

**Ceramics**  
Art and Perception

120 Glenmore Rd  
Paddington NSW  
2021 Australia  
Tel. 2. 9361 5286  
Fax. 2. 9361 5402  
From outside Australia  
Tel: +61 2 9361 5286  
Fax: +61 2 9361 5402  
ceramics@ceramicart.com.au

ABN 66003922870

**Ceramics**  
**TECHNICAL**

## **Sharawaggi and the Scholar's Table**

**Toni Warburton**

**5 June 2002**

1	cavernous place	1500
2	sharawaggi this	900
3	honeycomb palace	2100
4	somewhere else	900
5	mountain rain	440
6	rocky place	410
7	pretty place	370
8	old place	370
9	cloud place	480
10	inhabited place (sharawaggi here)	2100
11	sharawaggi there (land & sky)	1800
12	sharawaggi that	1100
13	unknown place	1100

In his essay *Upon the Gardens of Epicurus* published in 1692. Sir William Temple writes "a quality of beauty is appreciated in Chinese gardens without any order or disposition of parts that shall be commonly or easily observed". It is possible that Temple made up Sharwadji, or sharawaggi as Horace Walpole later spelt it, as Chinese scholars agree that it is not a Chinese work and is of unknown origin. I am charmed by the term sharawaggi. It encapsulates a fascination for the wild and irregular chaotic qualities that indicate more complex cycles in the natural world, as well as the irregular and accidental as aesthetic precepts for the ways one may work and for what one retains. To me as an anglo antipodean the unknown origin of sharawaggi signifies the critical distances between different cultural distillations. This occurs with indigenous Australia, Middle Eastern and Asian aesthetic attitudes to nature.

Sharawaggi and the Scholars Table are both realms of sanctuary and points of departure.

**Toni Warburton**

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## **Sharawaggi and the Scholar's Table**

**Anders Ousback**

**5 June 2002**

1	Rock Vessel	500
2	Object for the Scholar's Table	250
3	Study for Suiseki	600
4	Scholar's Object	350
5	Scholar's Object	300
6	Rock Vessel	800
7	Rock Form	800
8	Rock Form	900
9	Rock Vessel	500
10	Object for the Scholar's Table	200
11	Rock Form	600
12	Rock Form	400
13	Rock Forms	750
14	Rock Forms	700
15	Rock Form	500
16	Two Scholars Objects - pair	350
17	Rock Form	300
18	Three Rock Forms - group	450
19	Object for the Scholar's Table	300
20	Rock Form	700

The notion of the Scholar's Table has within it the elements of culture and connoisseurship that I have come to appreciate in Oriental Art: an idea of knowledge leading to wisdom as opposed to learning solely for the sake of knowledge.

In a literal sense, the objects on the table may be utilitarian, such as a brush rest or water dropper, whereas others fulfil no purpose than to delight the viewer with their beauty - 'beauty' being a more abstract quality in the Orient. Perhaps 'whimsy' comes closer. And there is a particular whimsy in taking weather clay and firing it to look like rock.

**Anders Ousback**