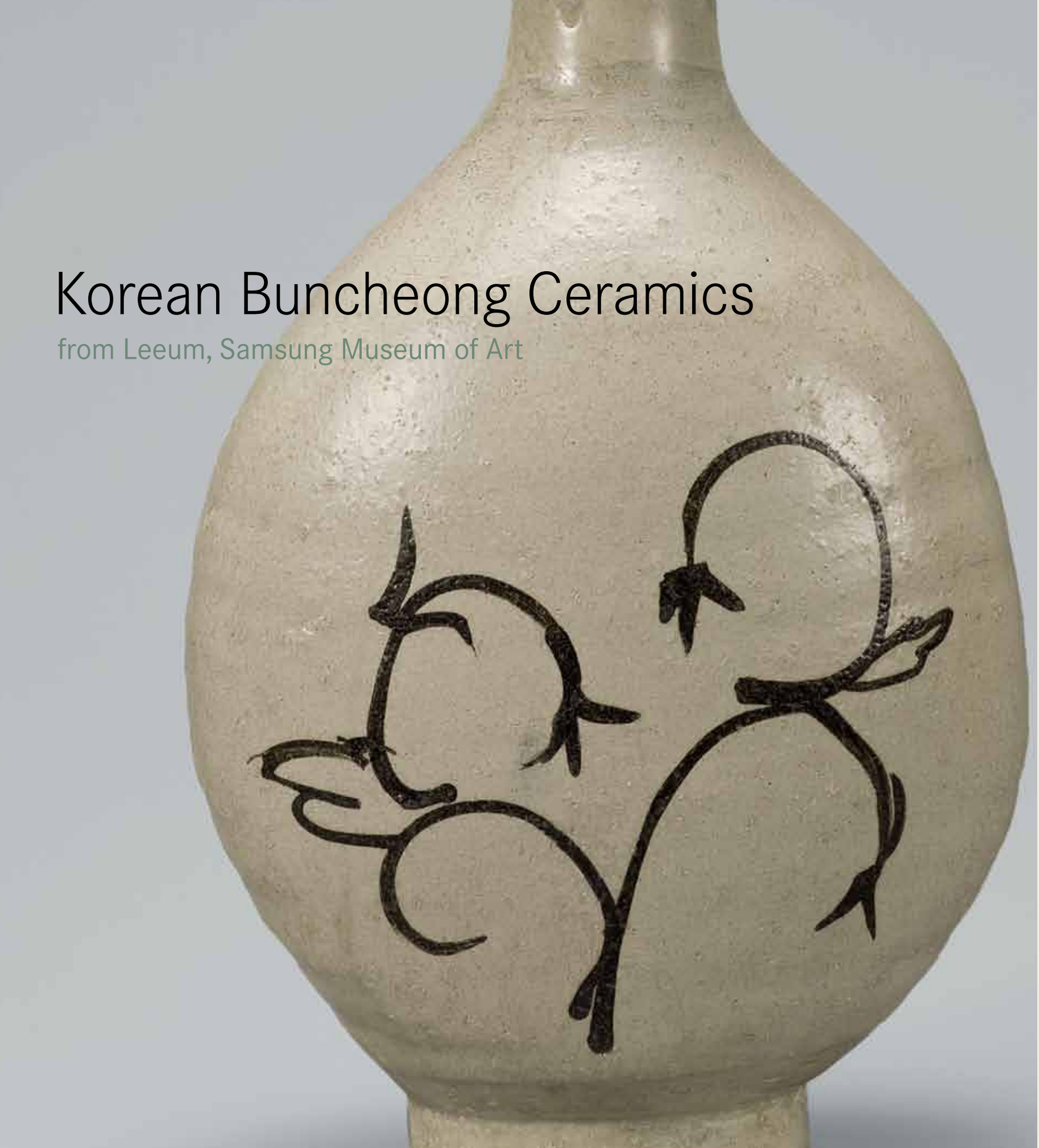
Korean Buncheong Ceramics

from Leeum, Samsung Museum of Art



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Soyoung Lee

AND

Jeon Seung-chang

The Metropolitan Museum of Art, New York

Yale University Press, New Haven and London

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Contents

Directors' Foreword

The Metropolitan Museum of Art and the Asian Art Museum, San Francisco, are pleased to present this volume to accompany the exhibition "Poetry in Clay: Korean Buncheong Ceramics from Leeum, Samsung Museum of Art," the first exhibition outside of Asia dedicated to this fascinating genre of pottery. This exhibition introduces some sixty of the best examples of buncheong ware from the renowned collection of Leeum, Samsung Museum of Art, Seoul, the most works from Leeum ever displayed in the United States. It is a project that follows upon the success of the Metropolitan Museum's 2009 exhibition "Art of the Korean Renaissance, 1400–1600," which featured buncheong ceramics and from which this show extends.

Korean ceramics have held a special appeal for Western collectors and audiences since the late nineteenth century. Though Goryeo celadon and Joseon porcelain may be more familiar to many of us, buncheong, which flourished during the fifteenth and sixteenth centuries, is perhaps the most quintessentially Korean ceramic art, its dynamic aesthetic holding near-universal appeal for today's art lovers. The exhibition also brings together a selection of the Metropolitan Museum's Edo-period Japanese ceramics inspired by buncheong's white-slip decoration, many never before shown. This is the first exhibition to showcase both the Korean prototypes and later Japanese revivals in order to highlight the expressive resonances of buncheong idioms beyond their original place and time of production. Also included are works by modern and contemporary Korean and Japanese potters, eloquent examples of how this tradition is reinterpreted by today's artists.

This exhibition was organized by the Metropolitan's Soyoung Lee, Associate Curator, Department of Asian Art, and Jeon Seung-chang, Chief Curator, Leeum, Samsung Museum of Art. The curators are also responsible for this publication. Hyonjeong Kim Han, Curator of Korean Art, Asian Art Museum, coordinated the presentation of the exhibition at that institution.

Leeum, Samsung Museum of Art has quite possibly the world's premier collection of Korean art, and we are profoundly grateful to Madame Ra Hee Hong Lee, Director General, and Ms. RaYoung Hong, Deputy Director, of Leeum for their enthusiastic cooperation in organizing this exhibition and in generously lending Leeum's masterpieces. We thank the Korea Foundation for their visionary support of the exhibition and for their interest in helping museums worldwide showcase the arts of Korea. In addition, we are very grateful for Richard and Peggy Danziger's commitment to the project. The production of this catalogue has been generously aided by The Miriam and Ira D. Wallach Foundation, whose support for the Metropolitan Museum's endeavors related to Asian art is deeply appreciated.

THOMAS P. CAMPBELL
Director
The Metropolitan Museum of Art, New York

JAY XU, PhD
Director
Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture

Lender's Foreword

Leeum, Samsung Museum of Art is dedicated to fostering an appreciation for the beauty of Korean art and culture. Through its permanent collection, special exhibitions, and publications, the Museum endeavors to provide opportunities for both scholars and the general public to experience firsthand the essence of traditional Korean art. We are pleased to partner with The Metropolitan Museum of Art, New York, on the exhibition "Poetry in Clay: Korean Buncheong Ceramics from Leeum, Samsung Museum of Art," which will also be shown at the Asian Art Museum, San Francisco—institutions in the United States committed to showcasing Korean art. In particular, this accompanying volume, published by The Metropolitan Museum of Art, is an important addition to the field.

A singular genre of ceramic art that was produced in Korea during the fifteenth and sixteenth centuries of the Joseon dynasty (1392–1910) for both royalty and the working class, buncheong embodies a compelling aesthetic character, sense of humor, and vitality. Buncheong's decorative techniques and motifs—from everyday subject matter to imaginary creatures to abstract patterns—are delightfully innovative, and integrate past and present, transcending time and space. The dynamism of buncheong's tradition continues with today's artists.

We are pleased to have the opportunity to share our collection of buncheong ceramics with a broad international audience and readership. The exhibition and publication introduce this remarkable ceramic ware through an examination of its history and the vessels' designs, as well as buncheong's influence on Japanese tea bowls and on modern and contemporary pottery and painting. In particular, the juxtaposition of buncheong and twentieth-century painting suggests a deep visual resonance and a timeless connection between the traditional and the modern in Korean art. It is our fervent hope that both the exhibition and the publication will convey the unique and vibrant qualities of Korean art.

We would like to express our sincere gratitude to Mr. Thomas P. Campbell, Director; Mr. James C. Y. Watt, Brooke Russell Astor Chairman of the Department of Asian Art; the exhibition's co-curator Ms. Soyoung Lee; and everyone at The Metropolitan Museum of Art involved in bringing this exhibition and publication to fruition. At the Asian Art Museum, San Francisco, we appreciate Mr. Jay Xu, Director, and Ms. Hyonjeong Kim Han, Curator of Korean Art, for their contributions. We would also like to extend our deepest gratitude to Dr. Kim Byung-Kook, President, and Ms. Yoon Keum-jin, Director of Culture and Arts, both of the Korea Foundation, for this endeavor.

RA HEE HONG LEE
Director General
Leeum, Samsung Museum of Art
Seoul

Preface

In 2009, the Department of Asian Art staged the first important exhibition of Korean art, conceived and organized by our own curator Soyoung Lee. The exhibition, entitled "Art of the Korean Renaissance, 1400–1600," was on the arts of Korea in the early Joseon period. This was a time of political and cultural regeneration in Korea after the collapse of the Goryeo dynasty and Mongol hegemony. Among the masterpieces in "Art of the Korean Renaissance," the works most emblematic of the rebirth of Korean culture were the group of buncheong pottery. Not only do these ceramics represent a break with the celadon ware of the Goryeo period, but they embody a particularly Korean genius. The idea for an exhibition and book highlighting this segment of Korean art was first hatched in 2006 when Soyoung and I visited Leeum, Samsung Museum of Art during our trip to Seoul. With Leeum's support and cooperation, we are able to engage in a broad survey that permits us to study the entire range of buncheong ware in the present exhibition.

Buncheong is a uniquely Korean art form, a genre of ceramics without parallel in other Asian cultures, or, indeed, the world at large. The closest example sometimes cited is the Cizhou ware of north China. But the similarities are superficial in every sense of the word. What buncheong and Cizhou have in common are the surface decoration techniques of sgraffito and iron painting. Some uncommon types of pottery produced in the thirteenth and fourteenth centuries in north China—but not at the Cizhou kilns—do display a certain sensitivity to the natural properties of clay and exhibit a sensual and earthy quality. This quality is developed to the highest degree in buncheong pottery and becomes the distinguishing characteristic of the ware. It cultivates and maximizes the natural features and potentials of the clay, and celebrates, rather than hides or transforms, the plastic and tactile qualities of the raw materials and the potter's hand. It is very much a potter's art, and one that is particularly associated with Korea—although its influence is nowadays felt worldwide.

The authors of the essays in this catalogue are Soyoung Lee and Jeon Seung-chang, curators of the exhibition. They discuss the production and consumption of buncheong ware, the fundamentals of buncheong's design, and its appeal, through an exploration of its decorative modes and motifs. Lee's essay on the influence of buncheong on certain types of ceramics in Edo Japan and on modern and contemporary pottery opens up a new avenue of research in the history of ceramics in Asia. This catalogue represents a useful addition to the literature on buncheong ware in the English language.

JAMES C. Y. WATT
Brooke Russell Astor Chairman
Department of Asian Art
The Metropolitan Museum of Art, New York

Acknowledgments

This exhibition and book are dear to our hearts; the subject matter has provided fascinating and rewarding material for research. More significantly, we have had the good fortune to work with many professional and generous people, who helped bring this project to life. First we acknowledge the vision and support of the directors of our respective institutions, Thomas P. Campbell and Ra Hee Hong Lee; of RaYoung Hong and Joon Lee, Deputy Directors, Leeum, Samsung Museum of Art; and of Jennifer Russell, Associate Director for Exhibitions, The Metropolitan Museum of Art. We thank Eun Sun Kim, Vice President of Samsung Foundation of Culture, and we are grateful to James C. Y. Watt, Brooke Russell Astor Chairman of the Department of Asian Art, for his warm encouragement and guidance.

At the Metropolitan Museum, we would like to extend our deep gratitude to our dedicated colleagues in the following departments: Asian Art; Buildings; Communications; Development; Digital Media; Editorial; Education; Objects Conservation; Office of the Senior Vice President, Secretary, and General Counsel; Paintings Conservation; The Photograph Studio; Registrar; and Special Exhibitions, Gallery Installations, and Design. In particular, we wish to note the contributions of the following individuals: Christine S. Begley, Deputy Chief Development Officer for Government and Foundation Giving; Meryl Cohen, Exhibitions Registrar; Kirstie Howard, Assistant Counsel; Oi-Cheong Lee, Associate Chief Photographer; Joseph Loh, Managing Museum Educator for Public and Exhibition Programs; Emil Micha, Senior Graphic Design Manager; Donna Strahan, Conservator; Linda Sylling, Manager for Special Exhibitions, Gallery Installations, and Design; and Naomi Takafuchi, Senior Press Officer. We thank Michael Lapthorn, Exhibition Designer, who creatively brought to reality our ideas about what the exhibition should look like.

We benefited from the camaraderie of the entire staff of the Department of Asian Art, who provided both administrative and moral support. For their tireless efforts, we would like to thank particularly Hwai-ling Yeh-Lewis, Alison Clark, and Crystal Kui, of the excellent Collections Management team, and Rebecca Grunberger, Associate Administrator. Soyoung's intern, Jennifer J. Lee, provided much needed and wide-ranging assistance. The department's indispensable technicians contributed greatly to the smooth installation of the exhibition.

At Leeum, Samsung Museum of Art, Seung Yeon Chung, Assistant Curator, helped coordinate innumerable aspects of this project, both great and small, and carried them out with efficiency and grace. Jiyoon Jo, Curator, lent his expertise and generous spirit. Hyunsoo Kim took new photographs of nearly all the buncheong pieces from Leeum's collection featured in this publication, a task made all the more formidable by the time pressure under which he worked. We also thank Jungwon Dang, Chief Registrar; Hyun Sue Bae and Sunghun Jung, Assistant Registrars; Ki Hyun Kim, General

Manager; and Taejun Chang and Jeong Jin Lee, Managers, in Administration; Wooyoung Huh, Head of Conservation; Minjae Kang, Conservator; MinSun Park, General Manager; Ju Hyun Lee, Assistant Manager in Public Relations; and Sung Tae Kim, Designer. We are grateful to these and all our colleagues at Leeum for their support.

It is a great pleasure to include the works of living artists whose creativity helps make history and tradition not only relevant but exciting. In this spirit we acknowledge Yoon Kwang-cho, Lee HunChung, and Tsujimura Shirō.

The production of this book was guided by the most talented people we could have hoped for, whom we have affectionately named "Team Buncheong": Mark Polizzotti, Publisher and Editor in Chief; Gwen Roginsky, Associate Publisher and General Manager of Publications; Peter Antony, Chief Production Manager; Michael Sittenfeld, Managing Editor; Robert Weisberg, Assistant Managing Editor; Sally Van Devanter, Production Manager; Philomena Mariani, Bibliographic Editor; and our fabulous editor, Alexandra Bonfante-Warren, who expertly shaped our thoughts and words. Alexandra and Sally provided invaluable guidance every step of the way, and their patience and good humor were immensely appreciated. We also acknowledge the contribution of Wonjin Lee, of Seoul National University, for her translation of Jeon Seung-chang's essay and Chin-Sung Chang, also of Seoul National University, for his help in editing the translation. Anna Willmann worked on the glossary, and Aeri Kwon on the guide to transliteration. The elegant catalogue design is the work of Rita Jules of Miko McGinty Inc.; we are grateful to her and to Miko for their keen appreciation of the objects and their intuitive grasp of the concept of the book.

We are very pleased that the exhibition will travel to the Asian Art Museum and we sincerely thank the Director, Jay Xu, and the Curator of Korean Art, Hyonjeong Kim Han, for their efforts.

