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# Cross the Timeline: Korean Ceramics



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**A Celadon Bowl  
with Incised Swimming Fishes**

Goryeo dynasty (918-1392), 11th century

Diameter: 13cm

청자음각파어문완

The incised decoration on this bowl is confined to a narrow band inside the mouth, and the whole interior of this bowl represented the three swimming fishes along with the patterns of waves. The dark jade colour has been applied perfectly to the whole body of the bowl, and it is densely covered with the cracks of the glaze during the process of firing. The base of the bowl shows the two largish quartz spur-marks.

Similar piece is exhibited in the collection of Gyeonggi Provincial Museum in South Korea

### A Celadon Cup and Saucer with Inlaid Chrysanthemum Design

Goryeo dynasty (918-1392),  
Height: 10cm (cup and stand)  
청자상감국화문탁잔대

The complex floral shape of this cup and saucer reminded the image of lotus flower, which is considered as the symbol of Buddha, and it represents the strong bond between Goryeo dynasty and Buddhism. The outer of mouth rim of the cup is incised with the pattern of vine through each side of the cup. And the surface of the cup and the upper sides of the saucer are delicately inlaid with chrysanthemum design. Both cup and stand are glazed over the whole vessel including a base, and each has three small quartzite spur-marks on foot. Similar items in the collection of National Museum of Korea





### A Celadon Oil Bottle with Inlaid Cloud and Cranes Design

Goryeo dynasty (918-1392),

Diameter: 8cm

청자 상감 구름 학무늬 기름병

This oil bottle indicates the flying cranes along with the clusters of cloud in the sky. The glaze is well applied to the body of the oil bottle, included the inner part of the mouth rim. The image of cloud and cranes was popular figures for the design of Korean pottery, and they are the ten traditional Symbols of Longevity in the culture of Korea. And the wide and flabby shape of this bottle stresses the inlaid decoration of cloud and cranes.

### A Widely Opened Mouth Celadon Vase

Goryeo dynasty (918-1392),

Height: 25cm

청자광구병

The body of this celadon vase shows the typical design during the Goryeo period, but the widely opened mouth represents that this vase was used for storing the liquid in daily life. The mouth of this vase is crafted angularly, and it sharply becomes narrow to the neck of the vase. The glaze on the half of body is stripped off, but it expresses the abstract beauty through the harmony with the dark olive-green glaze on the rest of body.





### A Flattened Vase with Soft and Delicate Incised Floral Pattern

Joseon dynasty (1392-1897), 16th century

Height: 20cm

분청사기편병

This 16th-century vessel is a clean and clear white in colour Buncheong jar, which features a floral motif incised into the decorative white slip. Many Buncheong wares were either coloured with white glaze or a powder/blue-green glaze, with either incised decoration or simple patterns, motifs, and symbols painted and dipped on. This item shows the clear link between porcelain wares and Buncheong wares also share, due to the delicate colouring and soft nature of the design.

Provenance: Private American Collection - Nevada

### A Simple Light Brown Brush-Glazed Vase

Joseon dynasty (1392-1897), 15th-16th century

Height: 28cm

분청사기귀얄문병

This simple and clean vase shows a somewhat more restrained style when compared with other such pieces of the time; somewhere between the 15th and 16th century. However, we can see and therefore feel, the artist's brush mark making, which in turn gives the viewer the feeling of movement around the piece. This one features a darker and simpler brown colour, with a slightly brighter orange-brown brushed on glaze instead, thus showcasing its simple yet sophisticated beauty.

Provenance: Private American Collection – Nevada





**A Vase in Simple White Slip Glaze with  
Incised Decoration of Flowers and Lines**

Joseon dynasty (1392-1897), 16th century

Height: 31cm

분청사기당초문병

This 16th-century vessel is a long-necked Buncheong vase, covered in simple white slip glaze with clearly incised decorations of flowers and lines. We can also see the brush strokes of the potter, where they had applied the white glaze to the vessel, which also adds a certain amount of drama and movement to the piece. This piece also showcases a style which is leaning much more towards porcelain styles of the Joseon Dynasty. With white glaze and sharp fine, somewhat geometric lines for decoration, this shows the evolution of Buncheong wares.

