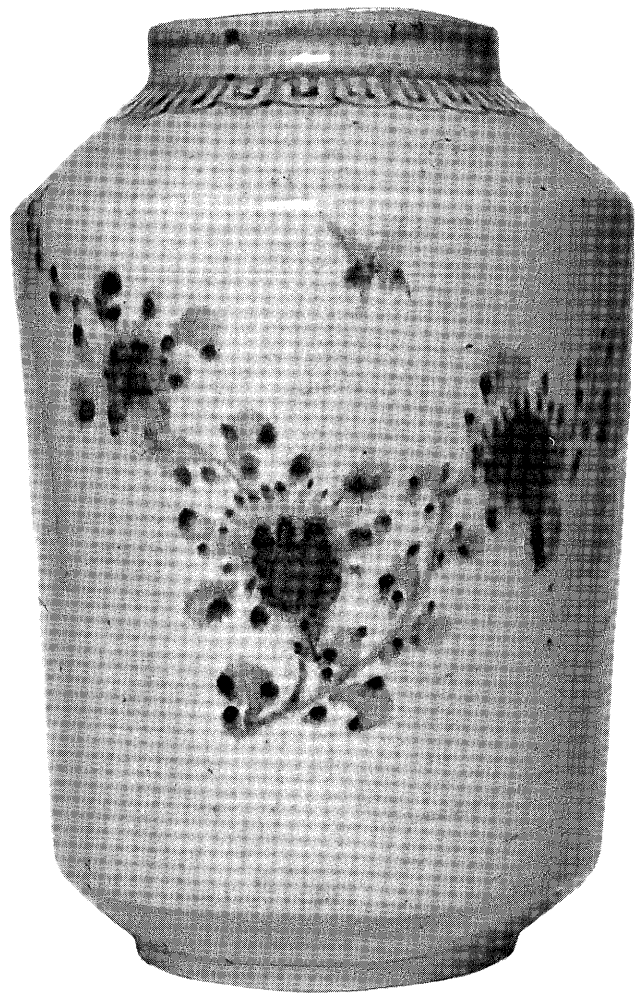
62.605  
VASE; 7 $\frac{3}{8}$ " h. 8 $\frac{1}{2}$ " d.  
YI DYNASTY.  
GRAY-WHITE PORCELAIN.



62.606  
LARGE VASE; 10 $\frac{7}{8}$ " h. 6 $\frac{1}{2}$ " d.  
YI DYNASTY.  
GRAYISH PORCELAIN.





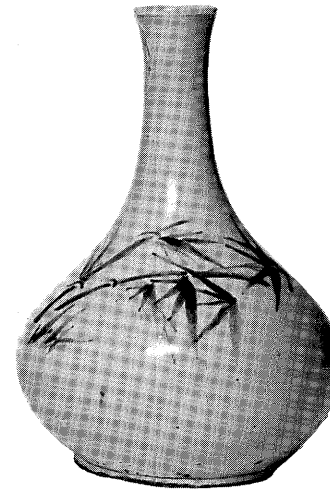


62.607  
VASE; 9¼" h. 6¼" d.  
YI DYNASTY.  
WHITE PORCELAIN.

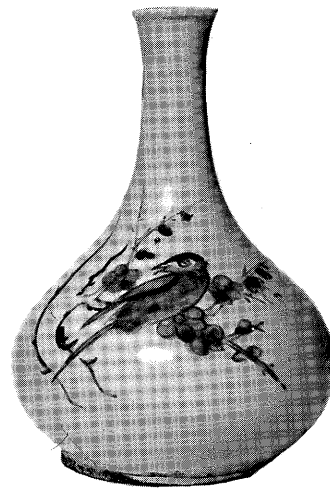


62

63

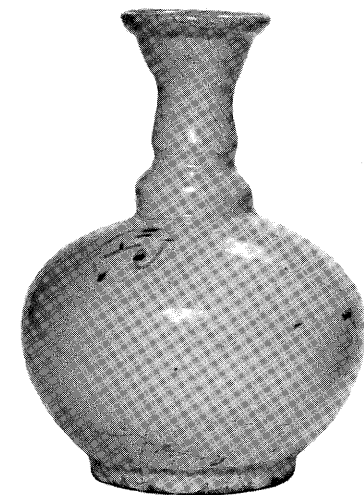


62.609  
SMALL VASE OR WINE BOTTLE; 6½" h. 4½" d.  
YI DYNASTY.



62.610  
SMALL VASE OR WINE BOTTLE; 7¼" h. 4¾" d.  
YI DYNASTY.

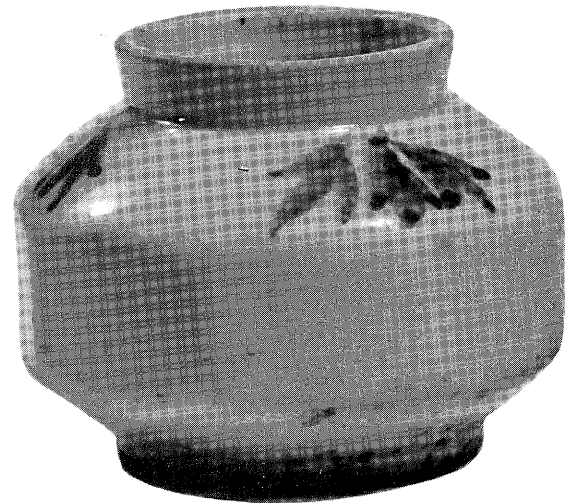
62.608  
VASE OR WINE BOTTLE; 6" h. 4¼" d.  
YI DYNASTY.







62.611  
FLOWER BOWL; 5" h. 5 $\frac{1}{8}$ " d.  
YI DYNASTY.  
WHITE PORCELAIN.



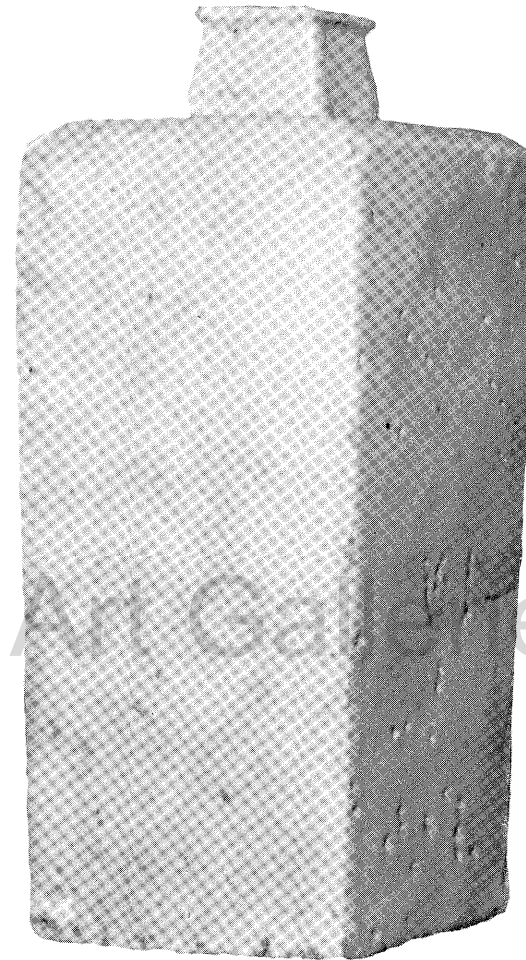
62.613  
WINE POT; 5 $\frac{5}{8}$ " h. 5 $\frac{1}{2}$ " d.  
YI DYNASTY.  
WHITE PORCELAIN.