Soyoung wishes to extend her heartfelt thanks to Richard and Peggy Danziger, longtime members of the Metropolitan Museum's Friends of Asian Art program, for providing friendship and seed money toward the exhibition. We are deeply grateful to the Korea Foundation for their generous support. Finally, we thank our families for reminding us to laugh and to weed the important from the trivial.

SOYOUNG LEE
Associate Curator
Department of Asian Art
The Metropolitan Museum of Art, New York

JEON SEUNG-CHANG
Chief Curator
Leeum, Samsung Museum of Art
Seoul

Timeline

	KOREA	CHINA	JAPAN
0	Three Kingdoms Period, 57 B.C.E.–668 C.E.		
	Silla Kingdom, 57 B.C.E.–668 C.E.	North and South Dynasties, 220–589	
	Baekje Kingdom, 18 B.C.E.–660 C.E.		Kofun, ca. 300–538
	Goguryeo Kingdom, 37 B.C.E.–668 C.E.		
	Gaya Federation, 42–562		
500 C.E.		Sui Dynasty, 581–618	Asuka, 538–710
	Unified Silla Dynasty, 668–935	Tang Dynasty, 618–907	Nara, 710–794
	Barhae, 698–926	Five Dynasties, 907–60	Heian, 794–1185
		Liao Dynasty, 916–1125	
1000 C.E.	Goryeo Dynasty, 918–1392	Song Dynasty, 960–1279	
		Jin Dynasty, 1115–1234	Kamakura, 1185–1333
		Yuan Dynasty, 1271–1368	
			Nanbokuchō, 1336–1392
	Joseon Dynasty, 1392–1910	Ming Dynasty, 1368–1644	Muromachi, 1392–1573
1500 C.E.			Momoyama, 1573–1615
		Qing Dynasty, 1644–1911	Edo, 1615–1868
			Meiji, 1868–1912
1900 C.E.	Japanese Colonial Period, 1910–45	Republic Period, 1912–49	Taishō, 1912–26
	The Republic of Korea (South Korea), 1948–present	The People's Republic, 1949–present	Shōwa, 1926–89
	The Democratic People's Republic of Korea (North Korea), 1948–present		Heisei, 1989–present

OPPOSITE: Map of Korea showing the principal kiln sites producing buncheong in the fifteenth and sixteenth centuries. The modern names of the provinces and the chief cities are given for the reader's convenience.


KOREA
CHINA
KOREA
JAPAN
124°E
126°E
128°E
38°N
36°N
34°N
GYEONGGI
GANGWON
NORTH CHUNGCHEONG
SOUTH CHUNGCHEONG
NORTH GYEONGSANG
NORTH JEOLLA
SOUTH GYEONGSANG
SOUTH JEOLLA
JEJU
Seoul (Hanyang)
Gwangju
Gongju
Gyeongju
Busan
Gwangju
Location
1 Ssangdong-ri, Gwangju
2 Hagil-ri, Yongin
3 Hwahyeon-ri, Pocheon
4 Ui-dong, Dobong-gu
5 Sagi-ri, Goesan
6 Sabu-ri, Yeongdong
7 Songjeong-ri, Yeon-gi
8 Hakbong-ri, Gongju *
9 Pyeongra-ri/Yongsu-ri, Boryeong
10 Eupnae-ri, Cheongyang
11 Yanggok, Cheonan
12 Guwan-dong, Daejeon
13 Yong-am-ri, Wanju
14 Udong-ri, Buan
15 Yongsan-ri, Gochang
16 Chuam-ri, Jangseong
17 Chunghyo-dong, Gwangju *
18 Saju-ri, Muan
19 Guseong-ri, Gokseong
20 Undae-ri, Goheung *
21 Sabu-dong, Uiseong
22 Jungmodong-ri, Sangju
23 Sabu-dong, Goryeong
24 Dabu-dong, Chilgok
25 Gasan-ri, Yangsan
26 Hyoja-ri, Jinyang
27 Gojipyeong, Ulsan *
28 Du-dong, Jinhae *
29 Jangdae-ri/Wolgye-ri/Oesa-ri, Hapcheon-gun
30 Daegam-ri, Gimhae
31 Bongrim-ri, Gimhae
* Well-known, representative kilns
LEGEND
1 kiln
2–3 kilns
4+ kilns
0
100 mi
0
100
200 km

Korean Buncheong Ceramics

Buncheong

Unconventional Beauty

JEON SEUNG-CHANG

The establishment of the Joseon dynasty (1392–1910) following the demise of the Goryeo regime (918–1392) brought about many political, social, economic, and cultural changes. Like the other arts during this initial period, ceramics embraced innovation. The two major new trends in ceramics were the emergence of buncheong ware, on the one hand, which built upon and transformed the tradition of Goryeo celadon, and porcelain on the other, a new phenomenon spurred by the development of Ming Chinese porcelain. Although the rapid rise and overwhelming popularity of porcelain eventually led to the decline of buncheong ware, the latter nonetheless culminated in a uniquely vibrant art form, its exuberant decoration reflecting the dynamic atmosphere of the early Joseon period.

Buncheong ware embodies both the sophisticated tastes of the Joseon court and scholarly elite (*yangban*) and the wit and candor of the common people. New interpretations of historical records and recent excavations of kiln sites have elucidated the singular qualities of buncheong. They have also highlighted issues such as kiln structure, chronology, and operation. Compared to Goryeo celadon or Joseon porcelain, buncheong had a relatively short period of production and smaller output. Yet it is a distinctive genre unique among world ceramics.

This essay explores various issues related to buncheong ware, starting with a discussion of the concept and definition of buncheong. It will then examine how buncheong came to be, as well as its consumption, development, transformation, and decline; the relationship between buncheong and porcelain; the characteristics of buncheong kiln sites; and the methods of production.

OPPOSITE: Figure 1.1 Detail of catalogue 6

WHAT IS BUNCHEONG?

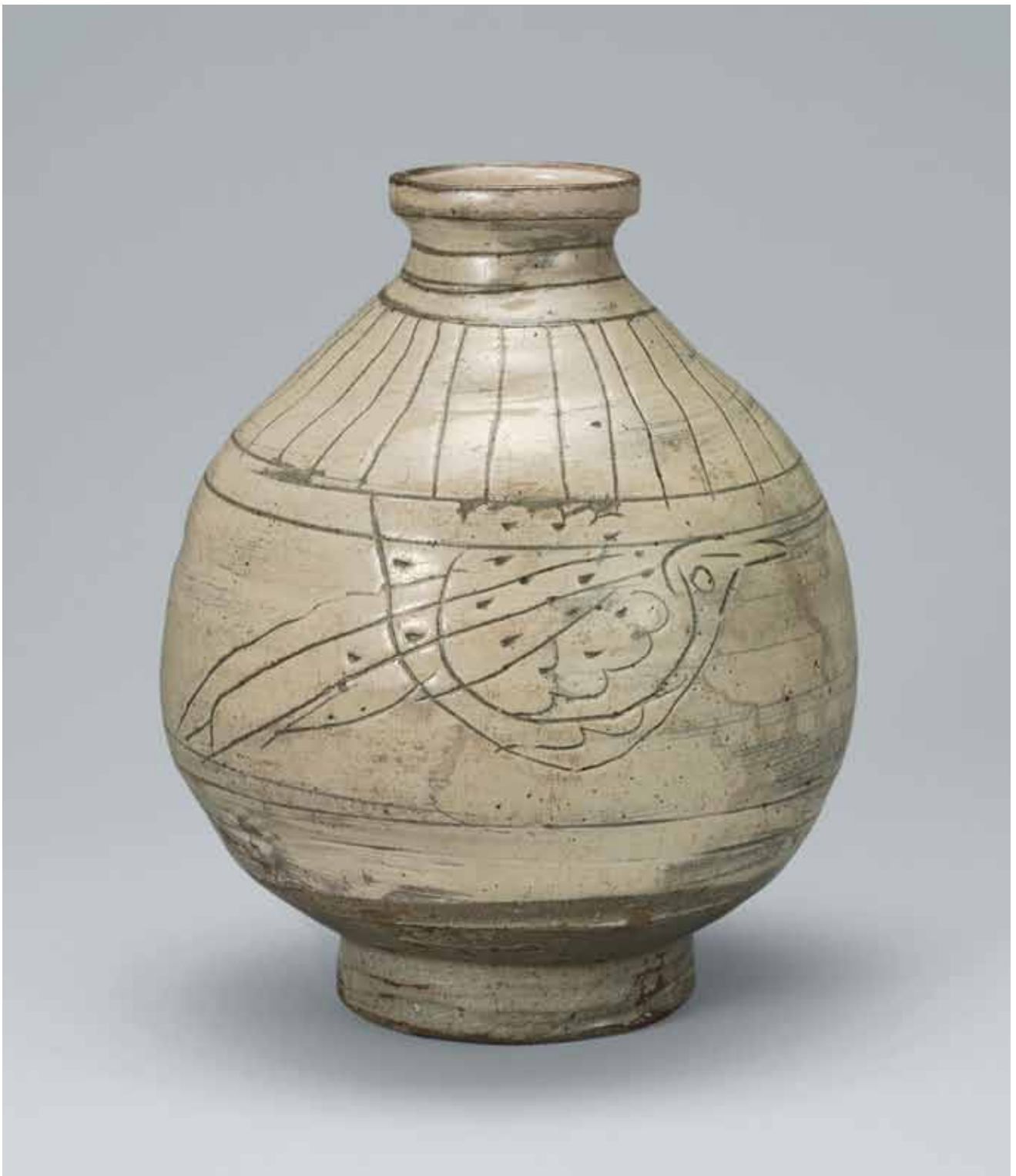
To understand the concept and characteristics of buncheong ceramics, we must examine the term itself, which contains information on types, decorative techniques, clay, and glaze. Unlike, for example, *cheongja* or *baekja*, the Korean terms for celadon and porcelain, respectively, *buncheong sagi* is a modern academic nomenclature that does not appear in historical documents.

During the period of Japanese colonial rule (1910–45), Korea suffered the ravage and distortion of its culture and heritage. The ceramics of the Goryeo and subsequent Joseon, which had been admired by the Japanese of that time, were no exception. Buncheong ware was known by various Japanese terms describing the categories of decorative techniques applied to this pottery—*mishima* (stamped and inlaid), *hakeme* (slip-brushed), and *kohiki* (slip-dipped)[1] (see Soyoung Lee's essay, "Beyond the Original: Buncheong Idioms in Japan, 1500–1900, and Contemporary Revivals," in this volume). These terms, however, were widely used without any understanding of their origins or meanings; the distortions of the concept and historical importance of buncheong prompted Korean scholars to reclaim their cultural heritage and to take on the systematic study of Korean ceramics.

The art historian Ko Yu-seop (1905–1944), who wrote as Uhyeon, formulated the term *bungjang hoecheong sagi* to classify a genre of stoneware from the early Joseon period that shares similarities with celadon and porcelain in terms of shape, decoration, and glaze, but possesses distinctive characteristics.[2] *Bungjang hoecheong sagi* describes this ceramic's appearance: a stoneware whose surface is partially or entirely covered with white slip and has a gray-green color, as exemplified by a fifteenth-century bottle (cat. 1) (*sagi* means stoneware, but was often used interchangeably with *jagi*, meaning porcelain or porcelaneous ware).[3] Today this ceramic is widely known by its abbreviated name, *buncheong sagi*, or sometimes as *buncheongja*, by analogy with *cheongja* (celadon) and *baekja* (white porcelain). *Buncheongja* underscores the scholarly assumption that this stoneware might have been classified as *jagi*—porcelain or porcelaneous ceramics—even during the time of its production,[4] that is, the fifteenth and sixteenth centuries.

Regardless of the details of their nomenclature, the determinant feature of this group of ceramics is the presence of white slip, whether applied over the surface or delicately infilled into incised motifs. There is often no clear distinction between early inlaid buncheong ware and inlaid celadon from the end of the Goryeo, in terms of decorative techniques, materials, and color of glaze. Therefore, to clarify the definition, classification, and origin of buncheong, it is useful to examine its early relationship to Goryeo celadon.

Both celadon and porcelain had been produced in Korea since the tenth century.[5] By the eleventh century, celadon had evidenced remarkable progress in its quality, the color of its glaze, and its decoration, and in the twelfth century it reached its zenith with the highly prized kingfisher



Catalogue 1A Bottle with decoration of birds. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8⅝ in. (21.8 cm), Diam. of mouth 2⅜ in. (6.2 cm), Diam. of foot 3¾ in. (9.6 cm). Leeum, Samsung Museum of Art, Seoul

LEFT: Figure 1.2 Maebyeong with decoration of chrysanthemums and peonies. Korean, Goryeo dynasty (918–1392); 13th century. Celadon with inlaid design, H. 12¼ in. (31.2 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of base 5¾ in. (14.5 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 558

RIGHT: Figure 1.3 Detail of figure 1.2

green color for which it is famed. Inlaid celadon—a uniquely Korean phenomenon—culminated in the late thirteenth century with ornamentation that covered the entire surface. This treatment is exemplified on an inlaid plum bottle, or, in Korean, *maebyeong* (fig. 1.2). The style continued into the fourteenth century. Ceramics began to be stamped as well as inlaid: stamps were used for simple, repetitive motifs, now no longer carved. The indentations were then filled with white or red slip (when fired, the iron-rich red turns black). On the maebyeong cited above, the details of the clouds, cranes, lotus flowers, and peonies show evidence of having been individually carved; in contrast, the chrysanthemums and the circles inside the lotus leaves, executed with stamps, display far more uniformity. Though the designs on fourteenth-century inlaid celadon became more simplified over time, they still continued the earlier tradition.[6]

The most widely known type of inlaid celadon object is the maebyeong. Maebyeongs dating to the eleventh and twelfth centuries are generally undecorated; when decorated, they are embellished with incised, carved, or underglaze iron-painted designs. As noted above, during the thirteenth and fourteenth centuries inlaid celadon ware rendered with motifs covering the entire surface became popular. Most buncheong maebyeong bottles from the fifteenth century also have inlaid designs (see cat. 2). The small mouth with out-turned rim, the round shoulders and globular body, and the

Catalogue 2 Maebyeong with decoration of dragon and clouds. Korean, Joseon dynasty (1392–1910); early 15th century. Buncheong with inlaid design, H. 11½ in. (29.2 cm), Diam. of mouth 2¼ in. (5.6 cm), Diam. of base 4⅛ in. (10.6 cm). Leeum, Samsung Museum of Art, Seoul

trumpet-shaped base closely resemble those of the inlaid celadon maebyeongs of the late Goryeo dynasty. Indeed, the shared use of inlay as a decorative technique in this case would seem to raise the question of the distinction between celadon and buncheong ware. The composition of the decoration is also similar to that on fourteenth-century inlaid celadon and features three sections: small lotus leaves around the shoulders, a dragon chasing a *cintamani* jewel in the center of the vase, and large lotus leaves rendered simply around the base. The transition from the Goryeo dynasty to the Joseon did not bring about the end of the celadon tradition, but, rather, extended it to buncheong ware.[7]

In the Joseon maebyeong cited above (cat. 2), the white slip is not applied over the surface of the vessel, but instead fills in the carved designs. If one were to judge from its shape and decoration, this vessel could easily be classified as celadon made in the early Joseon. The color of the glaze is different from that of Goryeo celadon, but the composition of the glaze is the same; the green-brown hue is due to partial oxidation during firing. The clay employed for celadon ware—usually selected from soil accumulated over a long period—was the same as that used for buncheong. In the end, the boundaries between the two are very fluid; rooted in the celadon tradition, buncheong ware developed and departed from that tradition.

THE RELATIONSHIP BETWEEN GOVERNMENT AND THE EMERGENCE OF BUNCHEONG

METALWARE AND CERAMICS

Soon after the establishment of the Joseon dynasty, the state had to respond to Ming China's demand for a considerable tribute in gold and silver. Facing severe financial difficulty, the Joseon asked the Ming government to exempt those items from tribute. At the same time, the state was endeavoring to reduce the use of gold and silver objects by the royal court and the upper classes, and to collect such objects from them. Since the amount of gold and silver possessed by the court and by individuals was originally obtained through trade during the late Goryeo period, this limited supply could not satisfy the demand during the early Joseon. The problem was exacerbated by the lack of active development of the Korean gold and silver mines. In the first years of the Joseon, certain people were allowed to employ gold or silver, according to their social status, but the shortage of these precious metals, which forced the Joseon government to limit consumption to official purposes and to prohibit all private use (including as tableware or decorative items), meant that vessels of other materials became necessary to replace those of gold and silver used by all levels of society, from the court down to the commoners in the provinces.