Provenance: Private American Collection - Nevada



### A Buncheong Vase with Black Iron Painted Flower and White Slip Glaze

Joseon dynasty (1392-1897), 15th-16th century

Height: 28cm

분청사기철화당초문병

This 15th-16th century Buncheong ware vase, demonstrates a slightly more naïve style of decoration and painting, that other one. However, it is still in great condition, with the design and various techniques employed, clearly visible. This piece features painted floral motifs, a white slip which has been incised with simple lines and the top has been painted in the iron also. This vase, therefore, gives off a stronger image than that of some other Buncheong pieces, which were in general, lighter in design and colours, this one has a somewhat rustic style to it. The shape and design of this Buncheong vase indicate that it made from the kiln of Gye-ryong mountain in South Korea.





### A White Porcelain Ritual Vessel

Joseon dynasty (1392-1897), 19th century

Height: 10.5 cm

백자모사기

The white porcelain ritual vessels flourished in the Neo-Confucian Joseon dynasty and were demanded in court, offices and county schools. The wide and big vessel is supported on a raised straight foot. It is obvious that the surface of the vessel is undecorated. However, the pure white colour represents the idea of integrity which was considered as the main doctrine of Neo-Confucianism.

**A White Porcelain Water Dropper  
Painted Underglaze Cobalt-Blue**

Joseon dynasty (1392-1897), 19th century

Height: 8cm

청화백자연적

This water dropper was used when writing or painting to prepare the ink to be used. It was achieved by grinding an ink stick on an ink stone combined with a few drops of water from the water dropper. Made of Porcelain with a blue underglaze, this water dropper has a bamboo motif painted on the top with four Chinese characters on the sides. It is decorated with the pattern of vine through each side of the cup. And the surface of the cup and the upper sides of the saucer are delicately inlaid with chrysanthemum design. Both cup and stand are glazed over the whole vessel including a base, and each has three small quartzite spur-marks on foot. Similar items in the collection of National Museum of Korea





### A White Porcelain Jar Painted Underglaze Cobalt-Blue

Joseon dynasty (1392-1897), 19th century

Height: 23cm

청화백자모란문대호

Blue-and-white porcelain was first produced at the Jingdezhen kilns in Yuan dynasty China and is transmitted to the Joseon dynasty from around the mid-15th century. This porcelain depicted within the succession of blue stripes at the outer of mouth and foot which indicated that it produced from official kiln 'Bun-won' in Gwangju. There is repetition of Yeoui-dumundae(여의두문대), which is considered an auspicious symbol of Buddhism, on the shoulder of the porcelain. The pattern of came from the ritual tool during a Buddhist sermon. The blooming peonies, which are symbolised the riches and honour, depicted with the cobalt-blue on the main body of porcelain.

### A White Porcelain Wine Bottle

Joseon dynasty (1392-1897), 19th century

Height: 23cm

백자주병

The overall shape of this bottle shows the impressiveness and dignity. The slender curves and the generous volume display both refinement and stability, while the white colour of the bottle radiates elegance. Some parts of the bottle were oxidised, but the contradiction between white colour and goldish-brown colour on the bottle indicates unusual characteristic.





### A White Porcelain Incense Burner

Joseon dynasty (1392-1897), 19th century

Height: 11.5 cm

백자 사괘 무늬 향로

An incense burner was used to eliminate the negative energy as the traditional custom of Buddhism. This blueish white porcelain incense burner represents the remained Buddhist culture during the Joseon period which was ruled by the doctrine of Neo-Confucianism. Most of the parts of this incense burner are designed with the geometrical holes except the undecorated main body of the burner. The cover of the burner is expressed with the organised square and round holes, and the two handles of the well-rounded body of the burner are slightly rose up to the outwards. The angled foot, which is also decorated with geometrical holes, is gently supported the incense burner.



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