62.612  
SMALL VASE; 3 $\frac{1}{8}$ " h. 4" d.  
YI DYNASTY.  
WHITE PORCELAIN.

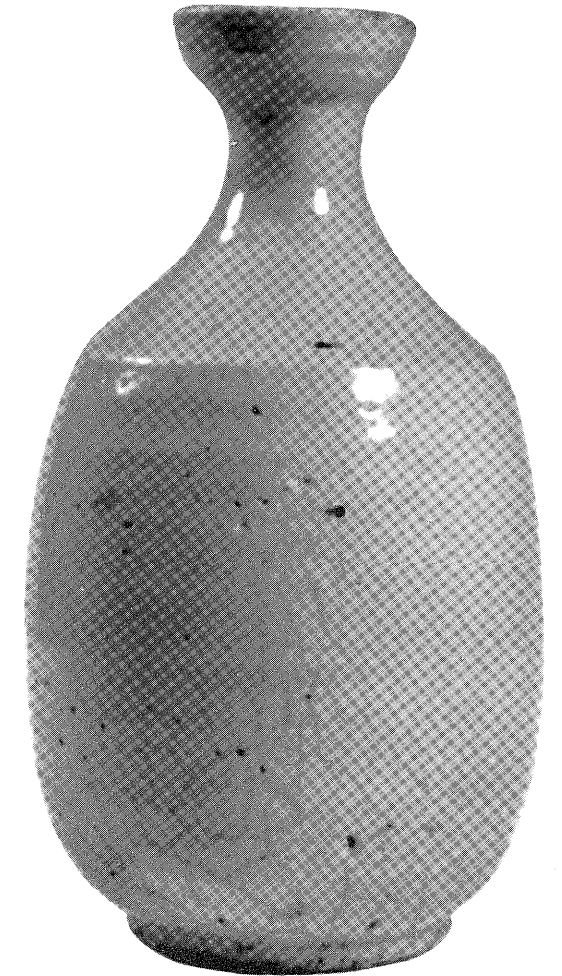


64

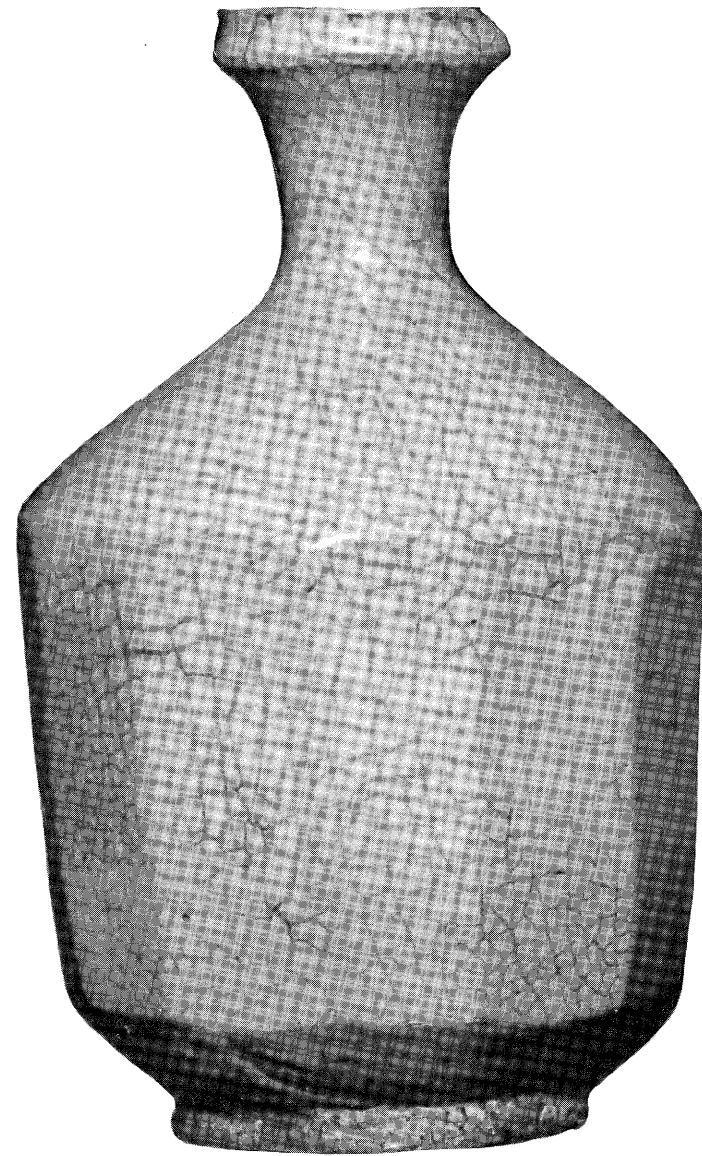
65



62.614  
VASE; 9" h. 3 $\frac{7}{8}$ " x 3 $\frac{7}{8}$ ".  
YI DYNASTY.  
HEAVY WHITE PORCELAIN.



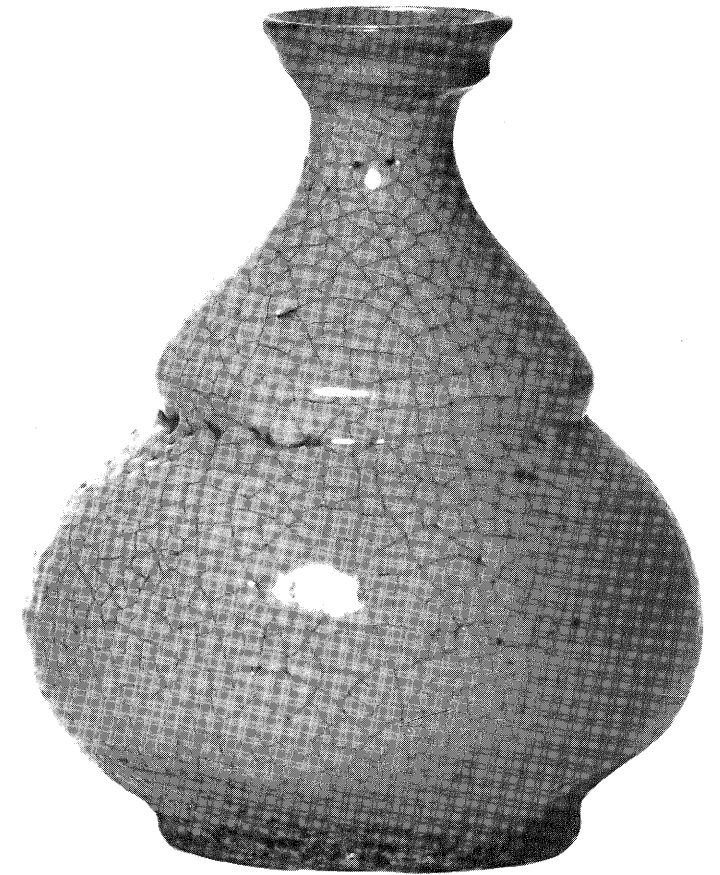
62.615  
VASE; 8 $\frac{7}{8}$ " h. 4 $\frac{7}{8}$ " d.  
YI DYNASTY.  
WHITE PORCELAIN.



62.616  
VASE; 8½" h. 5¼" d.  
YI DYNASTY.

66

67

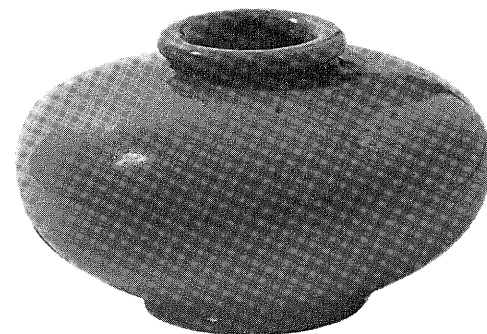


62.617  
VASE; 6½" h. 4⅞" d.  
YI DYNASTY.  
RED STONEWARE.

62.618  
SMALL VASE OR WINE BOTTLE; 5¼" h. 4¼" d.  
YI DYNASTY.  
TAN STONEWARE.



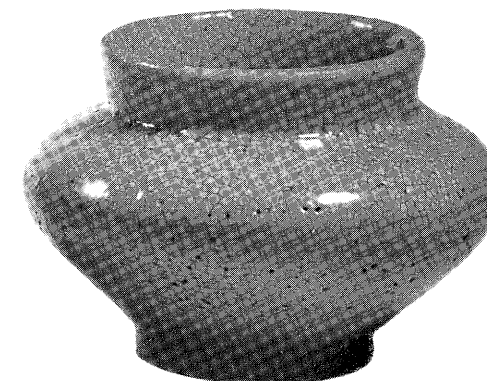
62.619  
SMALL VASE; 5 $\frac{3}{8}$ " h. 3 $\frac{1}{2}$ " d.  
YI DYNASTY, POSSIBLY LATE KORYŌ.  
LIGHT RED STONEWARE.



62.622  
OIL BOTTLE; 2 $\frac{1}{8}$ " h. 3 $\frac{1}{8}$ " d.  
YI DYNASTY.  
STONEWARE.



62.621  
BOTTLE; 3 $\frac{3}{4}$ " h. 4" d.  
YI DYNASTY.  
LIGHT TAN PORCELANOUS BODY.



62.620  
SMALL JAR; 3 $\frac{1}{2}$ " h. 4 $\frac{7}{8}$ " d.  
YI DYNASTY.

68

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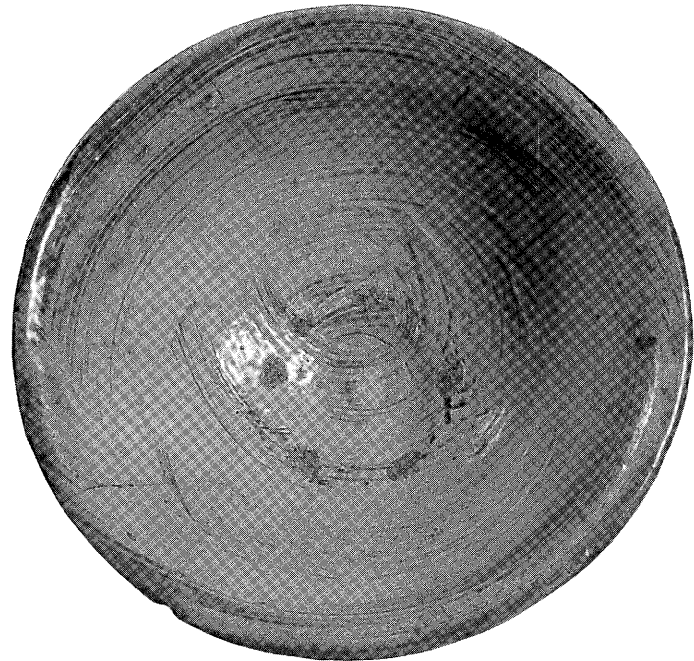


62.624  
BOWL; 2 $\frac{1}{2}$ " h. 6" d.  
YI DYNASTY.  
CREAM STONEWARE.

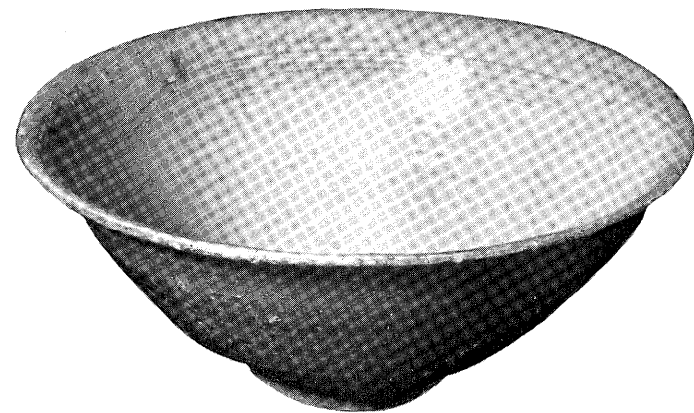


62.623  
BOWL; 3 $\frac{3}{4}$ " h. 7 $\frac{3}{8}$ " d.  
YI DYNASTY.  
TAN STONEWARE.





62.625  
BOWL; 3" h. 7½" d.  
YI DYNASTY.  
RED STONEWARE.



62.626  
BOWL; 3¼" h. 7⅞" d.  
YI DYNASTY.  
RED STONEWARE.



62.627  
BOWL; 3" h. 6¾" d.  
YI DYNASTY.

62.628  
BOWL; 3¼" h. 7" d.  
YI DYNASTY.  
RED STONEWARE.



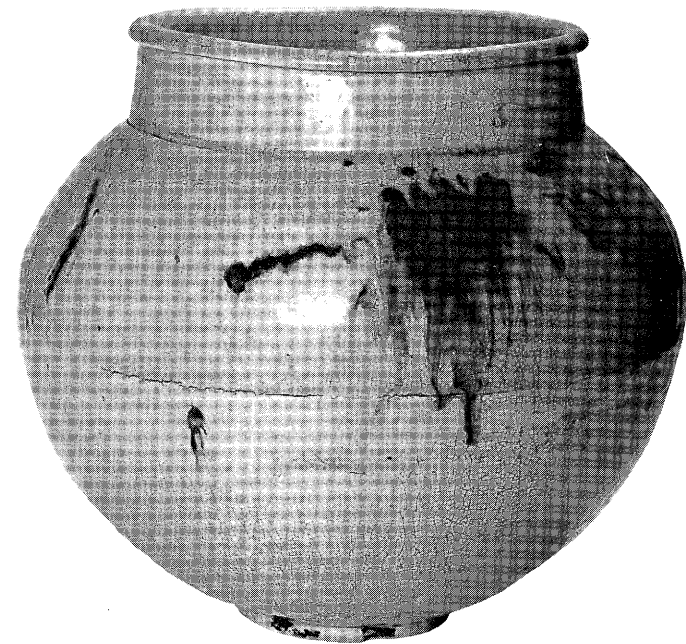
# Syracuse University Art Galleries

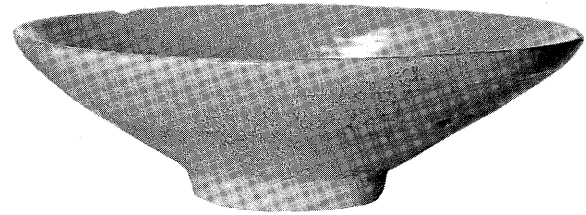


62.629  
BOWL; 23 $\frac{1}{4}$ " h., 7" d.  
YI DYNASTY.  
RED STONEWARE.

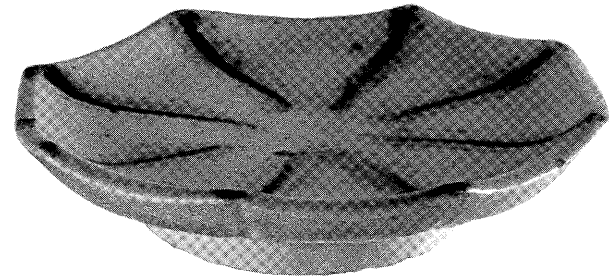


64.630  
LARGE FOOD JAR; 10" h. variable to 10 $\frac{1}{2}$ ", 11 $\frac{1}{8}$ " d.  
YI DYNASTY.  
WHITE PORCELANOUS BODY.