Figure 1.4 Illustration of an elephant-shaped ritual vessel. Korean, Joseon dynasty (1392–1910); 1474. Ink on paper. From *Gukjo orye-ui seorye* (Illustrated explanation of five rites of government), vol. 1, *Gilrye* (Sacrificial rites) in *Sejong sillok.*

Catalogue 3 Elephant-shaped ritual vessel with tortoise decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with incised design, H. 10¼ in. (26 cm), L. 16½ in. (42 cm). Leeum, Samsung Museum of Art, Seoul

The shortage of bronze, for which there was a far broader demand than for gold or silver, posed an even more serious problem. After the founding of the Joseon, the government required a considerable amount of bronze for military purposes, coins, and printing type. In addition, the Joseon had adopted the tenets of Neo-Confucianism as the state's ideology; metal, long the traditional material for instruments and vessels used in Confucian rites and ceremonies, was now in greater demand than ever. With metal at a premium, the state was obliged to collect bronze vessels from government bureaus; this measure was not sufficient to resolve the situation, however, and in time all private use and manufacture of bronzes was prohibited.[8]

The government made every effort to propose alternatives, as evinced by the following royal decree from the *Taejong sillok* (Annals of Taejong [r. 1400–1418]): "Instead of metalware, every person in the nation must use ceramics or lacquerware."[9] By dint of such government initiatives, ceremonial ware made of metal, like the pieces illustrated in *Sejong sillok* (Annals of Sejong [r. 1418–50]; fig. 1.4), came to be replaced by ceramics, including buncheong; this substitution lasted much longer in rural areas. Produced in the late fifteenth or early sixteenth century for rites held in the provinces, an elephant-shaped vessel (cat. 3) exemplifies the close relationship between buncheong and metal ceremonial ware. This sculpture bears a small, round bowl for offerings. Since there were no elephants in the Joseon, the figure's shape presumably copied elephant-shaped metalware that had been used since ancient times. While ceremonial buncheong ware conforms to tradition and convention, it also exhibits entirely new characteristics unique to it. Note, for example, the short diagonal lines and humorous touches such as the turtles carved on the body. Ceremonial types are generally conservative; the fact that buncheong replaced bronze vessels for these functions emphasizes the seriousness of the shortage of metalware at that time.

Metalware provided a model not only for buncheong but also for porcelain, which was produced from the late fifteenth century.[10] A fifteenth-century bronze cup has two foliated handles attached symmetrically on the sides and a base that is narrow and recessed on the inside; the shape of the vessel, its handles, and its base display the texture and sharp contours of metalwork (fig. 1.5). Similar features appear on a porcelain cup made in 1466 (fig. 1.5) and on an early sixteenth-century buncheong cup (fig. 1.5, cat. 4). The restrictions placed on metalware in the early Joseon dynasty invigorated the demand for and production of buncheong ware, and the country's economic prosperity further spurred its development. It should be noted that the stylistic influence of metalware on buncheong ceramics can be found in everyday tableware as well as in ritual ware; in certain cases this influence continued into the sixteenth century.

Figure 1.5 Cups with ear handles. Korean, Joseon dynasty (1392–1910); 15th–16th centuries. Left to right: porcelain: H. 1⅝ in. (4 cm), Diam. of rim 2⅝ in. (6.6 cm), Diam. of foot 1⅜ in. (3.6 cm); buncheong: see below; bronze: H. 2 in. (5 cm), Diam. of rim 3⅜ in. (8.5 cm), Diam. of foot 1⅜ in. (3.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 4 Cup with ear handles and saucer. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, cup: H. 2¼ in. (5.6 cm), Diam. of rim 3¼ in. (8.4 cm), Diam. of foot 1⅝ in. (4.1 cm); saucer: H. 1⅛ in. (2.9 cm), Diam. of rim 5¾ in. (14.7 cm), Diam. of foot 1¾ in. (4.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 5 Bowl with decoration of chrysanthemums and composite inscription (*Jangheunggojipyong*). Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped and inlaid design, H. 3½ in. (9 cm), Diam. 7⅛ in. (18.1 cm). Leeum, Samsung Museum of Art, Seoul

TRIBUTARY TAXES AND THE NAMES OF GOVERNMENT BUREAUS

Shortly after the foundation of the Joseon dynasty, buncheong ceramics from kilns throughout the country were supplied to the royal court and government offices as taxes levied by the state on the provinces. The rising demand for buncheong both at the state level and in individual homes created a shortage that led to problems such as the theft of vessels from government bureaus. The problem appears to have been quite serious—only 20 percent of the vessels used for official banquets and ceremonies might be returned to the bureau offices.[11] The government was desperate to retrieve or supplement the lost buncheong ware, but it was not practical to collect vessels as tribute each time the need arose. To address this problem, the central government demanded that vessels be inscribed with the names of bureaus to which they would be sent, for example, Jangheunggo, the office that supplied such goods as mats and paper to other offices within the royal palace. The intention was to identify stolen vessels and punish the offenders.

As a result, many pieces of buncheong ware, including bowls, dishes, and jars, bear the names of government offices inscribed on their surfaces. The office name Jangheung is stamped on the exterior of a fifteenth-century bowl (cat. 5), but just as often the characters are placed in the center of the base.[12] Since, as mentioned above, Jangheunggo was the name of the office in charge of supplying various items, including buncheong ware, to other government bureaus, it is not surprising that the highest number of vessels among extant buncheong ware with inscriptions bear the name of this office.[13] Other office names found on buncheong ware include Gonganbu, Gyeongseungbu, Innyeongbu, Deoknyeongbu, Insubu (see fig. 1.6), Naejasi, Naeseom (see cat. 6), and Yebinisi. Because certain government bureaus, such as Gonganbu (1400–1420), Gyeongseungbu (1402–18), Innyeongbu (1400–1421), and Deoknyeongbu (1455–57), operated for only a short period of time, when their names appear inscribed on buncheong ware they provide scholars with valuable clues to periods of production and correlations to quality; decorative techniques, motifs, and composition; and production methods.

A variety of techniques was employed to inscribe office names on the vessels: stamping, engraving, inlay, or writing with iron pigment. Among buncheong ware with inscribed government office names, some examples also include the name of the place where they were made. A small fifteenth-century dish is splendidly embellished with motifs over the entire surface (cat. 7) and inscribed with *Jangheunggojipyong* on the exterior. In the center, the dish displays an inlaid

Figure 1.6 Detail of bowl with decoration of chrysanthemums and inscription (*Insubu*). Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 3⅜ in. (8.6 cm), Diam. of rim 7¼ in. (18.4 cm), Diam. of foot 2⅝ in. (6.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 6 Dish with decoration of chrysanthemums and inscription (*Naeseom*). Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 1½ in. (3.7 cm), Diam. of rim 6⅝ in. (16.8 cm), Diam. of foot 2⅜ in. (6.1 cm). Leeum, Samsung Museum of Art, Seoul

LEFT: Catalogue 7 Small dish with decoration of rows of dots and inscription (*Gimhae*). Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 1¾ in. (4.5 cm), Diam. of rim 4½ in. (11.5 cm), Diam. of foot 2⅛ in. (5.5 cm). Leeum, Samsung Museum of Art, Seoul

RIGHT: Catalogue 8 Dish with decoration of rows of dots and inscription (*gwa*). Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 1½ in. (3.8 cm), Diam. of rim 6¼ in. (15.8 cm), Diam. of foot 2½ in. (6.3 cm). Leeum, Samsung Museum of Art, Seoul

inscription, *Gimhae*, in a lively style. Gimhae is the name of an area in Gyeongsang Province, in the southeast of the Korean peninsula, where remnants of buncheong kiln sites can be found today. The names of the regions of manufacture were inscribed either inside or outside, but usually on a visible part of the vessel. Other place names found on buncheong ware include Gyeongsan, Gyeongju, Goryeong, Miryang, Seongju, Yangsan, Jinju, Changwon, and Hapcheon, most of which are in Gyeongsang Province. Interestingly, the names of areas in other provinces are rarely inscribed. Though scholars assume that these inscribed regional names refer to areas in which buncheong was produced and from which it was sent as tributary taxes,[14] it is not clear why there are so few inscribed names of places of buncheong production from other provinces, such as Gyeonggi, Chungcheong, or Jeolla. While those pieces with names of government bureaus make up a significant portion of the buncheong ware with inscriptions, we also find examples with other characters, such as *gwa,* meaning fruit (cat. 8). Extant dishes inscribed with *gwa* all have serrated edges. They were likely used as ritual vessels.[15]

The increased consumption of these ceramics contributed to the improvement of both the quantity and quality of buncheong ware. For example, when the government ordered that the names of potters be inscribed on the bases of vessels,[16] it became possible to evaluate the work of the ceramists sending their wares to the royal court and government offices and improve the quality by replacing the makers of inferior products. And indeed, excavations at kiln sites demonstrate that inlaid and stamped buncheong ware produced from the 1430s to the 1460s was at the peak of its refinement and sophisticated design. Such excellence in quality is exemplified by a drum-shaped bottle from this period (cat. 9): its contours are smooth, its decoration meticulous and delicate. The Joseon state's initiatives played an important if indirect role in increasing the production of buncheong ware throughout the country and improving its quality.

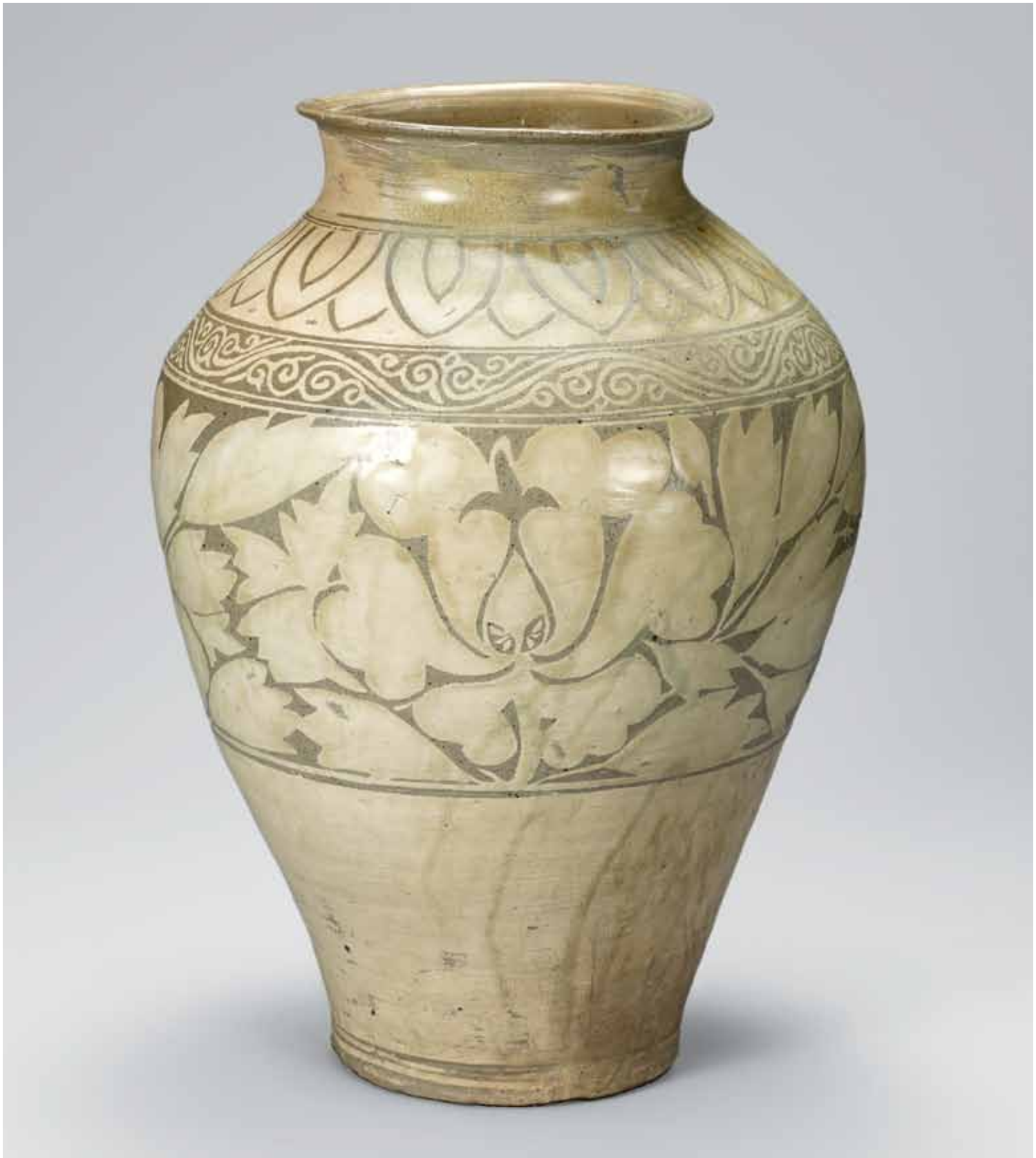
Catalogue 9 Drum-shaped bottle with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 6¾ in. (17.2 cm), L. 8¼ in. (21 cm), Diam. of mouth 1¾ in. (4.3 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1423

MANAGING BUNCHEONG PRODUCTION

In addition to mandating the inscription of the names of government bureaus and of potters for quality and quantity control, the Joseon government directly oversaw the operation of important kilns with superior products. Officials from the capital were dispatched to select kilns; an entry dating to 1411 in the *Joseon wangjo sillok* (Annals of the Joseon Dynasty) records that the court sent a palace attendant named An Hwa-sang to supervise the production of flower vases at kilns in Jungmo and Hwaryeong, Gyeongsang Province.[17] Jungmo and Hwaryeong were areas in present-day Sangju County, where a number of fifteenth-century buncheong kiln sites remain. A large fifteenth-century jar (cat. 10) may be an example of the flower vases used by the office of Sangnimwon during royal banquets. A number of extant vessels of this type are decorated with floral motifs, suggesting they functioned as vases. However, the existence of similarly shaped jars with nonfloral designs indicates that this type of vessel may have been used for various purposes in daily life, not just to hold flowers for official events.

The practice of dispatching supervisors to regional kilns to oversee the manufacture of ceramics for use at the royal court and in government offices can be traced back to the late Goryeo dynasty, as confirmed by a fourteenth-century document. At that time, Saongbang, the government office in charge of preparing the king's meals and the royal banquets, sent officials to regional kilns to oversee the production of celadon;[18] during the early Joseon period, Saongbang officials were still supervising the production of ceramics, including buncheong ware. The system would soon change: about 1466, official court kilns were founded at Bunwon, in Gwangju, Gyeonggi Province, to make porcelain for the royal court and government bureaus.[19] The following year, Saongbang became Saongwon, and its responsibility shifted to management of the quality, quantity, and decoration of porcelain at Bunwon and expanded to include management of the potters themselves. The official court kilns turned to manufacturing both the plain white ceramic and the blue-and-white type (see fig. 1.7). In addition, the painters of the blue-and-white porcelain made at Bunwon were trained artists, members of the court's Bureau of Painting who were selected to decorate porcelain for court use as well. Thus, with the buncheong kilns no longer under government management, the conditions of its production changed dramatically, as did its ornamentation, distribution, and consumption.