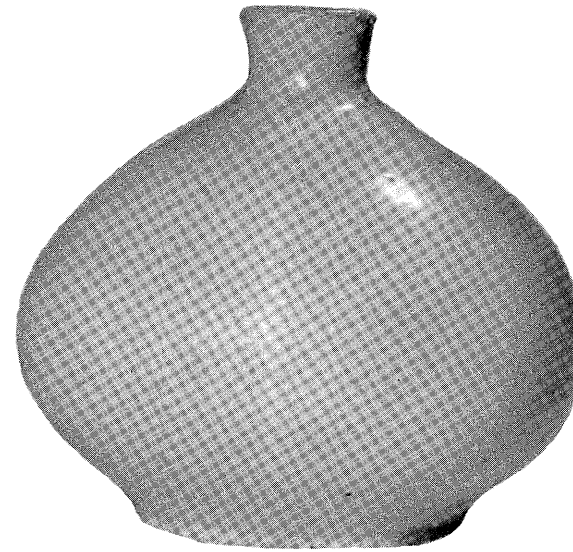
64.632  
BOWL; 2 $\frac{3}{8}$ " h. 7 $\frac{3}{4}$ " d.  
YI DYNASTY.  
WHITISH EARTHENWARE.



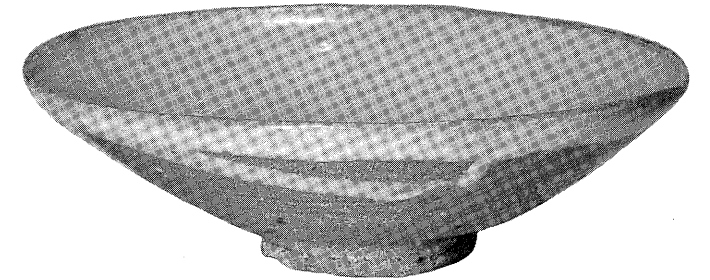
64.634  
SAUCER; 1 $\frac{1}{8}$ " h. 5" d.  
YI DYNASTY.  
GRAY-WHITE PORCELAIN.

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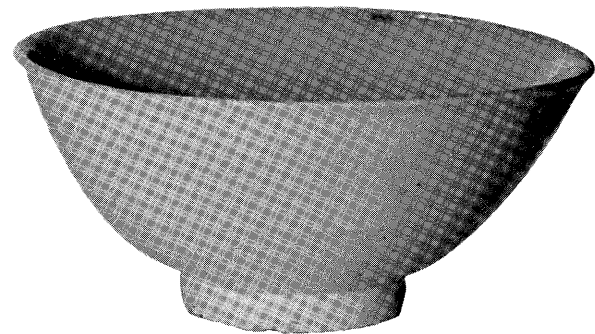
75



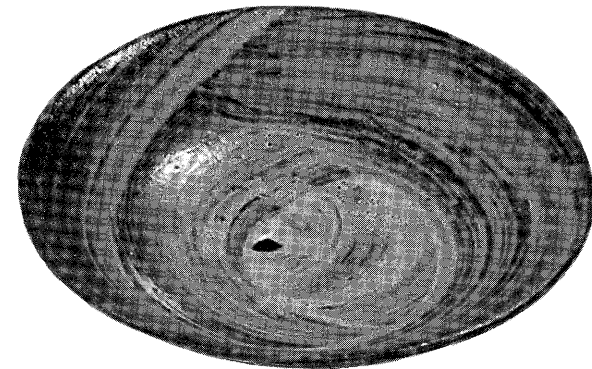
64.633  
SMALL VASE; 3 $\frac{3}{4}$ " h. 4 $\frac{1}{8}$ " d.  
YI DYNASTY.  
COARSE AND SANDY WHITE PORCELAIN.



64.637  
BOWL; 2 $\frac{3}{8}$ " h. 7" d.  
YI DYNASTY.  
RED STONEWARE.



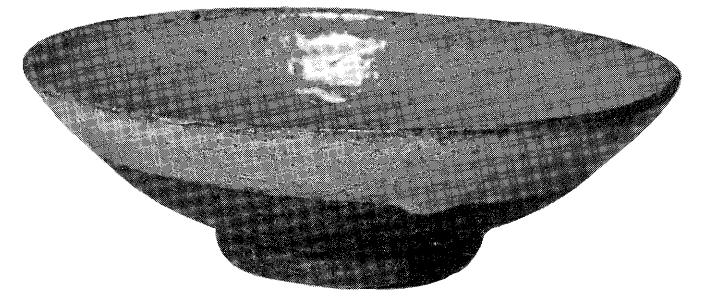
64.631  
BOWL; 3 $\frac{1}{4}$ " h. 7 $\frac{1}{4}$ " d.  
YI DYNASTY.  
WHITISH EARTHENWARE.



64.636  
SMALL DISH OR SAUCER; 1 $\frac{1}{2}$ " h. 5" d.  
YI DYNASTY.  
RED STONEWARE.



64.635  
SMALL JAR OR VASE; 4 $\frac{1}{4}$ " h. 4 $\frac{3}{4}$ " d.  
YI DYNASTY.  
STONEWARE.



64.638  
BOWL; 2 $\frac{3}{8}$ " h. 6 $\frac{7}{8}$ " d.  
YI DYNASTY.  
BROWN STONEWARE.

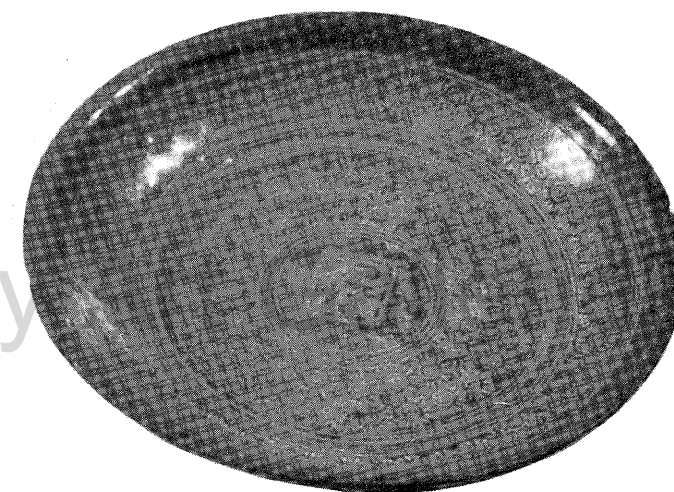
Syracuse University Art Galleries





64.639  
JAR; 6¼" h. 8" d.  
YI DYNASTY.  
RED STONEWARE.

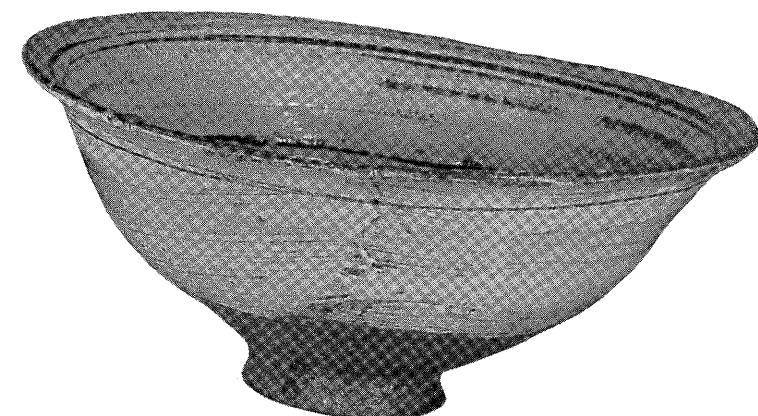
76



64.640  
SAUCER; 1¼" h. 5¼" d.  
YI DYNASTY.  
RED STONEWARE.



64.641  
BOWL; 3⅛" h. 7¼" d.  
YI DYNASTY.  
STONEWARE.



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OTHER OBJECTS

79

62.701  
COVERED BOWL OR BOX; 5 $\frac{3}{4}$ " h. 6 $\frac{3}{4}$ " d.  
KORYO DYNASTY.  
SILVER.

62.702  
WINE JAR; 11 $\frac{3}{4}$ " h. 6 $\frac{1}{8}$ " d.  
KORYO DYNASTY.  
BRONZE.





62.703  
MIRROR; 4 $\frac{7}{8}$ " d.  
KORYO DYNASTY.  
BRONZE.



64.707  
COVERED BOWL OR BOX; 6 $\frac{7}{8}$ " h. 6 $\frac{3}{4}$ " d.  
KORYO DYNASTY.  
SILVER.

80

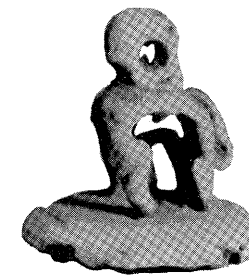
81



62.704ABC  
EATING IMPLEMENTS.  
SILVER SPOON, 8 $\frac{1}{4}$ " l.; BRONZE SPOON, 10 $\frac{1}{8}$ " l.;  
BRONZE CHOPSTICKS, 9 $\frac{3}{4}$ " l.  
KORYO DYNASTY

62.705  
FIGURINE; 9 $\frac{1}{2}$ " h. 7 $\frac{1}{2}$ " w.  
KORYO DYNASTY.  
Seated Sage. Wood.

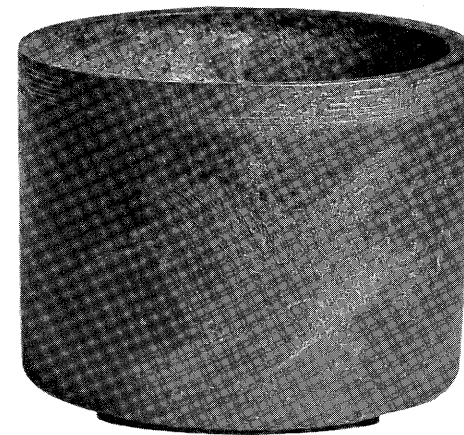
64.706  
SEAL; 1 $\frac{1}{2}$ " h. 1 $\frac{3}{8}$ " d.  
KORYO DYNASTY, POSSIBLY LATE UNITED SILLA.  
BRONZE.