Figure 1.7 Jar with decoration of bamboo and plum blossoms. Korean, Joseon dynasty (1392–1910); 15th century. Porcelain with cobalt-blue design, H. 16⅛ in. (41 cm), Diam. of mouth 6⅛ in. (15.7 cm), Diam. of base 7⅛ in. (18.2 cm). Leeum, Samsung Museum of Art, Seoul, National Treasure no. 219



Catalogue 10 Jar with peony decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 15 in. (38 cm), Diam. of mouth 6¼ in. (15.8 cm), Diam. of base 5½ in. (13.9 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1422

BUNCHEONG WARE: THE ART OF HUMOR AND UNCONVENTIONALITY

DEVELOPMENT OF BUNCHEONG WARE THROUGH HISTORICAL DOCUMENTS

The few celadon kilns operating in the late Goryeo transitioned to making buncheong ware, with the number of kilns increasing in the early Joseon. According to the *Sejong sillok jiriji* (Geographical Appendix to the Annals of Sejong; 1424–32), there were 324 kilns in total, 139 for porcelain and 185 for stoneware, suggesting the rapid increase in production of buncheong ceramics throughout the country soon after the establishment of the Joseon dynasty. The same source also indicates that most of the kilns—237 kilns, or 73 percent of the total—were located in the center and south of the country, in the four major provinces: Gyeonggi (34 kilns), Chungcheong (61 kilns), Gyeongsang (71 kilns), and Jeolla (71 kilns).[20]

The rapid increase in the number of buncheong kilns between the late fourteenth and the early fifteenth century reflects a surge in demand for buncheong ware from all levels of society within a very short period of time. This growth did not last long, however. The changes in the number of kilns in Gyeongsang Province are recorded in three official documents, *Sejong sillok jiriji*, *Gyeongsangdo sokchan jiriji* (Supplement to the Geographical Appendix of Gyeongsang Province), and *Dongguk yeoji seungram* (Augmented Survey of the Geography of Korea) (see table 1).

Sejong sillok jiriji shows a clear reduction in the number of kilns within some forty-five years, from 1424, the year in which surveys of the kilns and of Joseon geography were begun, to 1469, when *Gyeongsangdo sokchan jiriji* was completed. Moreover, the decline in the number of kilns producing stoneware—that is, buncheong—was even steeper during the seventeen years between 1469 and 1486, the period in which *Gyeongsangdo sokchan jiriji* was compiled. In Gyeongsang Province, there were seventy-one kilns by 1432, but just six by the late fifteenth century. As mentioned above, with the establishment of the official court kilns of Bunwon about 1466, the palace and government offices started using only porcelain made by these kilns, which directly contributed to the closure of many buncheong kilns (while a few were converted to the manufacture of porcelain).[21]

Table 1 Changes in the Number of Kilns in Gyeongsang Province, 1424–86

TYPE OF CERAMICS	1424–32 *Sejong sillok jiriji*	NUMBER DECREASED	1469 *Gyeongsangdo sokchan jiriji*	NUMBER DECREASED	1478–86 *Dongguk yeoji seungram*
Porcelain	37	**12**	25	**21**	4
Stoneware	34	**2**	32	**30**	1
Earthenware	–	–	–	–	1

In the second half of the fifteenth century, as the number of buncheong kilns decreased throughout the country and the quality of their products declined because the kilns were no longer under government supervision, new decorative techniques appeared. The reasons for this can be summed up in four major points. The first concerns the alleviation of the pressure to substitute ceramics for metalware. Whereas the government had strictly prohibited the use of metalware in the first half of the fifteenth century, in the latter half gold and silver were exempted from the tribute destined for Ming China. In addition, the government's attempt to convert to bronze coins as currency had failed. The consequence of these two factors was that the state's demand for metalware decreased, regulations became less strict than before, and, as a result, there was no longer an urgent need to produce ceramics as substitutes for metalware.

Second, once the official court kilns started furnishing porcelain to the court and government offices, buncheong was no longer requested as tribute from the regions. As a result, production decreased; the buncheong kilns turned to making everyday items for local and regional consumers.

Third, following the establishment of the Bunwon porcelain kilns, the Joseon government restricted the private manufacture and consumption of porcelain in order to reinforce the social hierarchy and as a sumptuary measure to contain extravagance. This prohibition only increased the desire for porcelain, however, thereby contributing to a decline in the quality and quantity of buncheong production, but also providing the impetus for buncheong potters to seek ever more creative modes of decoration.

Fourth, the political stability and economic prosperity of the late fifteenth century stimulated lavish spending by all social classes. As an example, in the 1470s elites and commoners alike illegally imported and used cobalt-blue-painted porcelain from Ming China. This increased demand for luxury contributed to a fundamental shift in the consumers' perception of buncheong ware.[22]

THE RELATIONSHIP BETWEEN BUNCHEONG AND PORCELAIN

As we have seen, the development of porcelain and the increase in its popularity and manufacture were instrumental in the changes in the character of buncheong. The court and the *yangban* elites who had used buncheong ware with inlaid or stamped decoration immediately after the establishment of the Joseon dynasty began employing porcelain instead. In 1445, Kim Jong-seo, a renowned scholar and commander, praised the refinement of porcelain produced in Goryeong, Gyeongsang Province.[23] In 1447, Yi Seon, an official of the Gaeseong bureau, was punished for secretly obtaining porcelain from Jeolla Province.[24] Only a limited amount of porcelain was produced during this period, while buncheong ware, in particular the refined stamp-decorated type, was enjoying a great flowering. Still, there was continuous demand for porcelain, and by the early 1460s the Joseon state was deeply engaged in finding domestic cobalt to produce blue-and-white porcelain

Figure 1.8 Flask-shaped bottle. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Porcelain, H. 10½ in. (26.7 cm), Diam. 7⅞ in. (20 cm), Diam. of mouth 2⅜ in. (6 cm), Diam. of foot 2½–3⅞ in. (6.2–9.9 cm). Leeum, Samsung Museum of Art, Seoul

that could rival the exquisite products of Ming China.[25] Porcelain achieved a high level of sophistication following the establishment of the official court kilns at Bunwon, where both undecorated white porcelain and cobalt-painted porcelain were manufactured. The latter, especially, was intended for the exclusive use of the royal court. However, the demand for porcelain increased even among the general population, to the point that in the 1470s the smuggling of Chinese polychrome porcelain became a social problem.

The popularity of porcelain, embodied in the establishment of the Bunwon kilns, and the fact that buncheong ware was no longer required as regional tribute affected all aspects of this stoneware, including its character, quality, shape, decorative techniques and motifs, and manufacturing sites and consumers. Buncheong adopted new decorative techniques and motifs to cater to the tastes of local consumers. These newly developed modes included incised or carved and sgraffito-decorated designs in Jeolla Province, iron-painted designs in Chungcheong Province, and sparsely or roughly stamped designs in Gyeongsang Province. In contrast to the contemporary porcelain produced at Bunwon, epitomized by a late fifteenth- or early sixteenth-century flask-shaped bottle (fig. 1.8), with its smooth surface and sharp edges, buncheong ware embodied an entirely idiosyncratic aesthetic, as demonstrated by a similarly shaped fifteenth-century bottle, where the emphasis is on a slightly irregular shape and a freely executed, playful design (cat. 11).

Catalogue 11A Flask-shaped bottle with abstract decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century.
Buncheong with incised design, H. 8⅝ in. (21.8 cm), Diam. of mouth 1¾ in. (4.6 cm), Diam. of foot 3 in. (7.7 cm).
Leeum, Samsung Museum of Art, Seoul

One of the changes in the decoration of buncheong ware was the manner in which white slip was applied. In the case of a bottle from the first half of the fifteenth century, the motifs were first incised and stamped, after which white slip was applied into the notches or indentations (cat. 12). In contrast, later incised or carved, sgraffito-decorated, and iron-painted vessels were covered with white slip before the designs were carved or iron-painted. This conceptual and procedural shift transformed the quality, decoration, and production methods of buncheong. For example, if the quality of the clay was poor, an overall layer of white slip evened the color and texture of the surface, creating a new visual effect. The application of the white slip as a base layer allowed for a greater freedom of design, resulting in a more diverse range of decoration and more energetic expressions. Most of all, the use of white slip made it possible to achieve the maximum decorative effect in less time and less strenuously. Such dramatic effect is on full display on a late fifteenth- or early sixteenth-century bottle (cat. 13): the stunning contrast between black and white, dark and light pigments, combined with the dynamic speed of the brushstrokes is captivating and refreshing. The second half of the fifteenth century witnessed more varied and liberated decoration.

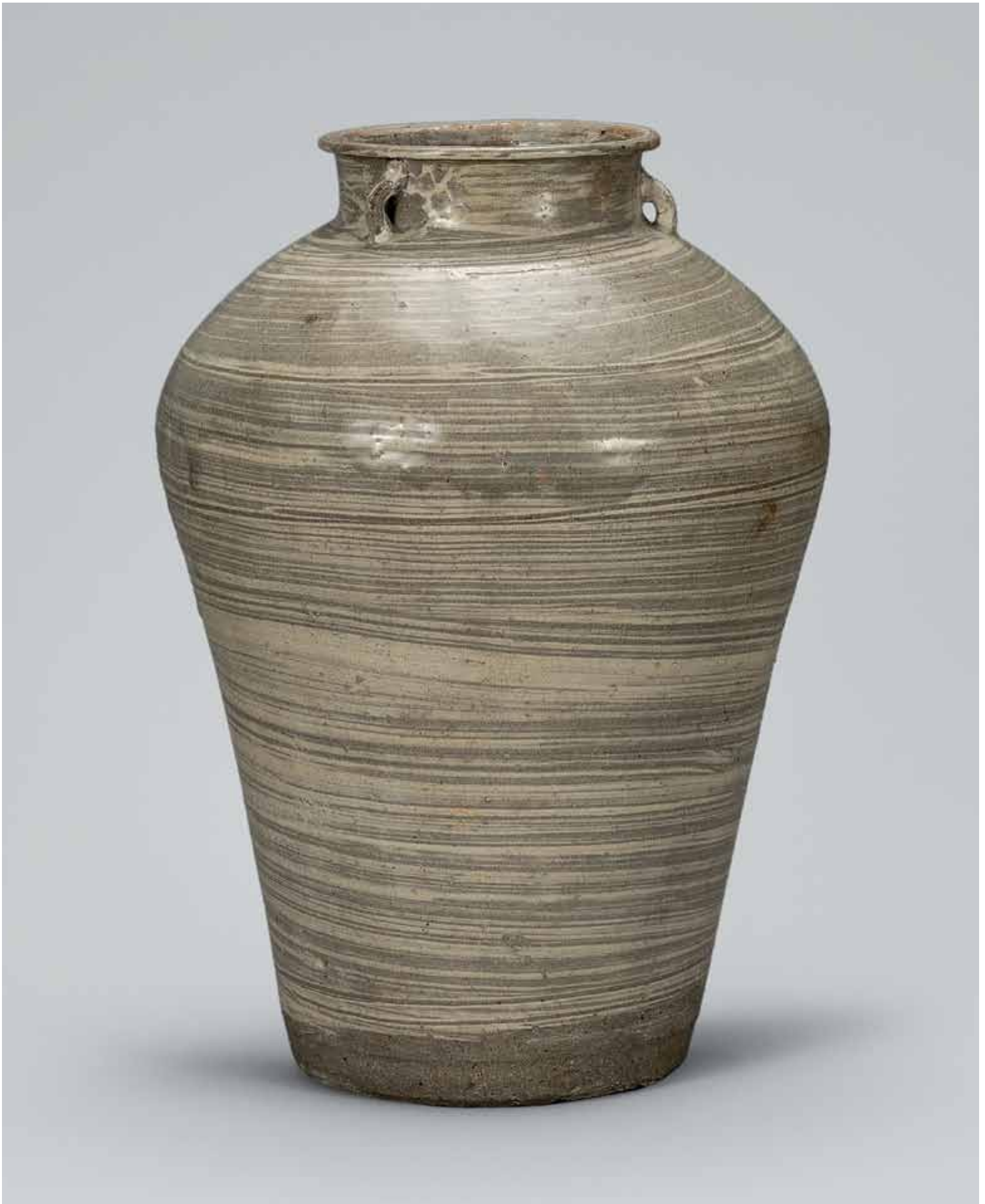
By the sixteenth century, buncheong's ornamental range had greatly narrowed, the most prevalent decorative modes being slip-brushing or slip-dipping to imitate the look of white porcelain—by then the ceramic of choice not only for the ruling class but increasingly for the general population. The white-slip-brushed or -dipped types eclipsed the regional characteristics and vitality of the earlier buncheong ware. Nearly all the buncheong kilns throughout the country decorated their products with white slip and nothing more, the visible traces of the brush their only design. A prime example of this trend is a sixteenth-century jar (cat. 14). Here, the swift, powerful strokes, executed with a broad flat brush called a *guiyal*, create an exuberant expression that is appealing in its simplicity.

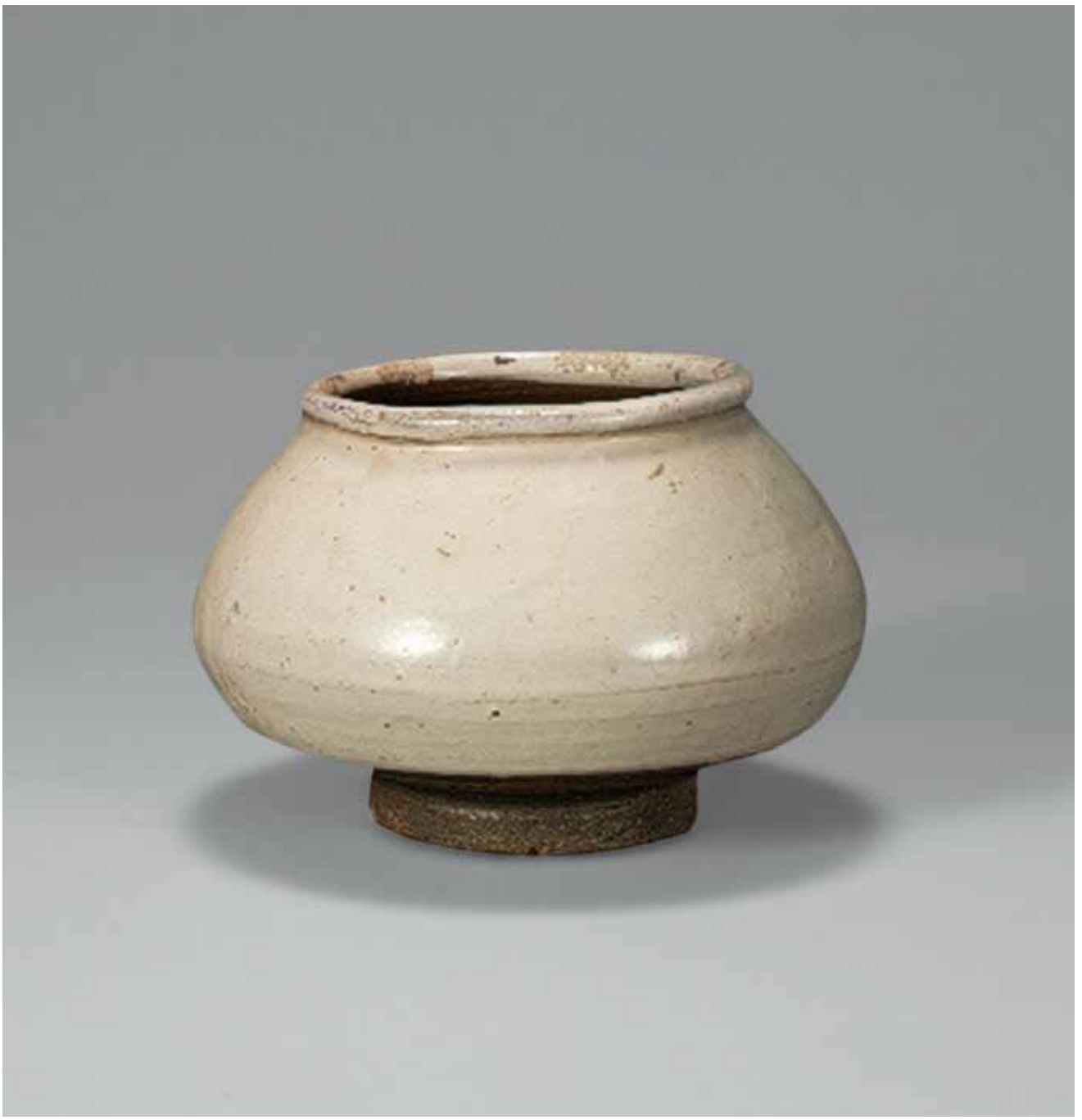
As an even more direct response to porcelain, buncheong makers turned to dipping the whole vessel in white slip rather than using a brush. A small sixteenth-century jar provides a classic example (cat. 15): though its surface color resembles that of white porcelain, the areas of exposed dark clay, the glaze, and the production method reveal the fundamental differences between the two ceramics.