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64.709  
MIRROR; 9 $\frac{1}{8}$ " d.  
KORYO DYNASTY.  
BRONZE.

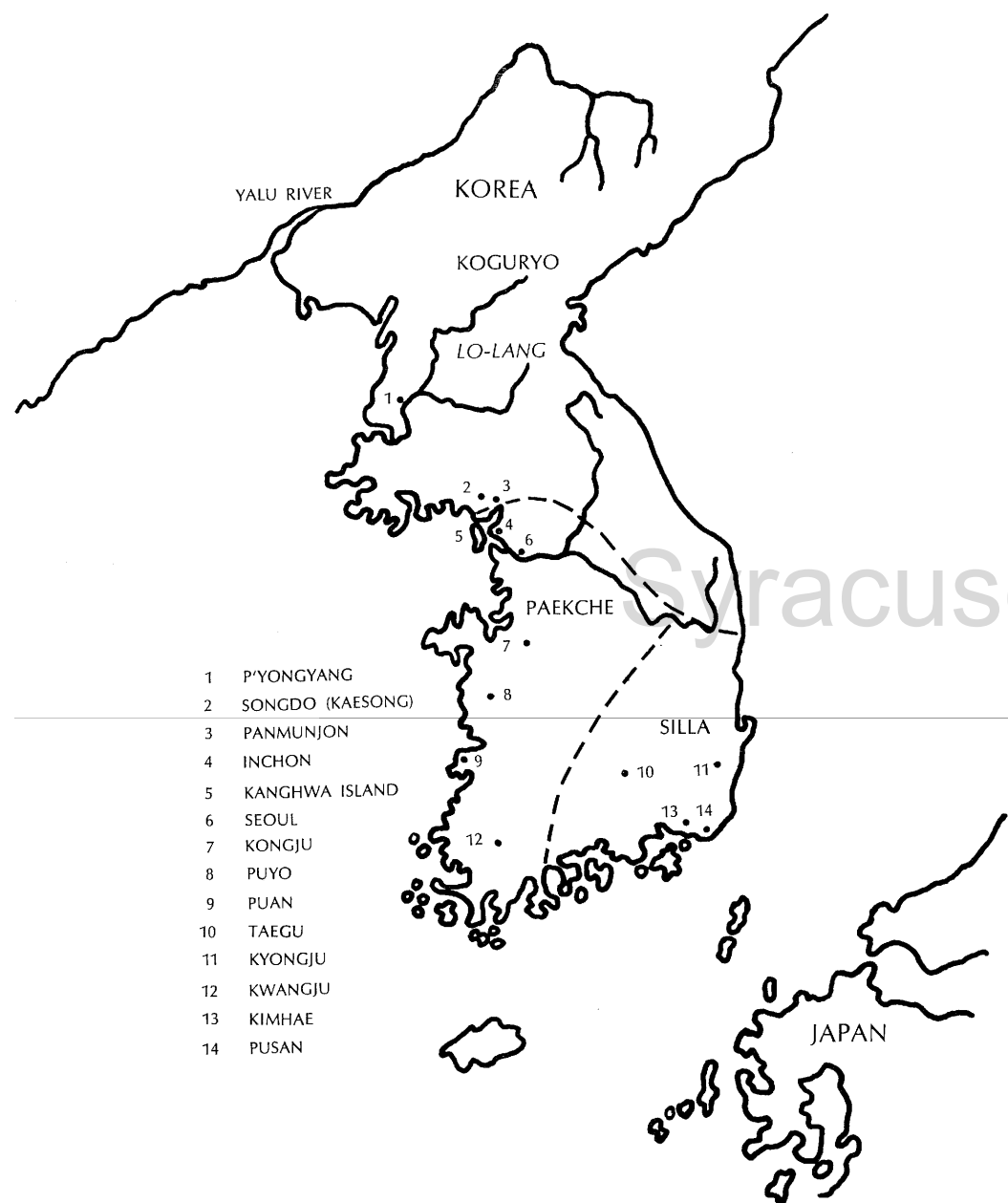


64.708  
RITUAL VESSEL; 3 $\frac{1}{2}$ " h. 4 $\frac{1}{4}$ " d.  
KORYO DYNASTY.  
IRON, INLAID WITH SILVER.



64.710  
KUNDIKA; 9" h. 4 $\frac{1}{4}$ " d.  
KORYO DYNASTY.  
BRONZE, INLAID WITH SILVER.

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62.301

FOOTED JAR; 11¾" h. 10" d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.

Globular center portion rests on tall splayed foot pierced by five rectangular cut-outs. Cylindrical neck, three inches high, divided horizontally by two parallel lines in relief, a motif repeated at the point of juncture of neck and shoulder; between them appears a band of combed wave design. Faint incised double lines mark the break of the shoulder, beneath which the combed wave design reappears. Unglazed, except for scattered traces of natural ash glaze on rim and shoulder.

62.302

MUG OR CUP, WITH HANDLE; 6" h. 4¾" d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.

Barrel-shaped, the body is divided into four horizontal zones by incised "hoop" lines, of which the lower two are the widest. Unglazed.

62.303

FOOTED CUP; 6⅞" h. 3" d.  
OLD SILLA DYNASTY.  
GRAY-TAN STONEWARE.

The cup itself, horizontally three-zoned by single and double incised lines, forms the top half of the vessel. It is supported by a two-banded hollow sphere with a prominent "seam" at point of juncture, each band displaying five triangular cut-outs offset from those in the other zone; this portion is transformed into a kind of rattle by virtue of the two clay "marbles" which it contains. It, in turn, is supported by a high splayed foot with four rectangular cut-outs.

62.304

JAR AND COVER ON PIERCED PEDESTAL; 8½" h. 6" d.  
OLD SILLA DYNASTY.  
STONEWARE.

Pedestal divided into three horizontal zones, the two upper and larger separated by double raised concentric rings and pierced four times each by offset rectangular cut-outs. From the knob outward, the cover shows three sharply defined concentric bands and a downward curving rim; the two of these bands nearest the rim bear a combed wave design. Unglazed, except for traces of natural ash glaze on cover rim.

64.305

MUG OR CUP WITH HANDLE; 4⅜" h. 4¼" to 5" d.  
OLD SILLA DYNASTY.  
STONEWARE.

Simple shape, straight sides slightly splayed in the direction of the mouth; below the rim, a turning which has shaved the body thinner in an encircling band has left slight ridges separating the horizontal areas thus formed. Rim misshapen. Unglazed.

64.306

SMALL VASE; 3¾" to 4" h. 4" d.  
OLD SILLA DYNASTY.  
STONEWARE.

Comparatively small lower section of the squat bulbous shape reminiscent of later Koryo oil bottles is surmounted by a rim flaring widely from a small neck. Neck exterior shows prominent wheel turnings, one ridge noticeably dividing the contour into two horizontal divisions. Hole one-half inch in diameter, drilled at some point subsequent to firing, pierces shoulder of lower section. No distinguishable foot rim or base; the pot rests unevenly on slightly flattened basal curve. Unglazed, except for traces of na-

tural ash glaze on interior of rim and, to lesser extent, on the shoulder.

64.307  
DEER; 4¾" h. 4¾" l.  
OLD SILLA DYNASTY, POSSIBLY OLDER.  
PERHAPS A SINO-SIBERIAN IMPORT.  
STONEWARE.  
Small figurine, simply but forcefully modelled, with unmistakable emphasis on all four "knee-caps." Horizontally incised lines suggest fur; eyes indicated by simple indentations. Unglazed.

64.308  
JAR; 4½" h. 7" d.  
OLD SILLA DYNASTY.  
DARK GRAY STONEWARE.  
Squat globular shape; short neck with flaring lip rises from small neck opening. Shoulder bears three incised lines, the two horizontal bands thus formed decorated with a combed wave motif. Unglazed.

64.309  
SMALL FOOTED CUP; 3⅛" h. 2¾" d.  
OLD SILLA DYNASTY.  
DARK GRAY STONEWARE.  
Profile reveals obvious division into three horizontal zones. Prominent foot rim supports a splayed foot pierced on opposite sides by irregular rectangular cut-outs. Globular center section forming main body of the cup is separated from the wide, slightly flared upstanding rim by a sharp turning mark.

62.401  
FRAGMENT, HEAD OF A HORSE; 2¾" l.  
UNITED SILLA DYNASTY.  
GRAY STONEWARE.  
Probably from ceramic sculpture piece fully modelled in the round. Unglazed.

62.402  
CIRCULAR EAVE TILE, FRAGMENT; 6" d.  
UNITED SILLA DYNASTY.  
TAN STONEWARE.  
Massive six-petalled flower boss surrounded by simple, large-scale raised rim. Unglazed.

62.403  
CIRCULAR EAVE TILE, FRAGMENT; 5½" d.  
UNITED SILLA DYNASTY.  
GRAY-TAN STONEWARE.  
Decoration in comparatively high relief; central frog motif surrounded by a circlet of beading; between this and the raised "pie crust" edge, a band of stylized lotus petals. Unglazed.

62.404  
CIRCULAR EAVE TILE, FRAGMENT; 5½" d.  
UNITED SILLA DYNASTY.  
GRAY-TAN STONEWARE.  
Central medallion of open-petalled flower in sharp relief, outer rim of beading; between them, a circle of motifs resembling the later *ju-i* scepter heads. Unglazed.

62.405  
KUNDIKA; 117⁄8" h. 5¾" d.  
UNITED SILLA DYNASTY.  
DARK GRAY STONEWARE.  
Traditional shape (seen again in 62.538 and in 64.710) with vertical pouring spout. Unglazed.

64.406  
CIRCULAR EAVE TILE; 5¾" d.  
UNITED SILLA DYNASTY.  
GRAY STONEWARE.  
Double medallion, inner showing six-petalled flower surrounded by more prominently modelled and scaled fourteen-petalled chrysanthemum or aster form. Plain raised rim emphasized by a row of beading. Unglazed.

64.407  
CIRCULAR EAVE TILE, FRAGMENT; 5½" d.  
UNITED SILLA DYNASTY.  
STONEWARE.  
Modelled in four concentric circles, the inner one containing only four raised dots. Next unit displays closely packed "spokes" or petal forms; this band is surrounded by petal forms of a much larger scale, the whole encircled by the traditional raised rim with beading. Unglazed.

62.501  
BOWL; 2½" h. 7¾" d.  
KORYO DYNASTY.  
Low, open shape with side-walls curving continuously from a wide flat base with low foot rim. Exterior plain; interior decorated by two splendidly drawn parrots, notable for the fineness and delicacy of their draftsmanship, on opposite side-walls. Celadon glaze of distinct olive cast. Foot entirely glazed; three neat spur marks.