OPPOSITE: Catalogue 12 Bottle with decoration of peonies and dots. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid and stamped design, H. 11 in. (27.9 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of base 3⅛ in. (7.9 cm). Leeum, Samsung Museum of Art, Seoul

ABOVE: Catalogue 13 Drum-shaped bottle with peony decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 8½ in. (21.7 cm), L. 12¼ in. (31.2 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1387

OPPOSITE: Catalogue 14 Jar. Korean, Joseon dynasty (1392–1910); 16th century. Buncheong with brushed white slip, H. 14⅝ in. (37 cm), Diam. of mouth 5¾ in. (14.5 cm), Diam. of foot 6⅜ in. (16.1 cm). Leeum, Samsung Museum of Art, Seoul





Catalogue 15 Small jar. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 3⅞ in. (9.7 cm), Diam. of mouth 3¾ in. (9.5 cm), Diam. of foot 2⅝ in. (6.6 cm). Leeum, Samsung Museum of Art, Seoul

KILNS: THE MAKING OF BUNCHEONG

DISTRIBUTION OF KILN SITES

A large number of buncheong kiln sites throughout the country have come to light, and more continue to be discovered. The total tally of buncheong kilns, however, will have to await further kiln-site excavations and comparative studies against historical documents. As noted above, buncheong kilns were concentrated in central and south Korea, that is, in Gyeonggi, Chungcheong, Jeolla, Gyeongsang, and Gangwon provinces; relatively few kilns operated in the north.[26] More specifically, buncheong kilns were found in the following areas: Gapyeong, Ganghwa, Gwangju, Anseong, Yangju, Yeoju, Yeoncheon, and Yongin in Gyeonggi Province; Goesan, Boeun, Yeongdong, Okcheon, Jincheon, and Chungju in north Chungcheong Province; Gongju, Daedeok, Daejeon, Boryeong, Buyeo, Seosan, Asan, Yesan, Yeongi, Cheonan, and Cheongyang in south Chungcheong Province; Gochang, Gimje, Buan, Wanju, Imsil, and Jinan in north Jeolla Province; Gangjin, Goheung, Gwangsan, Gwangju, Gokseong, Naju, Damyang, Muan, Yeonggwang, Yeongam, Jangseong, Jangheung, Hampyeong, Hwasun, and Haenam in south Jeolla Province; Gyeongsan, Gyeongju, Goryeong, Mungyeong, Sangju, Yecheon, Uiseong, Cheongdo, and Chilgok in north Gyeongsang Province; Gwangsan, Gimhae, Miryang, Busan, Sancheong, Yangsan, Ulsan, Ulju, Jinju, Jinhae, Tongyeong, and Hadong in south Gyeongsang Province; and Gangneung, Cheorwon, and Hwengseong in Gangwon Province.[27]

Sejong sillok jiriji (compiled between 1424 and 1432) also indicates that the buncheong kilns were mostly concentrated in the central and southern regions. Its survey reports 34 kilns in Gyeonggi Province, 61 kilns in Chungcheong Province, 71 kilns in Jeolla Province, 71 kilns in Gyeongsang Province, 14 kilns in Gangwon Province, 29 kilns in Hwanghae Province, 24 kilns in Pyeongan Province, and 20 kilns in Hamgil Province, numbers that parallel the distribution of kiln sites found today. The exact reasons behind the concentration of kilns in the central and southern regions are unknown but likely had to do with environmental conditions and availability of raw materials rather than government policy per se. The central and southern regions have an abundance of clay, while the warmer climate favors the growth of the trees necessary for fuel. Another significant factor may have been accessibility to the capital, Hanyang (present-day Seoul), and to other major cities where demand for buncheong ware was highest.

EXCAVATIONS OF KILN SITES

The relatively few buncheong kiln sites that have been excavated have yielded important information. The earliest excavations took place in 1927, during the Japanese colonial period, with the kilns in Gongju, Chungcheong Province; however, these unsystematic, amateur explorations resulted more

in damaging than preserving the sites. In 1963, Korean scholars excavated the kiln sites of Gwangju, Jeolla Province, and academic excavations began in the 1990s. Analyses of excavated materials have confirmed differences in buncheong ware by region and by time period, especially in its decorative approaches.

In Chungcheong Province, large quantities of undecorated bowls and dishes resembling late Goryeo celadon, along with inlaid or stamp-decorated shards, have been found at the kiln site at Boryeong.[28] Fragments inscribed with the government bureau name Jangheunggo illustrate the changes in the decoration of buncheong following the foundation of the Joseon dynasty. In Gongju, where a number of pieces of iron-painted buncheong ware were unearthed,[29] the kilns began operation in the early fifteenth century, producing inlaid and stamped types, and in the late fifteenth century shifted to manufacturing mass-produced iron-painted ceramics that exhibit a distinctive local character. These kilns then turned out slip-brushed products, before closing in the mid-sixteenth century. The production pattern of the early sixteenth century is exemplified in the Cheonan area, where a series of roughly slip-brushed buncheong bowls and plates were made. Buncheong ware in Chungcheong Province progressed from inlaid and stamped to iron-painted and slip-brushed designs. Wanju, Jeolla Province, yielded stamped vessels as well as pieces inscribed with the names of government bureaus, such as Naeseom; similar finds were made at Boryeong in Chungcheong Province.[30] In contrast, buncheong ware excavated from the kiln of Chunghyo-dong in Gwangju, south Jeolla Province, displays distinctive characteristics. Whereas the late fifteenth-century kilns of Chungcheong Province reflect the popularity of buncheong with iron-painted designs, contemporary kilns at Chunghyo-dong produced buncheong with incised or sgraffito designs of chrysanthemums, butterflies, peonies, fish, lotus flowers, birds, and animals.

The Chunghyo-dong site is especially well known for the scientific excavation conducted by the Gwangju National Museum in 1991, nearly three decades after the preliminary efforts of the National Museum of Korea in 1963.[31] The Gwangju National Museum's excavation discovered four kilns, from which large quantities of buncheong ware have been unearthed, along with a small amount of porcelain (see fig. 1.9). Different types of buncheong ceramics were discovered there, such as bowls, including some with lids; plates; stemmed cups; lids; maebyeongs; bottles, including flask- and drum-shaped examples; jars; inkstones; and ritual vessels. The pottery exhibits a range of glaze colors, including gray-green, gray-brown, and dark green, and decorative techniques such as incising, sgraffito, inlay, stamping, and slip-brushing, with motifs that seem to have been inspired by daily life.

The porcelain from these kilns comprises for the most part everyday items, such as bowls, plates, and cups, in relatively simple shapes. The production of porcelain at the kilns that made both porcelain and buncheong increased slightly in later periods. Many of the pieces found were

Figure 1.9 Gwangju National Museum excavation of a kiln site at Chunghyo-dong, Gwangju, south Jeolla Province; note stratum of waste deposit with shards and larger pottery fragments.

inscribed; the inscriptions included the characters *gwang* (presumably the first character of Gwangju), *gong* (presumably the first character of *gongnap* [tributary tax]), *san* (mountain), and *jeong yun yi* (interpreted as *Yun Yi*, the leap month [February] of the *Jeongyu* year [1477]).

The excavated materials suggest that the Chunghyo-dong kilns operated from the early fifteenth until the early sixteenth century. The site attests to the development and transformation of buncheong in terms of quality and decorative modes: in the second half of the fifteenth century, buncheong with incised and sgraffito designs was popular; from the end of the fifteenth to the early sixteenth century, the kilns produced slip-brushed buncheong and a small quantity of porcelain. The kilns also show the early production of porcelain and the relationship between these two types of early Joseon ceramics. After Chunghyo-dong, perhaps the best-known area of buncheong

production in Jeolla Province is Goheung, where bowls (with or without lids), plates, bottles, and jars with inlaid, stamped, incised, sgraffito, slip-brushed, and slip-dipped designs have been found.[32] Vessels with incised and sgraffito designs are the most representative type of buncheong ware from Jeolla Province.

From the kiln sites in the Ulsan area of Gyeongsang Province comes crudely executed, stamped buncheong ware—bowls and plates—from the latter half of the fifteenth century.[33] Coarse, early sixteenth-century buncheong ware from Jinhae includes casually applied slip-brushed designs on everyday items such as bowls; plates; cups, stemmed and not; bottles; and jars and on certain ceremonial objects.[34] Also from this region are bowls that in Korea are (and were) considered to be of the coarse types produced during the last stages of buncheong's development but were greatly treasured by the Japanese as tea bowls and used in a completely different context (see Soyoung Lee's essay, "Beyond the Original: Buncheong Idioms in Japan, 1500–1900, and Contemporary Revivals," in this volume). The Jinhae kilns are regarded as the quintessential source of these bowls.[35]

The excavations at kiln sites show a progression in buncheong production, with particularly notable changes occurring about the time the official court kilns of Bunwon were established in Gwangju, not far from Hanyang, the new Joseon capital, today's Seoul. In the years immediately after the founding of the Joseon, buncheong with inlaid decoration represented a continuation of the tradition of late Goryeo celadon, before evolving into the stamp-decorated type. With the establishment of the centralized Bunwon porcelain kilns in the second half of the fifteenth century, regional characteristics began to emerge in buncheong decorative techniques: incised or sgraffito designs in Jeolla, iron-painted motifs in Chungcheong, and roughly stamped patterns in Gyeongsang. Not long thereafter, early in the sixteenth century, the embellishment of buncheong ware became further simplified with the introduction of slip-brushing and slip-dipping. The latter technique, like the adoption of certain shapes hitherto associated with porcelain, represented an attempt on the part of buncheong potters to emulate the more popular ceramic. As consumer demand declined, buncheong came to exhibit a more exuberant freedom in the handling of its material and the execution of its designs, becoming, paradoxically, increasingly divergent from the more refined and successful porcelain.

THE SIZE AND STRUCTURE OF KILNS

Excavations have also revealed the size and structure of kilns. Although, by and large, buncheong kilns were similar throughout the country, there are differences depending on the region and the length of operation.[36] The kilns of Boryeong, Chungcheong Province, which date to the fifteenth century, were long, narrow climbing kilns built of mud, measuring 103 ft. 2⅜ in. (31 m) long and 43⅜ in. (1.1 m) to 47¼ in. (1.2 m) wide. The kilns of Gongju, which operated until the mid-sixteenth

Figure 1.10 Overview of Hakbong-ri kilns, excavated at Gongju, south Chungcheong Province

century, were larger, measuring from 63 ft. 3 in. (19 m) to 139 ft. 10 in. (42 m) long and 39⅜ in. (1 m) to 90⅝ in. (2.3 m) wide (see fig. 1.10). The kilns of Cheonan, from the sixteenth century, measured from 60 ft. 11⅛ in. (18.3 m) to 68 ft. 3 in. (20.5 m) long and from 51¼ in. (1.3 m) to 70⅞ in. (1.8 m) wide, suggesting that buncheong kilns increased in width over time. The kilns of Wanju in Jeolla Province measured 111 ft. 2⅜ in. (33.4 m) long and 51¼ in. (1.3 m) wide, similar in width to the Chungcheong Province kilns. The kilns of Gwangju, in operation in the fifteenth and sixteenth centuries, were 68 ft. 7 in. (20.6 m) long, which is relatively short, but 51¼ in. (1.3 m) wide, comparable to other kilns.

The mud climbing kilns in Goheung, which functioned until the early sixteenth century, measured from 69 ft. 11 in. (21 m) to 81 ft. 2¾ in. (24.4 m) long and from 47¼ in. (1.2 m) to 63 in. (1.6 m) wide. The kilns of Jinhae in Gyeongsang Province, which operated in the early sixteenth century, measured 81 ft. 6¾ in. (24.5 m) long and from 51¼ in. (1.3 m) to 74⅞ in. (1.9 m) wide, with the rear part of the kiln slightly wider.

The above data indicate that the width of a kiln was a relatively important factor in construction. A typical buncheong kiln was a long, narrow climbing kiln, consisting of a firebox fueled by wood, firing (or ware) chambers, and a chimney at the end. The length of the kilns differed from region to region, but they tended to be longer in the sixteenth century than in the fifteenth. The width was approximately 51¼ in. (1.3 m) in the first half of the fifteenth century but greater later on, and by the sixteenth century, some kilns were as much as 78¾ in. (2 m) wide. The rear part of kiln, toward the chimney, tended to be wider for efficient heat circulation. Buncheong ware was generally fired at a high temperature of between 1,200˚C and 1,250˚C.

PRODUCTION METHODS

Made from clay processed to remove impurities, a buncheong vessel was formed on a wooden potter's wheel into a symmetrical shape that might be refined by hand (and often made slightly asymmetrical, as in the flask-shaped bottles). White slip was applied to the vessel and the surface was further adorned with various motifs such as plants or animals. The potter applied glaze over the entire surface, then, after allowing the vessel to dry, placed it inside the kiln to be fired. The floor of the firing chamber was usually covered with a thin layer of sand, and sand was also often sprinkled on the base and interior of the pieces, especially in the cases of bowls and dishes, to prevent them from adhering to one another when they were fired in stacks. Sometimes a piece was placed inside a saggar—a cylindrical container made of clay and known in Korean as a *gapbal*—to protect it from debris falling from the ceiling or from ashes accidentally scattered during firing. Often several saggars were stacked to make efficient use of the space inside the chamber. The use of saggars, however, was reserved for high-quality ware, and, especially in the fifteenth century, for buncheong that was to be inlaid or stamped. The more typical method of firing in most buncheong kilns in all regions involved stacking the vessels in multiple layers (known in Korean as *sangbeon*). A clay disk was placed on the kiln floor before the vessels were stacked, to protect the bases of the bottom-most pots from ashes and dirt. This stacking method of firing was highly efficient, saving space, fuel, and time. On the other hand, it was more difficult to control quality; marks were left on the interior of vessels, and sometimes ashes from the flames and impurities falling from the kiln ceiling adhered to the vessels' surface, affecting their appearance.

ASSESSING BUNCHEONG'S APPEAL

Buncheong represents an early Joseon transformation of the features and techniques of late Goryeo celadon, adapted to the tastes of its makers and consumers. While influenced by contemporary porcelain, buncheong ceramics embodied innovative forms and unprecedented decorative techniques and motifs.

Taking as a watershed the changes in patronage and consumption—and the establishment of the official court kilns that resulted from them—buncheong ware falls into two groups, distinguished by quality and decorative modes: the earlier is made up of buncheong with neatly inlaid and stamped designs, the later comprises works with incised, sgraffito-decorated, or iron-painted motifs, as well as slip-brushed objects and pieces that are entirely slip-dipped. At first glance, when compared with contemporary porcelain's refined white clay and delicate glaze, buncheong's overall quality could be said to have deteriorated, but the greater freedom and originality permitted by the overwhelming preference for porcelain endowed its forms with freshness and vigor and its decoration with an entirely new aesthetic. The more informal, experimental atmosphere of buncheong kilns throughout the country fostered the development of a variety of decorative compositions and motifs as well as regional characteristics. As a result, buncheong moved away from its origin as a ceramic expression reflecting tradition, authority, and the tastes of royalty and the elites. The new manner embraced playfulness, rusticity, and the sign of the handmade; to twenty-first-century observers, the resulting look conveys a modern, even modernist, sensibility. Buncheong embodies both continuity and innovation, yet its complex layers of distinguishing features defy easy definitions.