62.502  
BOWL; 3½" h. 7¼" d.  
KORYO DYNASTY.  
Perfectly plain inside and out; only a slight tulip-shaped upward curve relieves the severe conical shape. Celadon glaze. Foot entirely glazed; three spur marks, neat and clear except for the area of glaze which one has removed.

62.503  
BOWL; 2⅝" h. 6¾ d.  
KORYO DYNASTY.  
Perfectly plain with subtly S-curved side-walls; interior shows faint incised line one inch from the edge. Celadon glaze. Foot partially cleared.

62.504  
BOWL; 2¾" h. 7⅛" d.  
KORYO DYNASTY.  
Conical shape. Exterior plain except for prominent throwing marks one-half inch from rim; interior finely carved by means of a bamboo tool in a single sweeping floral form built on a central axis around a small center medallion. Olive celadon glaze. Bare foot rim, with accumulations of the sand used as firing support.

62.505  
BOWL; 2½" h. 7¼" d.  
KORYO DYNASTY.  
Simple conical shape. Plain exterior. Interior faintly and unevenly engraved with bamboo tool; below a simple incised line three-fourths inch from the rim, a fret band is dimly visible; below this, faint cloud or leaf shapes float above four large floral motifs, two peony and two chrysanthemum, disposed about the small plain center area. Celadon glaze. Glazed foot; three small spur marks.

62.506  
BOWL; 2¾" h. 7¾" d.  
KORYO DYNASTY.  
Simple conical shape. Plain exterior. Interior molded and incised; three-quarters of an inch from the rim a band of two concentric circles with raised beading between; floral motif fills intervening wall space down to the small plain center. Possibly made on a biscuit mold in which the design was engraved, transferring as relief design on the finished piece. Celadon glaze. Glazed foot; three small spur marks.

62.507  
BOWL; 2½" h. 6½" d.  
KORYO DYNASTY.  
From a wider and less well-defined base than usual, the sides curve up and in. Perfectly plain

except for narrow foliated scroll engraved by a pointed tool around the exterior one-eighth inch below rim. Celadon glaze. No foot rim; base totally glazed; four small precise spur marks.

62.508  
BOWL; 2¾" h. 7¼" d.  
KORYO DYNASTY.  
Conical shape. Exterior plain. Interior shows faint incised line below rim; from here to the plain center area, the space is filled with a running orchid motif in indistinct relief. Celadon glaze with heavy drops from the exterior rim as result of uneven application. Totally glazed foot; three spur marks.

62.509  
BOWL; 2¼" h. 6¾" d.  
KORYO DYNASTY.  
Low flared sides. Exterior plain; interior shows faint floral motif in relief around a center medallion of two concentric circles. Celadon glaze of blue-gray tint. Glazed foot; three spur marks.

62.510  
BOWL; 2¾" h. 7¼" d.  
KORYO DYNASTY.  
Small-footed conical shape. Interior shows faintly incised band below rim, the intervening space to the small central chrysanthemum medallion filled with running motif of peonies (?) in high relief. Possibly made on a biscuit mold, as 62.506. Celadon glaze. Partially glazed foot; sandy accumulations.

62.511  
BOWL; 1¾" h. 7" d.  
KORYO DYNASTY.  
Plain exterior. Interior shows faint incised line one-half inch below rim and a single floral

motif designed on a definite vertical axis spreading up the sides in high relief. Celadon glaze of gray-olive tint; crackle pronounced through erosion in burial. Partially glazed foot; some sandy accumulations.

62.512  
BOWL; 3¼" h. 7" d.  
KORYO DYNASTY.  
Small-footed conical shape, undecorated except for an incised line one inch below exterior rim. Watery celadon glaze of olive cast, finely crackled, allowing warmth of clay body color to show through. Bare foot rim, partially glazed convex bottom; no spur marks.

62.513  
BOWL; 2⅞" h. 6¼" d.  
KORYO DYNASTY.  
Small-footed conical shape, sides inward-curving near rim. Interior plain; full height of exterior deeply carved with bamboo point and blade in lotus petal motif resembling an opening flower. Grayed yellowish celadon glaze. Glazed foot rim; sandy accumulations.

62.514  
BOWL; 2⅞" h. 6⅞" d. variable.  
KORYO DYNASTY.  
Small footed conical shape. The piece may possibly have been intended as a begging bowl, the rim indentation serving as a thumb grip, but more probably misshapen by kiln damage. Interior plain; exterior bears double row of carved lotus petals similar in treatment to 62.513. Grayed celadon glaze. Glazed foot; three large, sandy spur marks.

62.515  
BOWL; 3¼" h. 7⅞" d.  
KORYO DYNASTY.  
Conical shape, lower than usual and with larger foot; in-curving sidewalls. Undecorated except for incised line below interior rim. Uneven celadon glaze ranging from blue-green to brown-olive, especially on exterior; fine crackle stained in burial. Glazed foot; three large spur marks.

62.516  
BOWL; 2⅞" h. 8¼" d.  
KORYO DYNASTY.  
Low, open shape. Inlaid decoration (*sanggam*) inside and out. Interior entirely inlaid in white: central chrysanthemum motif surrounded by two concentric circles and border of *ju-i* scepter heads; upper band of parallel lines and conventional border motif; in the broad area between, three single chrysanthemums alternate with three clusters of three pomegranates each. Exterior shows upper border similar to interior and a lower border of stylized lotus petals whose inner lines are inlaid in black; between these two, a wide foliated band bears four circular medallions, each centered by a single white chrysanthemum, their leaves and stems in black. Celadon glaze, one portion of exterior eroded by burial. Glazed foot; three spur marks.

62.517  
BOWL; 2¼" h. 7" d.  
KORYO DYNASTY.  
Inlaid decoration (*sanggam*) inside and out. Interior shows narrow conventional band in white below rim; at point where sides converge into base, four floral motifs appear in white with black leaves, a similar design surrounded by two concentric circles forming the central medallion in the bottom. Exterior similar except for lack

of central medallion. Blue-green celadon glaze. Glazed foot; three spur marks.

62.518  
SMALL DISH OR SAUCER; 1⅞" h. 4¼" d.  
KORYO DYNASTY.  
Low, open form with flat rim. Inlaid decoration (*sanggam*). Eight-lobed foliate rim emphasized by corresponding melon-like divisions molded on exterior and faintly visible on interior; arc-shaped divisions of flat rim emphasized by double row of inlaid white lines. On interior, a central medallion of a single chrysanthemum is surrounded by double concentric circles and a border of *ju-i* scepter heads. On exterior, a white chrysanthemum with black leaves is centered in each lobe. Blister on interior bottom probably caused by the expansion during firing of an air bleb or the gases resulting from the combustion of organic materials incorporated into the plastic clay. Celadon glaze. Glazed bottom with indistinct foot; three spur marks and one area of sandy accumulation.

62.519  
SMALL DISH OR SAUCER; 1⅞" h. 5" d.  
KORYO DYNASTY.  
Wider base and straighter sides than usual. Exterior plain. Interior decorated in inlay technique (*sanggam*) entirely in white; between narrow scrolled border just below rim and a wider band of *ju-i* scepter heads actually on the interior base, there occur six simple flower sprays. Central lotus medallion is outlined by simple concentric circles. Celadon glaze. Glazed bottom with no foot rim; three spur marks.

62.520  
SMALL DISH OR SAUCER; 1⅞" h. 4¾" d.  
KORYO DYNASTY.  
Perfectly plain, straight sided, its only decora-



tion two incised concentric circles on the wide interior base. Celadon glaze. Glazed bottom with slight foot rim, well recessed; three spur marks.

62.521  
SMALL DISH OR SAUCER; 1½" h. 5½" d.  
KORYO DYNASTY.  
Shape similar to 62.519. Exterior plain except for subtle outward curve just below rim. Interior shows central chrysanthemum medallion in relief surrounded, half-way up the sides, by floral (orchid ?) forms. Possibly formed on a biscuit mold with detail sharpened by additional hand-engraving before firing. Celadon glaze. Totally glazed bottom with no foot rim, slightly recessed base and three spur marks.

62.522  
SMALL BOWL OR SAUCER; 1½" h. 5½" d.  
KORYO DYNASTY.  
Flaring sides. Plain exterior. Faint floral medalion in relief on interior center, more sharply defined as a running hibiscus garland on interior sides. Possibly made on a biscuit mold. Celadon glaze. Totally glazed concave base with no foot rim; three small spur marks.

62.523  
SMALL DISH OR SAUCER; 1½" h. 4¾" d.  
KORYO DYNASTY.  
Similar in shape to 62.520. Undecorated except for two incised concentric circles on interior base. Gray-blue celadon glaze. Glazed bottom with slight foot rim, well recessed; three spur marks.

62.524  
MINIATURE DISH OR SAUCER; ¾" h. 2¾" d.  
KORYO DYNASTY.  
Inlaid decoration (*sanggam*). Narrow flat rim bears simple fret border in white; exterior dec-

orated with three white chrysanthemums, their leaves in black. Celadon glaze. Glazed foot, three small, neat spur marks.

62.525  
COVER, COSMETIC BOX; ½" h. 3⅝" d.  
KORYO DYNASTY.  
Inlaid decoration (*sanggam*). Border fret surrounding simple flowers in white, stems and leaves in black. Celadon glaze. Glazed foot rim, seven spur marks.

62.526  
OIL BOTTLE; 1⅝" h. 2⅞" d.  
KORYO DYNASTY.  
Conventional squat globular shape, undecorated. Celadon glaze. Partially glazed foot rim with sandy accumulations.

62.527  
OIL BOTTLE; 2¾" h. 3¼" d.  
KORYO DYNASTY.  
Undecorated traditional shape, slightly larger than usual. Celadon glaze. Glazed foot rim with three sandy accumulations.

62.528  
OIL BOTTLE; 1¾" h. 2½" d.  
KORYO DYNASTY.  
Inlaid decoration (*sanggam*). Shoulder decorated by three plum blossoms formed of simple black centers and six white dots for petals, not unlike the crest of the Maeda clan of Japan except that the latter is five-petalled. Celadon glaze. Semi-glazed foot with sandy accumulations.

62.529  
OIL BOTTLE; 2" h. 2¾" d.  
KORYO DYNASTY.  
Inlaid decoration (*sanggam*) from base of neck to break of the shoulder: between two sets of concentric circles six chrysanthemum motifs are

inlaid in white slip, stems and leaves in black. Celadon glaze. Partially glazed foot rim with slight sandy accumulations.

62.530AB  
WINE CUP AND STAND; 3⅞" h. 4¾" d.  
KORYO DYNASTY.  
Ovoid cup (2⅜" h. 3⅜" d.) bears simple band faintly incised three-eighths inch below rim on exterior. Stand (2" h. 4¾" d.) undecorated. Gray-olive celadon glaze. Totally glazed bases on both pieces; three spur marks on each.