In contrast to celadon or porcelain, buncheong's distinction lies in its decorative styles. When its potters looked to tradition for inspiration, they reinterpreted it or transformed it into new shapes and decorations. They took motifs from everyday life, rendering them expressionistically, yet seizing their essence and liberating them from convention. Freedom and naturalness reign in the sense of proportion and space. More than half a millennium after its creation, buncheong continues to startle, delight, and capture the imagination of art lovers everywhere.

Figure 1.11 Detail of catalogue 3

NOTES

1. Yamada 1982, pp. 3–24.
2. Ko 2007.
3. The essential difference between stoneware and porcelain lies in the clay. A key ingredient of porcelain, kaolin, lends the ceramic its white color. In contrast, stoneware clay tends to be less refined than that used for porcelain and when fired ranges from light gray to dark gray or brown. Stoneware is generally fired at between 1,200°C and 1,300°C, while porcelain is usually fired at a higher temperature.
4. Yun 2007, pp. 245–46.
5. Lee Jongmin 2004.
6. Chung 1991, pp. 270–72.
7. Kang 1989, pp. 324–26.
8. Jeon 2007, pp. 10–15.
9. *Taejong sillok* 1955–63, vol. 1, 384:a (vol. 13, 1st month, 19th day of the 7th year [1407]).
10. Jeon 1997.
11. *Taejong sillok* 1955–63, vol. 2, 158:a (vol. 33, 4th month, 2nd day of the 17th year [1417]).
12. Chinese characters were used for the names of government bureaus. Though Hangeul, the phonetic Korean alphabet of twenty-four characters, was invented in 1443, Chinese characters continued to be used in the early Joseon, especially on anything relating to the court or government.
13. Kang 1989, p. 291.
14. Kim Young-won 2003, p. 93.
15. A drawing of a similar type of dish can be found in *Orye-ui* (Five Rites) in *Sejong sillok* 1955–63.
16. *Sejong sillok* 1955–63, vol. 2, 429:b (vol. 11, 4th month, 16th day of the 3rd year [1421]); see Bak 2005, pp. 280–84.
17. *Taejong sillok* 1955–63, vol. 1, 580:d (vol. 21, 4th month, 29th day of the 11th year [1411]).
18. *Goryeosa* 1955, vol. 3, 598:b (*Yeoljeon* vol. 31 [1390]).
19. Precisely when the official royal kilns were established is still under discussion. Most scholars hold that the kilns were founded between 1466 and 1468. Based on the author's previous work, this essay suggests a date of about 1466. For further discussion, see Jeon 2008.
20. *Sejong sillok jiriji* 1955–63, vols. 148–55, *Jiriji tosan,* 1454.
21. Jeon 1997, pp. 108–10.
22. Jeon 1998.
23. Kim Jongjik 1988, 472:c.
24. *Sejong sillok* 1955–63, vol. 5, 17:c. (vol. 116, 4th month, 7th day of the 29th year [1447]).
25. *Sejong sillok* 1955–63, vol. 7, 575:b (vol. 30, 5th month, 24th day of the 9th year [1463]); 581:c (vol. 31, 7th month, 13th day of the 9th year [1463]); 644:d (vol. 34, 8th month, 7th day of the 10th year [1464]); 652:c (vol. 34, 9th month, 13th day of the 10th year [1464]); *Yejong sillok* 1955–63, vol. 8, 421:d (vol. 8, 10th month, 5th day of the 1st year [1469]).
26. Chung 1991, pp. 496–501; Yun 1993, pp. 376–83.
27. The data synthesize previous studies, as well as recent excavation and field-study reports on the buncheong kiln sites. As more sites are discovered, archaeologists will fill in the lacunae in our knowledge about this significant aspect of culture and commerce.
28. See Ewha Yeoja Daehakkyo Bangmulgwan 1996.
29. Gungnip Jungang Bangmulgwan 2007; Kim Young-won 2008, pp. 160–67.
30. See Jeonbuk Munhwajae Yeonguwon 2008.
31. See Gungnip Gwangju Bangmulgwan 1993.
32. See Gungnip Gwangju Bangmulgwan 2002.
33. See Hanguk Munhwajae Boho Jaedan 2004.
34. Kim Young-won 2008, pp. 389–92.
35. See Gyeongnam Baljeon Yeonguwon 2001–4.
36. Kang 2005, pp. 589–90.

Decoding Design

Buncheong's Forms, Decorative Techniques, and Motifs

SOYOUNG LEE AND JEON SEUNG-CHANG

The trademark of this highly distinctive genre of ceramics made more than a half millennium ago is its startlingly modern aesthetic. Many of the characteristics that we might today associate with modern and contemporary art—abstraction, minimalism, and both "naive" and boldly sophisticated designs—are expressed, even highlighted, in buncheong. To what extent these sensibilities were consciously infused by the potters is a complicated question. Indeed, the very question of artistic creativity or creative intent in buncheong ware poses a challenge, given how little information we have about the specifics of buncheong manufacture and workshops, let alone about individual or even groups of potters. Archaeological evidence from kiln-site excavations, especially those carried out in the last several decades, offers some clues to various aspects of buncheong production. Large-scale kilns attest to the existence of sizable, well-organized, and long-running operations that supplied not only local and regional consumers but also, in the first half of the fifteenth century in particular, the royal family and central government.[1] These kilns would presumably have had an efficient management system to oversee what might have been factory-style operations, characterized by division of labor and high productivity, as well as by a large number of skilled potters and assistants to fulfill orders and general demand. In contrast to the larger manufactories, there were also many small, localized kilns all over Korea, whose operation would have been less grandly scaled in both the number of potters and output.

Unlike painters of the same period, buncheong potters—indeed makers of all ceramics during the Joseon period—did not make pots as "art" per se, or solely as artistic objects, but as tableware or ritual vessels to be used in daily life or for special occasions. In other words, their work would

OPPOSITE: Figure 2.1 Detail of catalogue 51, reverse

have been driven as much by functionality and economy as by creative impulses. Nonetheless, aesthetic considerations were important. That both artistic and economic considerations were at play is evident in the early stages of production, during the first half of the fifteenth century, when buncheong supplied not only local consumers but also the court. The decorative technique of stamping was developed at this time in order to fulfill the greater demand (and therefore render output more efficient), yet the best examples exhibit an appreciation for refinement and purity of design. From just after the mid-fifteenth century, porcelain manufacture eroded the court's stable and wealthy patronage of the buncheong potters, who subsequently had to compete continually with the porcelain kilns for consumer attention. The changing looks of the pots in response to shifts in consumer makeup and tastes evidence buncheong's creative explorations. These uniquely inventive and inspired objects invite further study.

This essay takes a closer look at buncheong ware as a class of physical objects, at the way they are constructed, and examines the strengths of the buncheong designs in three areas: form, techniques of surface design, and decorative motifs. Buncheong shapes range from the staples of everyday tableware, such as bowls, dishes, and bottles, to the unusual and fanciful, to a degree not found in its foil, porcelain. Though made using the technologically advanced tool of the potter's wheel, buncheong has a tactile appearance that gives it a sensuous appeal. One sees and feels the potter's touch, as well as the materials from which the vessel was created. At its most basic and literal level, this ceramic genre is defined by the extensive use of white slip, whether adorning select areas or covering nearly the entire vessel. Buncheong design is characterized by its unconstrained, experimental spirit and minimalist look, as exemplified by a fifteenth-century bottle with its elegantly simple, almost abstract design of large and exuberant foliage barely contained within the boundaries of the vessel's contours (cat. 16). The bottle's form is traditional; its overall effect is strikingly unconventional. Moreover, these ceramics are fascinating because they defy simple dichotomies such as utilitarian object vs. creative art; low-tech and individualist handicraft vs. highly finished commercial product; rustic and naive decoration vs. what a twenty-first-century viewer might consider contemporary, even avant-garde, style. This essay is also an exercise in deconstructing the reception of these antique ceramics—how they affect the contemporary viewer.

OPPOSITE: Catalogue 16 Bottle with decoration of peony leaves. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 12⅞ in. (32.5 cm), Diam. of mouth 2⅝ in. (6.7 cm), Diam. of foot 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

THE SHAPE OF THINGS

Buncheong vessels were formed on the potter's wheel, rather than shaped by hand or by the coil method; in addition, the multichamber climbing kilns were designed for efficient firing at high temperatures. Buncheong thus takes its place in a continuum of advanced ceramic technology in Korea dating to at least the fifth century C.E.[2] At the same time, buncheong pieces are generally rather thickly potted compared to the same period's porcelain, which is made of a finer clay. In addition, certain types of buncheong, such as the innovative flask-shaped bottles with flattened sides (see cat. 55), are noticeably uneven, displaying an emphatically handcrafted look. The surface decoration, too, contributes to buncheong's earthy, even rustic appearance. Fundamentally, it is the potting itself that gives these delightful ceramics their substantial, yet sensuous physical presence.

Evolved from an earlier stoneware, Goryeo celadon, buncheong ceramics inherited some of its predecessor's basic shapes, on which it rang subtle but significant changes. For example, the plum bottle, or maebyeong, is a quintessentially Goryeo celadon type whose contours in buncheong examples became curvier and top-heavy (see cat. 17). The principal decorative motifs became simultaneously simplified and exaggerated, while the elongated bottom half of the jar was often embellished with a characteristic version of stylized lotus petals. The classic teardrop-shaped bottle has a more prominent and taller foot (see cat. 16). As with the maebyeong, the surface decoration on these bottles further distinguishes them from their predecessors. Both this type of the bottle and the maebyeong, staples of Goryeo celadon, can ultimately be traced back to the classic Song-period ceramics of China. Such roots evince, on the one hand, the longevity—and a certain degree of conservatism—in pottery forms across cultures and through time. On the other hand, the notably different appearance of buncheong examples inspired by traditional forms epitomizes the nonconformist character of this early Joseon ceramic genre. In some cases the traditional bottle shape was given a mischievous twist by the slight flattening of two sides and the addition of a spout and handle that take the shape of the head and scaly body of a dragon-fish (see cat. 18). Such ingenious and eye-catching conflations of a vessel's functional parts with an animal's body parts can also be found in other containers for liquids, such as a water dropper (cat. 19); drops of water from this fifteenth-century vessel would have been used in preparing ink for writing or painting. The stem cup, often larger and less delicately constructed than its celadon counterpart, is invariably adorned with stamped patterns over the entire surface (see cat. 20).

OPPOSITE: Catalogue 17 Maebyeong with dragon-fish decoration. Korean, Joseon dynasty (1392–1910); early 15th century. Buncheong with inlaid design, H. 11½ in. (29.2 cm), Diam. of mouth 2 in. (5.1 cm), Diam. of base 4¼ in. (10.8 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1386

OPPOSITE: Catalogue 18 Ewer with dragon-fish head and lotus decoration. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with inlaid design, H. 11⅛ in. (28 cm), Diam. of mouth 2½ in. (6.2 cm), Diam. of foot 3¼ in. (8.2 cm). Leeum, Samsung Museum of Art, Seoul

LEFT: Catalogue 19 Water dropper with spout and handle. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 3⅛ in. (7.7 cm), Diam. 3⅞ in. (9.7 cm), Diam. of foot 2 in. (5 cm). Leeum, Samsung Museum of Art, Seoul

Among the objects whose shapes are most characteristic of buncheong are squat, ovoid jars with relatively wide openings (see cat. 15) and tall jars with out-turned rims, short necks, gently sloping shoulders, and tapering bases (see cats. 21, 31); some of the latter have small lugs attached to the neck (see cat. 14). A parallel can be found in early Joseon porcelain jars, though these tend not to have necks. Despite the similarity in form, porcelain and buncheong jars of this type differ significantly in their aesthetic. The latter's emphasis on surface design—and the wide range of decoration—becomes that much more visible when compared to similarly shaped white porcelain. Certain examples of buncheong jars, such as a large late fifteenth- or early sixteenth-century vessel (cat. 22), are more rigorously cylindrical. In this case, the jar's stocky form and the coarsely executed white slip application and decoration imbue it with a rustic appearance usually associated with hand-potted or coil-built vessels.

Catalogue 20 Stem cup with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); 15th century. Buncheong with stamped design, H. 2¾ in. (7 cm), Diam. of rim 3½ in. (8.7 cm), Diam. of base 1⅜ in. (3.4 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 21 Jar with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with inlaid and stamped design, H. 14⅛ in. (35.8 cm), Diam. of mouth 8½ in. (21.5 cm), Diam. of base 7⅜ in. (18.7 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 22 Large jar with peony scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 19 in. (48 cm), Diam. of mouth 6¾ in. (17 cm), Diam. of base 8¾ in. (22 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 23 Drum-shaped bottle with fish decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid and stamped design, H. 6⅛ in. (15.6 cm), L. 8¾ in. (22 cm), Diam. of mouth 1¾ in. (4.5 cm). Leeum, Samsung Museum of Art, Seoul

Some of the more unusual types of vessels—such as drum-shaped bottles (see cats. 13, 23) and flask-shaped pieces (see cats. 30, 11)—have rare counterparts in contemporary porcelain (see fig. 1.8) and sometimes in black-glazed stoneware (fig. 2.2). Precedents for the bottle with two flattened sides may be found in much earlier glazed stoneware (the so-called pilgrim jugs) of the Six Dynasties and Tang China, whose source can in turn probably be traced to Central Asia.[3] However, there are no contemporary parallels in fifteenth- or sixteenth-century East Asia. Arguably, the buncheong examples, with their free, robust handling of the clay and extraordinary designs, present the most arresting marriages of form and decoration.

Objects fashioned from metals such as bronze or silver have provided inspiration for ceramics throughout history and across cultures, and buncheong ware is no exception. Covered metal bowls (see fig. 2.3), for example, are likely sources for similar buncheong containers (see cats. 24, 25): shared features include a bulbous, bottom-heavy bowl with a straight or inward-tapering rim and tall foot and a ridged rim on the cover (with or without an egg-shaped knob). Though the forms are derived from metalwork, they acquire a distinctively buncheong look through the application of white slip and inlaid decoration. Bowls without covers, particularly those with curvy contours and out-turned rims, were staples of any buncheong kiln (see cats. 29, 52), alongside dishes and other tableware. A more unusual variant is the spouted bowl, which usually possesses a low-slung body formed on the wheel with a pouring spout attached to one side (see cat. 26).

Figure 2.2 Flask-shaped bottle. Korean, Joseon dynasty (1392–1910); late 16th century. Stoneware with black glaze, H. 9¼ in. (23.5 cm), W. 7½ in. (19.1 cm). The Metropolitan Museum of Art, New York, Purchase, Parnassus Foundation / Jane and Raphael Bernstein Gift, 2004 (2004.27)

Figure 2.3 Covered bowl. Korean, Goryeo dynasty (918–1392). Bronze with lacquer, H. 6¾ in. (17 cm), Diam. of lid 6⅝ in. (16.7 cm), Diam. of foot 4 in. (10.2 cm). Museum of Fine Arts, Boston, Bequest of Charles Bain Hoyt—Charles Bain Hoyt Collection, 50.914a–b

Catalogue 24 Covered bowl with peony decoration. Korean, Joseon dynasty (1392–1910); 15th century. Buncheong with inlaid design, H. 6½ in. (16.5 cm), Diam. of rim 6⅜ in. (16 cm), Diam. of foot 3¼ in. (8 cm). Leeum, Samsung Museum of Art, Seoul

TOP: Catalogue 25 Covered bowl. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip, H. 7⅜ in. (18.5 cm), Diam. of rim 6⅛ in. (15.3 cm), Diam. of foot 3 in. (7.5 cm). Leeum, Samsung Museum of Art, Seoul

ABOVE: Catalogue 26 Bowl with spout. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 2¾ in. (6.9 cm), Diam. of rim including spout 6⅞ in. (17.5 cm). Leeum, Samsung Museum of Art, Seoul

While most buncheong ware was made to be used in the preparation, consumption, or storage of food and drink associated with daily life, some pieces were destined for particular ritual or ceremonial functions. The most easily identifiable are those that mimic the shapes of ancient Chinese bronzes used in rituals and especially burials—quintessential models of antiquity and tradition that generated copies and revivals continuously in East Asia.[4] An arresting early sixteenth-century example (cat. 27) represents a pronounced and idiosyncratic adaptation of the bronze model. Though it retains the general shape and the flanges along the seams characteristic of its metal prototype, the distorted, hand-shaped quality, its solid, almost assertive materiality, and the scratched linear abstract design on the surface are pure buncheong—and, to the modern eye, something that would fit comfortably within the context of studio pottery or contemporary art. Another radical interpretation is the fifteenth-century ritual piece in the shape of an elephant (cat. 3).[5] As an objet d'art, it is delightfully quirky, with enormously appealing sculptural and tactile qualities. The exotic image of the elephant, a rare animal in Joseon Korea, combined with the tortoise, symbolizing longevity, carved onto its body, would have made this a potent ritual vessel. Buncheong with incised elephant decorations and bronze-inspired vessels, including pieces similar to the one discussed above, have been found at the site of the Chunghyo-dong kilns, in Gwangju, south Jeolla Province, one of the principal buncheong manufacturing centers.[6]

Presumably these buncheong pieces were intended as ceremonial vessels and would have been used in Confucian rites. Vessels of similar shapes can be found in *Orye-ui* (Five Rites), the manual that prescribes important Confucian observances at the state level, down to the proper types and placement of vessels used in various ceremonies. The officially designated implements were metalware, especially those modeled after antique prototypes, though white porcelain was also used in state rites. It is not clear whether the metalware-inspired buncheong ceremonial vessels were actually used in state rites, which would have been unconventional, or whether they might have been used primarily in the provinces (see Jeon Seung-chang's essay, "Buncheong: Unconventional Beauty," in this volume).[7] What is most fascinating about such buncheong is the degree to which it transformed the established modes, creating entirely unorthodox reinterpretations of tradition.