62.531  
WINE CUP AND STAND; 4¼" h. 4⅞" d.  
KORYO DYNASTY.  
Simple traditional shapes, undecorated, fused during firing through kiln stacker's error in leaving the two pieces assembled. Gray-blue celadon glaze. Semi-glazed foot with sandy accumulations.

62.532  
WINE CUP; 2⅝" h. 2⅞" d.  
KORYO DYNASTY.  
Simple ovoid shape undecorated except for incised border just below exterior rim. Celadon glaze. Glazed bottom; three spur marks.

62.533  
WINE CUP; 2¼" h. 2⅞" d.  
KORYO DYNASTY.  
Ovoid shape. Inlaid decoration (*sanggam*) in white: a simple fret band three-sixteenths of an inch in width below exterior rim, three white chrysanthemums with black leaves on sides of vessel. Celadon glaze. Glazed foot; three spur marks.

62.534  
WATER COUPE; 1⅞" h. 2½" d.  
KORYO DYNASTY.  
An item, probably one piece of a set, designed as part of a scholar's desk furniture. Inlaid decoration (*sanggam*). Top border of two lines banding a ring of small white circles with black dot centers; lower border similar except that the circles occur outside of and below the double line. Four medallions of white chrysanthemums and black leaves and stems decorate the sides; between them, small white circles-and-dots of the same scale as those of the top border are arranged in grape-like clusters, built up from lower border as well as suspended from the top. Celadon glaze with considerable erosion near base on one side. Glazed bottom; three spur marks.

62.535  
PESTLE (?); 2¼" h. 2¾" d.  
KORYO DYNASTY.  
Compact pulley-shaped mass of porcelanous clay with celadon-glazed concave ring or "mid-riff." Biscuit ends and the fit to the hand suggest use as a pestle; double-ended treatment further suggests that each end may have been reserved for the grinding of a particular glaze material. Unglazed except for the concave midsection.

62.536  
WATER DROPPER; 4" h. 3⅝" d.  
KORYO DYNASTY.  
WHITE PORCELAIN.  
Dome-shaped, with spout in the shape of a frog and a plain fill. Pale caledon glaze showing darker blotches resembling moss agate and a streak of copper red on one side near the base, probably accidental. Bare foot rim, well recessed; no spur marks.

62.537  
VASE; 10¾" h. 6½" d.  
KORYO DYNASTY.  
Narrow neck with prominent upstanding and everted lip above a globular body. Reddish stoneware. Underglaze iron floral brush drawing on opposite sides. Imperfect celadon glaze unevenly applied, leaving reverse nearly bare to show some evidence of a light slip wash. Unglazed base.

62.538  
KUNDIKA; 15" h. 5½" d.  
KORYO DYNASTY.  
Undecorated except for incised line on shoulder three-quarters inch from the base of the neck. Two blisters in the shoulder area near the spout, probably caused by the same conditions suggested for 62.518. Celadon glaze. Semi-glazed foot with flaring rim.

62.539  
BIRD HOUSE (?); 7½" h. 5¼" d.  
KORYO DYNASTY.  
PORCELAIN.  
Tall beehive shape; one inch opening. Uneven celadon glaze varying from tan to blue. Glazed foot; three very large sandy accumulations.

64.540  
BOWL; 2⅝" h. 6¼" d.  
KORYO DYNASTY.  
Simple conical shape, slightly convex sides. Exterior plain. Interior decorated with barely discernible molded design in a continuous horizontal band approximately halfway down the sides; possibly done on an engraved biscuit mold. Olive celadon glaze with distinct crackle much varied in scale. Totally glazed bottom; three spur marks.

64.541  
BOWL; 3" h. 7¼" d.  
KORYO DYNASTY.  
Simple conical shape. Plain exterior. Interior beautifully decorated with molded grape-and-vine pattern, the detail sharpest nearest the rim, fading toward the center, possibly done on an engraved biscuit mold. Gray-green celadon glaze. Glazed foot, clear foot rim; three spur marks.

64.542  
BOWL; 2⅝" h. 7⅜" d.  
KORYO DYNASTY.  
Conical shape. Exterior plain. Interior decorated in molded peony band; probably done from a biscuit mold. Large blister near interior base, from causes suggested in 62.518 and 62.538. Crackled grayish celadon glaze. Totally glazed base; three spur marks.

64.543  
BOWL; 3¼" h. 7¼" d.  
KORYO DYNASTY.  
Conical shape with gently curving sides. Decorated inside and out with white and black inlay (*sanggam*). Three concentric circles girdle the exterior halfway up the sides. Interior shows three concentric circles in white near the top; below them, a broad band of willows alternating with reeds and flowers in black and white. The lower edge of this area is defined by additional circles of white and a band of conventionalized lotus petals, also white. Dark grayish celadon glaze. Four fractures on ring-type foot suggest placing spurs were knocked off after adhering during the firing.

64.544  
SMALL DISH; 1⅞" h. 4⅞" d.  
KORYO DYNASTY.  
Straight short sides. Exterior decorated with inlaid (*sanggam*) band of white in a fret motif near the rim; below this, five chrysanthemum flowers in white with leaves in black. Interior shows central medallion of two concentric circles in white centered with a single chrysanthemum. Gray-blue celadon glaze. Totally glazed bottom, no foot ring; three spur marks.

64.545  
SMALL DISH; ⅞" h. 4" d.  
KORYO DYNASTY.  
Low sides curve up and outward to scalloped rim, these sections being defined almost as petal forms by incised lines from rim to base. Undecorated. Gray-green celadon glaze. Concave base with no foot rim; three spur marks.

64.546  
BOTTLE; 4½" h. 3¼" d.  
KORYO DYNASTY.  
Traditional bottle shape with globular lower section rising to a comparatively narrow neck with flared rim. Totally decorated in the *sanggam* technique. At the top, a band of reeds, next a band of conventionalized lotus petals. Below this a broad band of "rope curtain" pattern in white is broken by three cranes, head downward, in black and white. This section is defined at the bottom by a second band of lotus petals. Dark gray celadon glaze. Partially glazed foot with sandy accumulations.

64.547  
DRINKING CUP; 3½" h. 3¼" d.  
KORYO DYNASTY.  
Ovoid shape with steep curving sides sloping upward from an indented base too small to

support the piece upright; a cup for a horseman, it was supported by and carried in a container which was part of the horse's accoutrements. Interior plain. Exterior, in *sanggam* technique, has plain fret band at the rim. On the shoulder, four chrysanthemums ringed with double concentric circles are spaced equidistantly about the vessel. The pointed basal area is decorated with a double band of white, the upper one plain, the lower scalloped; from every few scallops, connecting lines to the base suggest the lobing of melon-shaped pots. Gray-green celadon glaze. Three spur marks on exterior side-walls considerably above the pointed base.

64.548  
VASE; 12" h. 6½" d.  
KORYO DYNASTY.  
REDDISH STONEWARE.  
Narrow neck and large flared rim above globular body. Leaf sprays in underglaze iron brush drawing on front; reverse shows evidence of uneven glazing which has left the pot nearly bare in areas; some evidence of a thin slip wash. Similar to 62.537. Partially glazed base; no spur marks.

64.549  
INCENSE BURNER; 5⅞" h. 4½" x 6" d.  
KORYO DYNASTY.  
Helmet-shaped, somewhat resembling the *chüeh*, or *chio*, type of Chinese bronze, with straight, bowl-like sides; supported by three rectilinear splayed legs larger at the foot than at the point of juncture with the body. Mouth is circular but the rim is ovoid, being considerably wider in the areas not occupied by the small rectilinear handles. Undecorated. Blue-gray celadon glaze.

62.601  
LARGE FOOD JAR; 10¼" h. 11¾" d.  
YI DYNASTY.  
LIGHT TAN PORCELANOUS BODY.

Simple globular shape achieved either by turning in two halves and joining in the shoulder area or by throwing the lower portion and coiling the upper part while still on the wheel. Inward slanting rim with distinct outward roll to the lip. Opposite shoulders bear swirling floral motifs in underglaze iron. Clear glaze. Glazed foot with sandy accumulations.

62.602  
VASE; 9⅝" h. 6" d.  
YI DYNASTY.  
DARK GRAY STONEWARE.

One side flattened by adjacent piece in the kiln. Reminiscent of 62.537 and 64.548 in shape, with narrow neck and wide, upstanding flared rim. Dark brown slip glaze related to the plain brown Tz'u Chou ware of the Sung dynasty. Partially glazed foot; no spur marks.

62.603  
BOWL; 3¾" h. 5⅝" d.  
YI DYNASTY.  
RED STONEWARE.

Globular shape with distinct high shoulder and a mouth wide by comparison to the base. Dark brown slip glaze as in 62.602. Unglazed foot; four spur marks outside the foot rim on lower body of the pot.

62.604  
VASE; 8¼" h. 6⅝" d.  
YI DYNASTY.  
IVORY PORCELAIN.

Squat version of the well-known *mae-pyong* (Chinese, *mei-ping*) shape. Freely drawn large-scale phoenix in underglaze cobalt on one side, cloud forms on the reverse; narrow line of

cobalt encircling both the rim and base. Clear glaze. Glazed foot with sandy accumulations.

62.605  
VASE; 7⅜" h. 8½" d.  
YI DYNASTY.  
GRAY-WHITE PORCELAIN.

Globular body bears, on either side, exuberantly drawn large-scale phoenixes in cobalt blue underglaze interspersed with cloud forms, also in underglaze cobalt. One-inch upstanding rim banded in double line and scroll forms in cobalt; simple, casually drawn fret on shoulder at point of juncture with the rim. Clear glaze. Glazed foot; rim cleared of glaze.

62.606  
LARGE VASE; 10⅞" h. 6½" d.  
YI DYNASTY.  
GRAYISH PORCELAIN.

Globular lower portion narrows subtly to a tall tapered neck; no noticeable lip or rim. Freely but masterfully drawn pine tree in on-glaze cobalt separates two cranes and scattered cloud motifs, also in on-glaze cobalt. On-glaze copper additions show copper red as the crests of the cranes, whereas in the forms suggesting pine cones they have burned metallic copper, green-copper and dark red; this color range is the result of a reduction firing process (yielding the copper red) ending with oxidation (giving the metallic, green and brownish-red variations). Clear glaze. Glazed foot; rim clear of glaze.

62.607  
VASE; 9⅞" h. 6¼" d.  
YI DYNASTY.  
WHITE PORCELAIN.

Tall cylinder shape with flat slanting shoulder and lower portion. Scenic floral motif on one side in on-glaze cobalt; floral garland and bee,

opposite side, in on-glaze cobalt with three copper blotches showing variations in color similar to those described in 62.606. Encircling plain and comb or tooth bands just below upstanding rim. Clear glaze. Glazed foot; rim clear of glaze.