Catalogue 27 Ritual vessel. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip and incised lines, H. 7⅛ in. (18 cm), Diam. of mouth 5⅛ in. (12.8 cm), Diam. of base 4⅞ in. (12.2 cm). Leeum, Samsung Museum of Art, Seoul

DECORATIVE TECHNIQUES

Compared with the sleek look of contemporary white porcelain, the organic and textural appearance of buncheong ceramics seems almost rugged. This effect is achieved by the application of white slip on the relatively coarse gray clay body and of additional decoration ranging from stamped patterns to painted images executed with a brush. Radically transforming the established tradition of inlaid celadon from the Goryeo dynasty, the more experimental ware that is buncheong occupies a unique class of ceramic art. The following section will explore the seven primary modes, or techniques, of surface design—the key to appreciating the aesthetic appeal of buncheong ceramics.

INLAID AND STAMP-PATTERNED DESIGNS

Inlaid metalwork and lacquer have a long history in Korean art; the decorative method predates and likely influenced the use of inlay on ceramics.[8] By the Goryeo dynasty (918–1392), both inlaid metalwork and lacquer had reached an extraordinarily high degree of aesthetic and technical sophistication (see fig 2.4); inlaid celadon shares features with these long-established media (see fig. 2.5). A distinctively Korean form of art, inlaid celadon exploits the full potential of design and color: the delicate motifs rendered in white and black beneath the green glaze attain a refined elegance different from Chinese celadons, for example, as well as from other decorated ceramics around the world, which are typically embellished by painting the surface with mineral pigments or overglaze enamels.

Figure 2.4 Covered box. Korean, Goryeo dynasty (918–1392); 10th–12th century. Lacquer inlaid with mother-of-pearl and tortoiseshell over pigment; brass wire, H. 1⅝ in. (4.1 cm), L. 4 in. (10.2 cm). The Metropolitan Museum of Art, New York, Fletcher Fund, 1925 (25.215.41a, b)

Figure 2.5 Detail of melon-shaped ewer with decoration of chrysanthemums and lotus flowers. Korean, Goryeo dynasty (918–1392); first half of the 13th century. Celadon with inlaid design, H. 9¼ in. (23.5 cm), Diam. 9⅞ in. (25.1 cm). The Metropolitan Museum of Art, New York, Rogers Fund, 1913 (13.195.1a, b)

The earliest buncheong ware was often produced at the same kilns as late Goryeo celadon, and by the same potters. In evolutionary terms, changes in patronage and economic and social circumstances resulted not so much in the extinction of celadon as in a gradual yet stunning transformation into buncheong, as exemplified by a diminutive fifteenth-century bottle with an inlaid turtleback pattern that repeats over nearly the whole vessel (cat. 28). Many ceramic works with inlaid (or inlaid and stamped) decoration made in the very late fourteenth century and even the beginning of the fifteenth could be classified as either late Goryeo celadon or early buncheong (see Jeon Seung-chang's essay, "Buncheong: Unconventional Beauty," in this volume), an ambiguity that is integral to the history of—and fascination with—buncheong. Nonetheless, from the perspective of design, there are subtle yet important differences. On a fifteenth-century drum-shaped bottle (cat. 23), the inlaid white and black lines composing the main motif of the fish and the auxiliary patterns are extremely fine, almost wispy, demonstrating their source in the inlaid celadon tradition. Yet the overall design sensibility and the handling of the individual motifs, particularly the fish, are bold and whimsical, a marked departure from Goryeo celadon.

Catalogue 28 Small bottle with turtleback decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 4⅞ in. (12.2 cm), Diam. of mouth 1½ in. (3.7 cm), Diam. of foot 2⅛ in. (5.3 cm). Leeum, Samsung Museum of Art, Seoul

The technique of creating a surface design with stamps, which evolved from the inlay method, afforded much more efficient, high-quantity manufacture and, consequently, more widespread distribution. Excavations of kiln sites attest to the large quantities of stamp-patterned pieces that were produced, mostly of the most basic functional types, such as bowls and dishes. They include coarsely made pieces (especially in Gyeongsang Province) but also examples made meticulously from more finely processed raw materials; this is visible in the clean execution of the stamped motifs and of the application of the slip over the stamped decoration, as well as in the fact that they were fired in individual saggars rather than stacked.[9] As pointed out in Jeon Seung-chang's essay in this volume, the high quality of stamp-decorated buncheong ware, especially that of the 1420s to the 1460s, is the result of the system of taxation, which required the presentation of regional products, and of the quality control exercised at the regional kilns by the central government before the establishment of the court porcelain kilns in Bunwon about 1466. Buncheong examples inscribed with the names of various government bureaus testify to these factors.[10]

The extensive use of the stamp-decoration technique, to a far greater extent than on late Goryeo celadon, dramatically altered the aesthetics of buncheong. Rather than each motif being

Catalogue 29 Bowl with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with stamped design, H. 3⅜ in. (8.5 cm), Diam. of rim 8 in. (20.3 cm), Diam. of foot 2½ in. (6.3 cm). Leeum, Samsung Museum of Art, Seoul

hand-carved and filled with white slip, stamps were used to create repeating patterns that cover a larger area of the vessel's surface, often expanding over the entire pot (see cat. 29). The color scheme is no longer made up of white (and sometimes black) elements scattered beneath the green glaze but shifts to a much greater emphasis on the color white. Although stylistic variations existed among kilns and regions, two of the most prevalent decorative motifs that appear on stamped buncheong vessels, sometimes in combination, are chrysanthemums (see cat. 44) and rows of dots (see cat. 29). With small, repeating stamped patterns spread over the entire vessel, the sheer fact of coverage, more than the character of individual motifs, commands attention. Certain striking examples display both inlaid and stamped decorations, with the two principal designs segregated yet harmonious (see cat. 12).

INCISED AND SGRAFFITO DESIGNS

The liberal use of white slip plays out in attractive and dramatic ways with designs that are incised, carved, or both. A buncheong potter might paint nearly the entire surface of a vessel with white slip, then incise designs, sometimes carving away the area around select motifs in the so-called sgraffito technique. Incised designs range from flowers—including the peony—to various land and water creatures; from the representational to the abstract; from the ordinary to the unusual, imaginary, or fantastic. An example of a curious and atypical motif is a four-legged animal, probably a dog (cat. 30B). The expressive qualities and the economy of line capture the essential characteristics of this animal (though admittedly its body is rather awkwardly drawn). In its linearity and in the sophisticated apparent simplicity of the rendering, there is something Picassoesque about the beast. The opposite side of the fifteenth-century bottle is decorated with a futuristic-looking swirling pattern that seems to take the stylistic emphasis on linearity and abstraction to the next level (cat. 30A).

Incised lines are often combined with the more dramatic sgraffito technique; these two decorative modes are typical of products from the kilns of Jeolla Province, in southwest Korea (see Jeon Seung-chang's

Catalogue 30A

essay in this volume). A fifteenth-century jar displays peonies, one of the more frequent motifs on buncheong vessels with incised and carved decoration (cat. 31). Though at first glance the decoration on this jar may appear inlaid, in fact the large peony flowers and leaves are in relief: the contours and descriptive lines were deeply incised, and the background surface carved away. The main design motifs, therefore, are slightly raised with respect to the rest of the vessel's surface. The peony sprays, each consisting of a characteristically generous blossom and oversize, organically sprouting leaves, are exuberant and untamed. Like this robust jar, buncheong employing the sgraffito technique tends to have a bolder, sometimes coarser appearance than pieces with inlaid decoration—and that is a large part of their appeal to contemporary viewers.

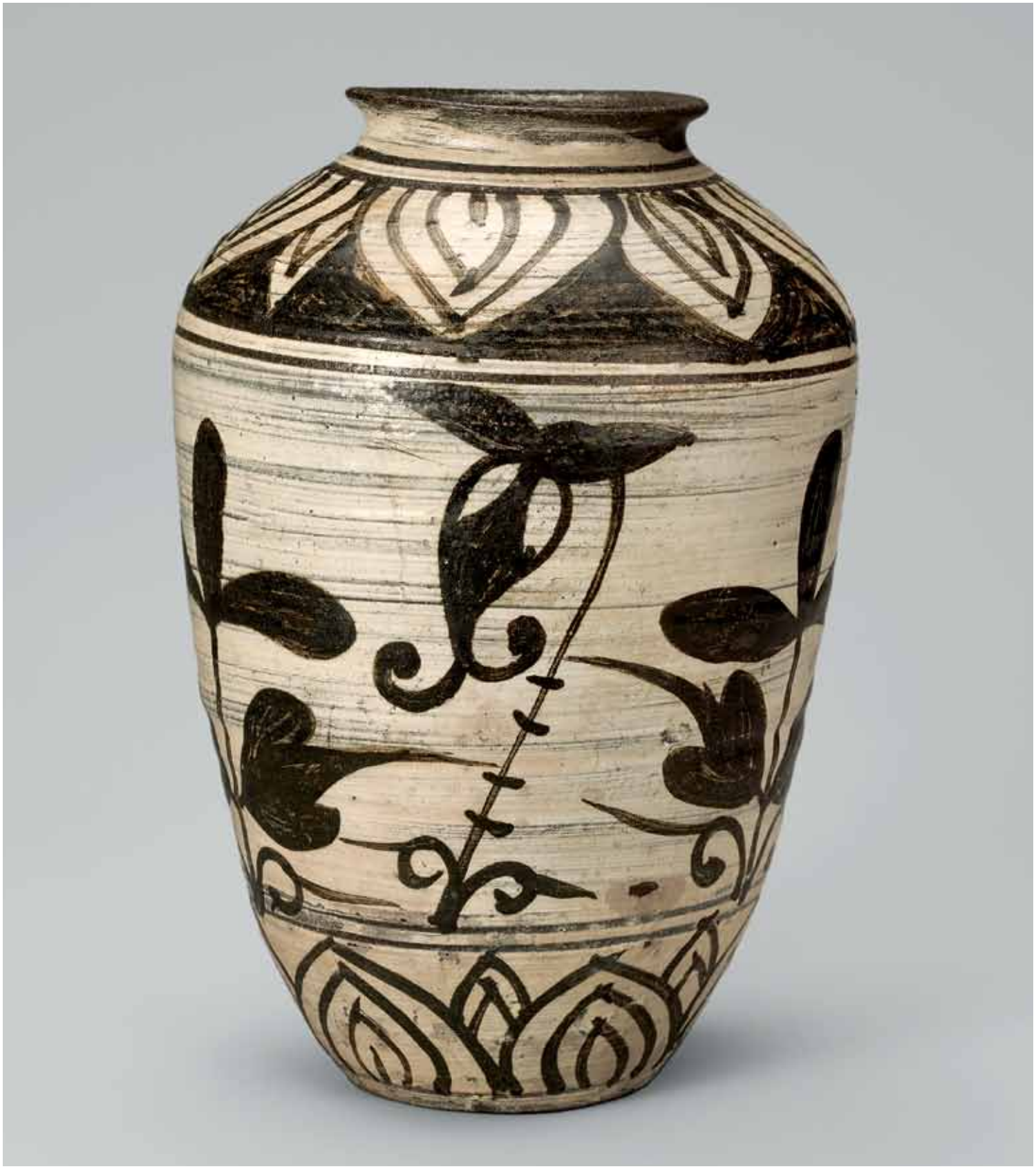
Catalogue 30B Flask-shaped bottle with decoration of a dog. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8¼ in. (20.8 cm), W. 7½ in. (19.1 cm), Diam. of mouth 1⅞ in. (4.8 cm), Diam. of foot 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 31 Jar with decoration of peonies. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with inlaid and sgraffito design, H. 15 in. (38 cm), Diam. of mouth 5½ in. (13.8 cm), Diam. of base 6½ in. (16.5 cm). Leeum, Samsung Museum of Art, Seoul

DYNAMIC DESIGNS: IRON-PAINTED PATTERNS

Decorations executed in iron-oxide pigment[11] are among the most energetic in the Buncheong repertoire, with some pieces displaying rapid, gestural strokes of the brush (see cats. 32, 53). Other examples of iron-painted decoration, such as a fifteenth-century bottle (cat. 39), offer lyrical vignettes with humorous images rendered with deft and delicate touches of the brush. The famed kilns of the Gyeryong Mountains at Hakbong-ri, Gongju, in Chungcheong Province, have become synonymous with iron-painted buncheong, particularly ceramics with rapidly executed, abstract designs,[12] though the iron-painted type makes up less than half the total output of the Hakbong-ri kilns (which included nearly all categories of buncheong, along with porcelain and black-glazed stoneware).[13] The production of this delightful class of buncheong ware seems to have been limited almost exclusively to this region. The iron-painted pieces were among the last of the buncheong to be produced at the Hakbong-ri sites, from the last quarter of the fifteenth century to the first half of the sixteenth, when the kilns were converting to the manufacture of porcelain. The clay is much less refined and darker in color than the material used in earlier examples. Yet the artistic quality of the iron-painted designs and their raw dynamism and imaginative flair transcend the physical impurities and coarse construction, resulting in a vigorous, virtuoso effect.

Catalogue 32 Jar with floral scroll decoration (upper view). Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 6⅝ in. (16.8 cm), Diam. of mouth 4⅛ in. (10.4 cm). Leeum, Samsung Museum of Art, Seoul



Catalogue 33 Jar with decoration of peonies. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 10⅛ in. (25.7 cm), Diam. of mouth 3⅝ in. (9.1 cm), Diam. of base 3¼ in. (8.2 cm). Leeum, Samsung Museum of Art, Seoul

Alongside the abstract designs consisting of a few strokes and swirls of the brush, there are decorations whose abstraction derives more from an economy of shape, as in the floral elements on a drum-shaped bottle (fig. 2.6) or a jar (cat. 33), both dating to the late fifteenth or early sixteenth century. A study in elegant and harmonious design, the peony blossoms and leaves are rendered in distilled, elementary, and highly evocative outlines. Unusually, the area around the stylized lotus petals on the shoulder of the vessel has been painted with iron-brown pigment. The dramatic contrasts between dark and light, brown and white, heighten the stylization of the total design.

In rare cases, the iron painting is combined with other decorative techniques, as on a fifteenth-century jar on which the scaly body of the fish is rendered with stamped rows of dots, while its fins, like the lotus flowers and other motifs surrounding the animal, are painted in iron pigment to create a singular and visually lush design (cat. 34). The patterns along the inside edge, around the base of the neck, and around the base of the jar are inlaid.