62.608  
VASE OR WINE BOTTLE; 6" h. 4¼" d.  
YI DYNASTY.

Slender neck with flaring lip rises from globe-shaped body; on shoulder, three seals within circles simply executed in underglaze cobalt. Crackled white glaze. Glazed foot with sandy accumulations.

62.609  
SMALL VASE OR WINE BOTTLE; 6½" h. 4½" d.  
YI DYNASTY.

Bottle-shaped, with globular lower portion tapering into a tall slender neck; underglaze cobalt decoration: handsomely drawn bird and plum branch on one side, bamboo on the other. Clear glaze. Ring foot with sandy edges.

62.610  
SMALL VASE OR WINE BOTTLE; 7¼" h. 4¾" d.  
YI DYNASTY.

Bottle shape closely resembling 62.609. Finely drawn peony motifs in underglaze cobalt. Clear glaze. Ring foot with sandy edges.

62.611  
FLOWER BOWL; 5" h. 5⅞" d.  
YI DYNASTY.  
WHITE PORCELAIN.

Interesting silhouette formed by two half-domes back-to-back, the smaller upper half-dome forming a large, cup-like rim; bottom half of lower portion bears band of vertical incised flutings. Three bats in underglaze cobalt on shoulder;

two narrow cobalt underglaze bands, one just below rim, the other above foot. Clear glaze. Glazed foot; rim clear of glaze.

62.612  
SMALL VASE; 3⅞" h. 4" d.  
YI DYNASTY.  
WHITE PORCELAIN.

Below upstanding rim, squat body divided into three horizontal zones, of which the center band is octagonal; slanting base zone and shoulder, the latter bearing three floral forms in underglaze cobalt. Clear glaze. Glazed foot; foot rim clear, with sandy accumulations overall.

62.613  
WINE POT; 5⅝" h. 5½" d.  
YI DYNASTY.  
WHITE PORCELAIN.

Simple globular shape with one-inch upstanding rim; hexagonal spout. Simple floral motifs on opposite shoulders in on-glaze cobalt with copper blotches. Clear glaze. Glazed foot, rim clear; large spreading sandy accumulation.

62.614  
VASE; 9" h. 3⅞" x 3⅞".  
YI DYNASTY.  
HEAVY WHITE PORCELAIN.

Square columnar shape of slab construction; perfectly flat shoulder bevelled at point of juncture with sides. Square upstanding neck. Blue-white opaque glaze with "orange skin" quality. Glazed foot, rim clear.

62.615  
VASE; 8⅞" h. 4⅞" d.  
YI DYNASTY.  
WHITE PORCELAIN.

Tall ovoid shape resembling 62.537 and 64.548 although somewhat cruder. Prominent shoulder ridge formed by throwing mark; small neck and

wide, flaring rim. Pale blue-white crackled glaze of the *ying-ching* type. Glazed foot, foot rim clear.

62.616  
VASE; 8½" h. 5¼" d.  
YI DYNASTY.

Lower portion distinctly twelve-sided as the result of shaving off facets from a heavily thrown body; high convex shoulder surmounted by narrow columnar neck and flaring rim. Crackled light gray glaze of type developed in China during the Sung dynasty. Partially glazed foot, intense discoloration.

62.617  
VASE; 6½" h. 4⅞" d.  
YI DYNASTY.  
RED STONEWARE.

Globular shape with small neck and wide flaring rim in a smaller version of 62.537 and 62.602. Crackled opaque gray-white glaze similar to that on 62.616, 62.618 and 62.620. Glazed foot with sandy accumulations.

62.618  
SMALL VASE OR WINE BOTTLE; 5¼" h. 4¼" d.  
YI DYNASTY.  
TAN STONEWARE.

Pear-shaped body with prominent horizontal division; shoulder rises imperceptibly into short neck surmounted by the typical flaring rim. Opaque crackled gray-white glaze similar to 62.616. Glazed foot; partially cleared foot rim with some sandy accumulation.

62.619  
SMALL VASE; 5⅝" h. 3½" d.  
YI DYNASTY, POSSIBLY LATE KORYŌ.  
LIGHT RED STONEWARE.

Ovoid shape tapering into a slender neck which flares into a wide rim. White slip over body,

showing through thin glaze of celadon type, unevenly applied. Partially glazed foot.

62.620  
SMALL JAR; 3½" h. 4⅞" d.  
YI DYNASTY.

Steeply slanting sides rise to a narrow shoulder; wide opening with five-eighths inch upstanding rim. Crackled opaque glaze similar to 62.616, 62.617, and 62.618. Glazed foot with sandy accumulations.

62.621  
BOTTLE; 3¾" h. 4" d.  
YI DYNASTY.

LIGHT TAN PORCELANOUS BODY.

Squat globular shape with prominent midriff "seam." Shoulder carries three fish or leaf motifs in on-glaze iron brush drawing. Mustard-ochre glaze. Unglazed foot.

62.622  
OIL BOTTLE; 2⅞" h. 3⅞" d.  
YI DYNASTY.  
STONEWARE.

Flattened globular shape, small rolled rim. Undecorated. Pale gray-blue opaque glaze. Glazed foot with sandy accumulations.

62.623  
BOWL; 3¾" h. 7⅝" d.  
YI DYNASTY.  
TAN STONEWARE.

Flaring sides rising sharply from a prominent base ring; six stand marks on interior. Undecorated. Opaque ivory glaze with small crackles. Glazed foot; six spur marks.

62.624  
BOWL; 2½" h. 6" d.  
YI DYNASTY.  
CREAM STONEWARE.

Interior shows six stand marks. Simple conical shape much imitated in Japan. Crackled transparent glaze. Glazed foot; five spur marks.

62.625  
BOWL; 3" h. 7½" d.  
YI DYNASTY.  
RED STONEWARE.

Simple conical shape in *punch'ong* technique. Interior spirally brushed with white slip; six stand marks from kiln stacking. Exterior undecorated. Celadon type glaze. Unglazed foot; six spur marks show on foot rim.

62.626  
BOWL; 3¼" h. 7⅞" d.  
YI DYNASTY.  
RED STONEWARE.

*Punch'ong* ware; flaring S-curved sides. Interior roughly scratched in approximation of spiral and inlaid with white slip; plain rim and center area. Exterior undecorated. Reddish celadon type glaze overall. Unglazed foot.

62.627  
BOWL; 3" h. 6¾" d.  
YI DYNASTY.

Highly grogged tan stoneware, one side slightly indented by adjacent piece in kiln. *Punch'ong* ware; white slip casually applied in sweeping spiral on interior and upper two-thirds of exterior. Pale celadon type glaze gives greenish tint to all white areas. Unglazed foot.

62.628  
BOWL; 3¼" h. 7" d.  
YI DYNASTY.  
RED STONEWARE.

*Punch'ong* ware of the type referred to in Japan as *mishima*. Decoration of white slip in stamped and incised impressions inside and out. Interior, from rim to center medallion, shows: band of parallel lines; wide band of closely set flower forms; and a band of comb or tooth design between parallel lines. Exterior follows the same arrangement, although the flowered zone has been narrowed in enlarging the motifs encircling the rim and base areas. Unglazed foot.

62.629  
BOWL; 2¾" h. 7" d.  
YI DYNASTY.  
RED STONEWARE.

*Punch'ong* ware of *mishima* type. Interior bears three bands, separated from each other by triple concentric circles; uppermost is conventional border motif; central band of chrysanthemums; and lower of stylized lotus petals. Stamped motifs inlaid with white slip. Celadon glaze. Partially glazed foot.

64.630  
LARGE FOOD JAR; 10" h. variable to 10½", 11⅞" d.  
YI DYNASTY.  
WHITE PORCELANOUS BODY.

Simple globular shape achieved either by turning in two halves and joining in the shoulder area or by throwing the lower portion and coiling the upper part while still on the wheel. Inward slanting rim with distinct outward roll to the lip. Opposite shoulders bear swirling floral motifs, much melted and run into the glaze, in on-glaze iron. Finely crackled clear glaze with warm greenish-tan tint. Similar to 62.601. Glazed foot with sandy accumulations; partially clear foot rim.

64.631  
BOWL; 3¼" h. 7¼" d.  
YI DYNASTY.  
WHITISH EARTHENWARE.

Simple flaring shape rising from comparatively wide foot. Interior bears eight prominent stand marks from kiln stacking. Transparent glaze. Glazed foot; clear foot rim.

64.632  
BOWL; 2⅝" h. 7¾" d.  
YI DYNASTY.  
WHITISH EARTHENWARE.

Open flaring shape decorated only by a single incised circle on interior, within which appear



four stand marks from kiln stacking. Transparent glaze with faint greenish tint; fine crackle. Glazed foot; partially clear foot rim.

64.633  
SMALL VASE; 3¾" h. 4⅞" d.  
YI DYNASTY.  
COARSE AND SANDY WHITE PORCELAIN.

Globular lower section; simple upstanding rim surrounding proportionately small opening. Fatty, cold white porcelain glaze of semi-matt surface. Glazed foot with sandy accumulations; partially clear foot rim.

64.634  
SAUCER; 1⅞" h. 5" d.  
YI DYNASTY.  
GRAY-WHITE PORCELAIN.

Octagonal rim curved gently upward at points of intersection. On the interior these divisions are emphasized by incised lines radiating from the center to each point and filled with underglaze copper, small dots of the same scattered alongside; on exterior, the divisions are marked only by incised lines with no glaze additions. Transparent glaze of greenish tint. Glazed foot; clear foot rim.

64.635  
SMALL JAR OR VASE; 4¼" h. 4¾" d.  
YI DYNASTY.  
STONEWARE.

Below short, sharply everted rim, body is divided into three horizontal bands, the sides of the center section being nearly vertical; slanting base and shoulder sections, the latter bearing a trailing abstract motif, which does not quite completely encircle the pot, in underglaze iron. Rim repair, not in the usual gold, but in pewter. Finely crackled transparent glaze, stained in use to produce variations from cream to taupe. Large sandy accumulations spreading over glazed foot.

64.636  
SMALL DISH OR SAUCER; 1½" h. 5" d.  
YI DYNASTY.  
RED STONEWARE.

*Punch'ong* ware. Simple open shape. Entire piece covered with an iron slip, then coated with a white slip; the latter is roughly swirled on the interior and the upper half of the exterior, forecasting the development of the type known to the Japanese as *hakeme*. Transparent glaze. Glazed foot; seven spur marks on foot rim.

64.637  
BOWL; 2⅞" h. 7" d.  
YI DYNASTY.  
RED STONEWARE.

*Punch'ong* ware. Simple open shape undecorated except for incised line surrounding interior base; five stand marks from kiln stacking. White slip covers the interior completely, exterior in rim area only. Transparent glaze of bluish tint. Glazed foot; five spur marks on foot rim.

64.638  
BOWL; 2⅞" h. 6⅞" d.  
YI DYNASTY.  
BROWN STONEWARE.

*Punch'ong* ware. Similar in all respects to 64.637; six stand marks on interior. Yellowish transparent glaze. Unglazed foot; five spur marks on foot rim.

64.639  
JAR; 6¼" h. 8" d.  
YI DYNASTY.  
RED STONEWARE.

*Punch'ong* ware. Globular shape with prominent flattish shoulder; short curved rim. Iron slip applied to the whole body, then overlaid with white slip from rim to break of shoulder. In the white slip two sets of parallel lines at neck and

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shoulder have been incised to reveal the iron coat beneath; between, floral scrolls in underglaze iron slip loosely drawn with a brush. Transparent glaze. Unglazed foot.

64.640  
SAUCER; 1¼" h. 5¼" d.  
YI DYNASTY.  
RED STONEWARE.

*Mishima* ware, entirely inlaid in white. Simple open shape, plain exterior. Interior shows three parallel lines three-eighths inch from rim, beneath which appears a single row of overlapping chrysanthemums. Six parallel lines separate this band from a double row of overlapping chrysanthemums; four concentric circles form the lower edge of this motif and surround the center medallion, which consists of a seal in reverse inlay. Gray celadon glaze. Unglazed foot.

64.641  
BOWL; 3⅞" h. 7¼" d.  
YI DYNASTY.  
STONEWARE.

*Punch'ong* ware of the type known in Japan as *hakeme*. Simple shape rising from a small foot. White slip applied to interior and most of exterior. Interior is decorated from rim to base with concentric circles, some incised, some chattered (possibly before the slip was applied), to reveal the darker body through the slip. On the exterior, two sets of concentric circles surround the rim and the foot. Transparent glaze. Partially glazed foot.

62.701  
COVERED BOWL OR BOX; 5¾" h. 6¾" d.  
KORYO DYNASTY.  
SILVER.

Nearly spheroid in shape, undecorated. Extensive tarnish; slight green patina in scattered areas.

62.702  
WINE JAR; 11¾" h. 6⅞" d.  
KORYO DYNASTY.  
BRONZE.

Tall vase shape with wide flaring rim, similar in shape to ceramic pieces 62.537 and 64.548. Light green patina over all.

62.703  
MIRROR; 4⅞" d.  
KORYO DYNASTY.  
BRONZE.

Reverse decorated with a country scene of a hawk attacking a fox. Light green patina.

62.704ABC  
EATING IMPLEMENTS.  
SILVER SPOON, 8¼" l.; BRONZE SPOON, 10⅞" l.;  
BRONZE CHOPSTICKS, 9¾" l.  
KORYO DYNASTY

62.705  
FIGURINE; 9½" h. 7½" w.  
KORYO DYNASTY.  
Seated Sage. Wood.

64.706  
SEAL; 1½" h. 1⅞" d.  
KORYO DYNASTY, POSSIBLY LATE UNITED SILLA.  
BRONZE.

Hand grip in the form of a seated animal atop round flat base. Seal surface patterned in quadrants, all four of very similar design units. Pale blue patina.

64.707  
COVERED BOWL OR BOX; 6⅞" h. 6¾" d.  
KORYO DYNASTY.  
SILVER.

Bowl shape with strongly sloping sides; cover, overhanging upper rim, has flattish top with four incised concentric bands.

64.708  
RITUAL VESSEL; 3½" h. 4¼" d.  
KORYO DYNASTY.  
IRON, INLAID WITH SILVER.

Cylindrical in shape, supported by three short  
lug-type feet. Banded around the rim with a  
fret motif; three finely drawn cranes decorate  
the sides, all in inlaid silver.

64.709  
MIRROR; 9⅞" d.  
KORYO DYNASTY.  
BRONZE.

Reverse shows two handsomely modelled dragons  
surrounded by cloud forms, the whole banded

by a raised edge. Center medallion is actually  
a handle, with hole for the passage of a cord,  
in the form of a chrysanthemum. Bluish patina.

64.710  
KUNDIKA; 9" h. 4¼" d.  
KORYO DYNASTY.  
BRONZE, INLAID WITH SILVER.

Traditional kundika shape with design of willows  
in silver inlay; *ju-i* scepter heads, also in silver,  
surround the spout and the upper and lower  
edges of the body.

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KOREA

Lo-lang	108 B.C.-313 A.D.
Three Kingdoms: Koguryo	37 B.C.-668 A.D.
Paekche	18 B.C.-663 A.D.
Silla	57 B.C.-668 A.D.
United Silla	668-935
Koryo	918-1392
Yi (Chosun)	1392-1910

CHINA

Shang	1765-1122 B.C.
Chou	1122-255 B.C.
Ch'in	255-206 B.C.
Han	206 B.C.-220 A.D.
Three Kingdoms	220-280
Six Dynasties	280-589
Sui	589-618
T'ang	618-907
Five Dynasties	907-960
Sung	960-1280
Yuan	1280-1368
Ming	1368-1644
Ch'ing	1644-1912

Glaze appearing in many forms, from a thick white matt glaze  
to a very thin coating giving the clay little more than a slight  
sheen. Very popular, since it is both versatile and inexpensive.  
Often more fortuitous than controlled, inasmuch as it some-  
times occurs simply from ash falling upon the pots during firing,  
referred to as natural ash glaze.

ASH GLAZE

Flat support, often circular for throwing purposes, to hold raw  
clay or a mold during the potting process. Currently popular in  
plaster of Paris; historically, metal, wood, biscuit ware and  
other materials have been used.

BAT

Fully developed model from which successive identical pieces  
may be produced. Fired but unglazed so that it may absorb  
moisture from the damp clay or liquid slip which will take the  
impression, it may be used in two ways. With incised or mod-  
elled decoration on the inside, it is used upright to hold repeated  
fillings of slip, in which case the motif will transfer to the out-  
side of the finished clay product. With similar decoration on  
the outside, the mold is inverted, mouth downward and base in  
top position, so that a pancake of clay may be carefully pressed  
over the entire surface; in this instance the motif will transfer  
to the inside of the finished piece.

BISCUIT MOLD

Prominent swelling on a ceramic piece caused by the expansion  
during firing of an air bleb or the gases resulting from the com-  
bustion of organic materials incorporated into the plastic clay.  
Often the cause of damage during firing when the gases expand

BLISTER

	with a force severe enough to explode the pot, whereupon the piece itself is destroyed and others damaged by flying fragments.
CHATTER MARK	Motif of small recurrent vertical grooves formed by vibrating a strip of flexible metal or other material against a slightly damp clay body.
COMBED DECORATION	Motif obtained by dragging toothed forms similar to a comb through slip or glaze, revealing the underlying clay body at regular intervals. May also be applied to a clay body before complete hardening has taken place.
EARTHENWARE	Natural clay body capable of being hardened at a low temperature; porous, never completely waterproof without glazing, it fires to colors varying from light ivory through brick reds to browns.
GROG	Fired clay crushed and added to unfired clay to lessen shrinkage or to produce a rough texture.
HAKEME	A type of <i>punch'ong</i> ware in which the slip is more or less solidly applied, then incised or chattered with concentric circles so as to reveal the body color of the pot. The process may also be reversed, the slip being applied after the raw clay body has received the chatter design.
JU-I SCEPTER HEADS	A common Korean motif of spear or arrow heads closely spaced so as to form a garland or border design. The general effect is

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one of open, heart-shaped motifs shoulder-to-shoulder, all members radiating outward from a common center.

Ritual vessel in metal or ceramic of remarkable consistency of shape throughout Korean history. It is formed of a jar-like lower section with a spout on the shoulder; from the top rises a second vertical spout, tall and slender, with a very small opening.

KUNDIKA

A type of *punch'ong* ware in which slip is embedded in depressions stamped in the unhardened clay body; usually of chrysanthemum or rope curtain motif, although stylized lotus petals appear frequently, as well as occasional willows, cranes and seal forms.

MISHIMA

Mineral colors applied by way of decoration to wares already glazed but not yet fired; often very difficult, inasmuch as there may be but extremely minor differences indeed between the color and value of the mineral being applied and the raw glaze itself.

ON GLAZE

Mineral colors applied to wares already glazed, then refired at lower temperatures to fuse the overglaze to the surface of the existing one. Somewhat less permanent than underglazes, since overglazes are obviously more exposed to abrasion and chemical changes.

OVERGLAZE

PORCELAIN	A vitreous, translucent ware usually made from a fine white-burning clay (kaolin), flint and a flux such as feldspar. Westerners have generally accepted only the whitest and thinnest as porcelain, disregarding the aesthetic values to be found in the heavier, more opaque versions often esteemed in China and Japan.	104	105	Technique by means of which slip contrasting in color to the clay body or glaze is used to fill incisions or depressions which have been excavated deeper than the surface of the pot. Such designs are engraved while the clay is still relatively soft, filled with slip, and the excess carefully wiped away so that all surfaces are flush.	SANGGAM
PUNCH'ONG	Technique of pot decoration in which the dominant role is played by a slip differing in color from the body of the ware. The piece may be totally and solidly covered or partially and transparently swirled; in either case, the slip is capable of carrying the full decorative load or of serving as the basis for further decoration in <i>sgraffito</i> , brush drawing in iron or copper oxide, etc.			Clay combined with water to form a creamy liquid applied to pottery in parts or over the whole piece. In the first instance, it is applied purely as decoration; in the second, to change the color of the body or to provide a basis for decoration by any number of treatments.	SLIP
REDUCED BODY	Clay body hardened by a process which withholds oxygen from the pots during firing by reducing the draft or smothering the fire, causing the iron which colors the clay to change from an oxide to a metallic state. Clays so treated change in color from ivory, brick reds and browns to grays and blacks; most gray pots are produced in this manner.			Glaze containing slip in sufficient quantity to prevent running during firing yet still retain a glossy surface on the finished piece.	SLIP GLAZE
				Brown, tan or gray ware fired at higher temperatures than earthenware, resulting in a hard vitreous body.	STONEWARE
				Iron slip glaze, usually tan, black or brown but capable of several variations, such as "hare's fur," with fine streaks running down the surface of the pot from the rim, and "oil spot," uniformly spaced dots of lighter glaze on a darker ground. Often collects in a thick roll just above the foot, which remains unglazed.	TEMMOKU GLAZE
ROPE CURTAIN PATTERN	An all-over pattern of round or ovoid dots produced by filling a stamped design with slip. Used by itself as the main decorative motif or as a background filler to set off medallions of other decoration.			Mineral oxide color applied to the bisque and covered before firing with the basic glaze, which may be colorless or tinted, but in either case transparent.	UNDERGLAZE

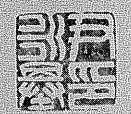


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INSIDE COVER  
DETAILS | COMMEMORATIVE KAKEMONO  
LATE 19th CENTURY  
BY YOON YUNG KI  
COLLECTION OF JOHN R. FOX

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