ABOVE: Figure 2.6 Detail of catalogue 13

OPPOSITE: Catalogue 34 Jar with decoration of fish and lotuses. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with inlaid, stamped, and iron-painted design, H. 11 in. (27.8 cm), Diam. of mouth 6 in. (15 cm), Diam. of foot 3⅞ in. (9.8 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 787

PURELY WHITE: BRUSHED AND DIPPED IN SLIP

Beginning in the second half of the fifteenth century, buncheong ware offered an economical alternative to the more refined and luxurious porcelain then being produced by the newly established court kilns. The dialectic between the two ceramics, including, to some degree, an artistic tension, is most evident in the last stages of buncheong's development, when the surface decoration became reduced to the white slip itself, applied either with a particular brush called a *guiyal* or by dipping the vessel directly into the slip. In many ways the pieces sheathed only in white slip without further embellishment are the most minimalist form of buncheong ware, highlighting the monochrome white and the tactile quality of the surfaces.

An early sixteenth-century set of five small dishes, ultrasimple and, at first glance, unassuming, exhibits the potent appeal of brushed-slip design, demonstrating the textural quality created by the sweep of the brush (cat. 35). Ordinary tableware by function, these dishes have panache, their barebones, rustic design both playful and chic. On an early sixteenth-century bottle, a delectable example of ceramic art in form and decoration, every stroke of the brush, whether nuanced or assertive, is visible in full force (cat. 36). The brushstrokes compose a rhythmic pattern interspersed with

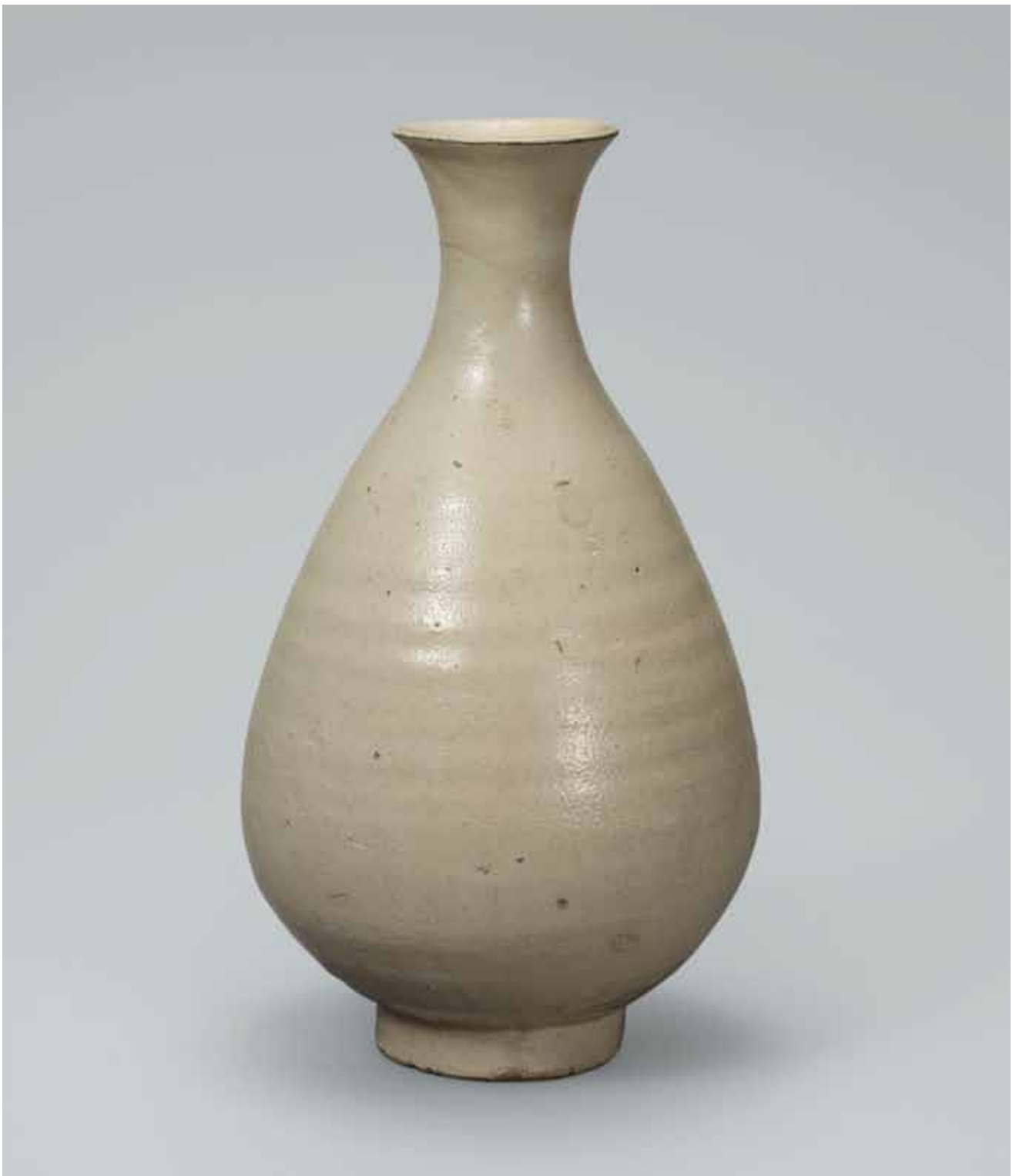
Catalogue 35 Set of five small dishes. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip, H. 1¼–1⅜ in. (3.2–3.4 cm), Diam. of rims 5⅛–5½ in. (12.8–13.8 cm), Diam. of feet 1⅜–1½ in. (3.5–3.9 cm).
Leeum, Samsung Museum of Art, Seoul

Catalogue 36 Drum-shaped bottle. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip, H. 7 in. (17.6 cm), L. 10⅞ in. (27.5 cm), Diam. of mouth 2⅜ in. (5.9 cm). Leeum, Samsung Museum of Art, Seoul

irregularities, revealing the charming messiness of the white slip. Such tubular, drum-shaped bottles were formed vertically on the wheel and thus usually have one rounded end and one flat one (the original base; see cat. 41); the finished product, with a mouth and optional foot attached separately, is meant to stand on its side. The intriguing shape of this vessel—there are distant antecedents in early East Asian pottery such as Han-period earthenware, but counterparts in Korean or Chinese celadon or porcelain are rare—is well suited to the entire spectrum of decorative modes within the buncheong repertoire. The strong visual and tactile attributes of the brushed white slip as surface design are also evident on a large sixteenth-century jar, a tour de force of buncheong ceramics (cat. 14).

Unlike the vessels with brushed white-slip designs, buncheong dipped in and almost entirely covered with white slip exhibits little surface pattern. The allure of these pieces lies in the creamy texture of the slip and the contrast between its whiteness and the dark, rough-textured clay body underneath (usually partially exposed) (see cat. 37). The most straightforward in the intent and impact of its design, this buncheong type is also the one that most closely resembles undecorated white porcelain. The shape of the sixteenth-century bottle illustrated here, for example, has parallels in early Joseon porcelain (see fig. 2.18). Yet as refreshingly appealing as white-slip-dipped buncheong may be to the modern viewer, it did not have a wide domestic consumer base either geographically or socially. Most of this type of buncheong was produced in Jeolla Province, whose best-known region for these kilns was Goheung.[14] White-slip-coated buncheong represented the humble counterpart to the dominant white porcelain, which was, by the early sixteenth century, produced in many regional kilns alongside buncheong and gradually replaced it.

In neighboring Japan, white-slip-dipped buncheong—known as *kohiki*—was popular precisely because of its simple, unpretentious quality. This aspect appealed especially to the connoisseurs and practitioners of the tea ceremony, or chanoyu, in the sixteenth century. The continuing attraction of buncheong coated in white slip is evident in Japan today, where many contemporary potters look to this traditional form of Korean ceramics for inspiration (see Soyoung Lee's essay, "Beyond the Original: Buncheong Idioms in Japan, 1500–1900, and Contemporary Revivals," in this volume).



Catalogue 37 Bottle. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 11¼ in. (28.4 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of foot 2⅞ in. (7.1 cm). Leeum, Samsung Museum of Art, Seoul

DESIGN MOTIFS

The iconography of buncheong ware encompasses animals mundane (fish) and mythical (dragons); such classic Asian flora as lotuses, peonies, and chrysanthemums; and geometric or other abstract designs unique to this ceramic genre. For each motif there is a variety of styles, sometimes dependent on the decorative technique. Comparisons with similar elements on other types of ceramics or objects, such as inlaid celadon, metalwork, and lacquer, help elucidate buncheong's unique qualities, as well as its connections to other media. In tandem with the decorative techniques discussed above, the pictorial subjects on the vessels inform both the character and the enduring appeal of buncheong, though much remains to be discovered about their specific symbolic significance during the early Joseon period.

WITTY TAKES ON STANDARD ICONOGRAPHY

Dragons and Dragon-Fish

The dragon first appears on Korean ceramics about the early twelfth century as incised decoration on Goryeo celadon. All known buncheong examples with dragons are executed in the inlay technique. It is intriguing that there is no iron-painted buncheong with dragon motifs, given that brush painting could have offered the ideal format for fluid renderings of this beast-in-motion. Akin to the dragon is a water creature that can best be described as a dragon-fish; it retains some of the features of a caricatured dragon—such as the long-snouted face with bulging eyes—yet, overall, its body has turned into a fish, complete with scales, fins, and a forked tail.

Figure 2.7 Detail of catalogue 2

LEFT: Figure 2.8 Detail of jar with dragon decoration. Korean, Joseon dynasty (1392–1910). Porcelain with underglaze iron painting, H. 16¼ in. (41.3 cm). Minneapolis Institute of Arts (81.113.6)

RIGHT: Figure 2.9 Detail of bottle with dragon decoration. Korean, Joseon dynasty (1392–1910); 15th century. Porcelain with cobalt-blue painting, H. 9⅞ in. (25 cm). Leeum, Samsung Museum of Art, Seoul

Humor is a key element in the dragons and dragon-fish that populate buncheong ware. The dragon on a fifteenth-century maebyeong (fig. 2.7), however, can be seen as a precursor to the amusing, even slightly comical-looking beasts, often rendered in frenetic lines, that appear on Joseon porcelains beginning in the seventeenth century (see fig. 2.8). It may be instructive to compare the dragon on the buncheong maebyeong with that on a fifteenth-century blue-and-white bottle (fig. 2.9), an example of porcelain made at the official court kilns of Bunwon for use within the palace compounds. Despite the obvious differences in material and style, the designs on both vessels seem to follow a certain prototypical iconography of the beast. The buncheong example, the antithesis of the classic dragon, auspicious and powerful, nevertheless exhibits vigorous energy and captivating wit, in ways that are perhaps amplified by the economical and unencumbered style.

Two examples of buncheong with inlaid designs of dragon-fish exemplify the fantastic and simultaneously literal transition from mythical beast to water creature. On the maebyeong (cat. 2), the dragon has been integrated into the fish, though the exaggerated features of the head and the snakelike design along the inside of the body subtly but surely emphasize the dual nature of this animal. A creature on a fifteenth-century bottle (cat. 38) has a cartoonish face, which contributes to its overall comical appearance. This piece also displays the decorative tendency of buncheong to fill a great part, sometimes the entirety, of the surface with motifs. Here, the dragon-fish is enveloped by waves rendered in meticulously rhythmic concentric arcs. Dragons in East Asia were traditionally regarded as formidable and apotropaic beasts; hence the appropriately fierce physical features: large, glaring eyes; fins; sharp toenails; and so on. Yet, overall, the dragons, in their multiple manifestations on buncheong ware, have been transformed into droll and charming creatures.[15]

REPRESENTATION/ABSTRACTION

Fish

The fish on celadon, whether mold-impressed or inlaid, are generally small, lean, and delicate. In contrast, the fish on buncheong ware tend to be large—often corpulent—and robust. A prime example is the inlaid fish gracing a fifteenth-century drum-shaped bottle and depicted in a delightfully lighthearted style (cat. 23): a twenty-first-century viewer might be tempted to read the black inlaid line marking its gills as a wide, humor-filled grin. The late fifteenth- or early sixteenth-century bottle with iron-painted fish presents a sharper-edged and slightly menacing creature (cat. 39). The swift strokes articulating the fins and the area around the gills, along with the swirling patterns on its body—a creative rendering of scales—manifest the vitality of the brush and of the painted image generally. Many examples of carved fish on buncheong vessels are strikingly minimalist, exploiting the potent effects of linearity and abbreviation (see cats. 40, 41).

Besides being a staple of Koreans' diet, fish in East Asia have long had symbolic associations with fertility and harmonious familial relations. Whether the fish on buncheong were explicitly intended and understood to bear these meanings is a matter of speculation, though it would not be surprising. On a more elemental level, fish seem an entirely appropriate, even witty choice of motif to decorate vessels related to the consumption of food and beverages.[16] Whether the traditional teardrop-shaped or the more distinctive flask- or drum-shaped types, buncheong bottles would certainly have been used to hold liquids, including alcohol.

LEFT: Catalogue 38 Bottle with decoration of dragon-fish among waves. Korean, Joseon dynasty (1392–1910); first half of the 15th century.
Buncheong with inlaid design, H. 11½ in. (29 cm), Diam. of mouth 3 in. (7.6 cm), Diam. of foot 3⅝ in. (9.1 cm).
Leeum, Samsung Museum of Art, Seoul

RIGHT: Catalogue 39 Bottle with decoration of fish and lotus. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century.
Buncheong with iron-painted design, H. 12½ in. (31.7 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 2⅞ in. (7.3 cm).
Leeum, Samsung Museum of Art, Seoul

Catalogue 40 Flask-shaped bottle with decoration of a pair of fish. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 10⅛ in. (25.6 cm), Diam. of mouth 1¾ in. (4.5 cm), Diam. of foot 3½ in. (8.7 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 41 Drum-shaped bottle with school of fish. Korean, Joseon dynasty (1392–1910); second half of the 15th century.
Buncheong with incised design, H. (as shown) 9¾ in. (24.5 cm), Diam. of mouth (not shown) 2⅛ in. (5.3 cm).
Leeum, Samsung Museum of Art, Seoul

Figure 2.10 Maebyeong with decoration of cranes and clouds. Korean, Goryeo dynasty (918–1392); late 13th century. Celadon with inlaid design, H. 11½ in. (29.2 cm), Diam. 7⅛ in. (18.1 cm). The Metropolitan Museum of Art, New York, Fletcher Fund, 1927 (27.119.11)

Birds

Perhaps the epitome of the graceful bird in Korean art is the ethereal crane, symbol of longevity; on Goryeo celadon the crane is usually inlaid in white with black accents highlighting its beak, wings, and legs (see fig. 2.10). On buncheong ware, cranes are largely replaced by birds of mostly indeterminate species. The bird tumbling down on a fifteenth-century bottle (cat. 1B), however, may be buncheong's counterpart to the swooping crane on Goryeo celadon (see fig. 2.11).[17] On the other side of the buncheong bottle, the dominant initial impression is of a jumble of lines and dots, from which the nearly abstract and startlingly effective depiction of a bird in flight suddenly emerges (cat. 1A). A whimsical-looking bird on a fifteenth-century jar (cat. 42) is rendered in simplified form, reduced to its essential contours; yet its relaxed, slightly awkward gait and exaggerated features are clearly discernible. The decoration of a slightly later bottle exhibits seemingly random geometric patterns to create stylized, yet engaging creatures (cat. 43). Both these examples tend toward abstraction and caricature.

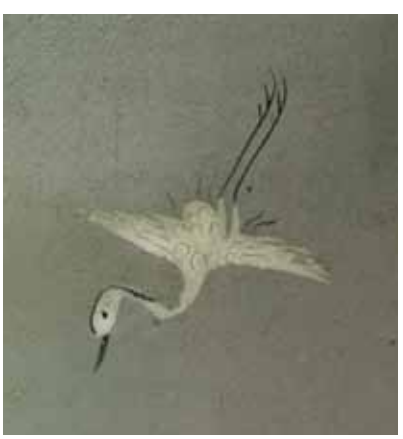
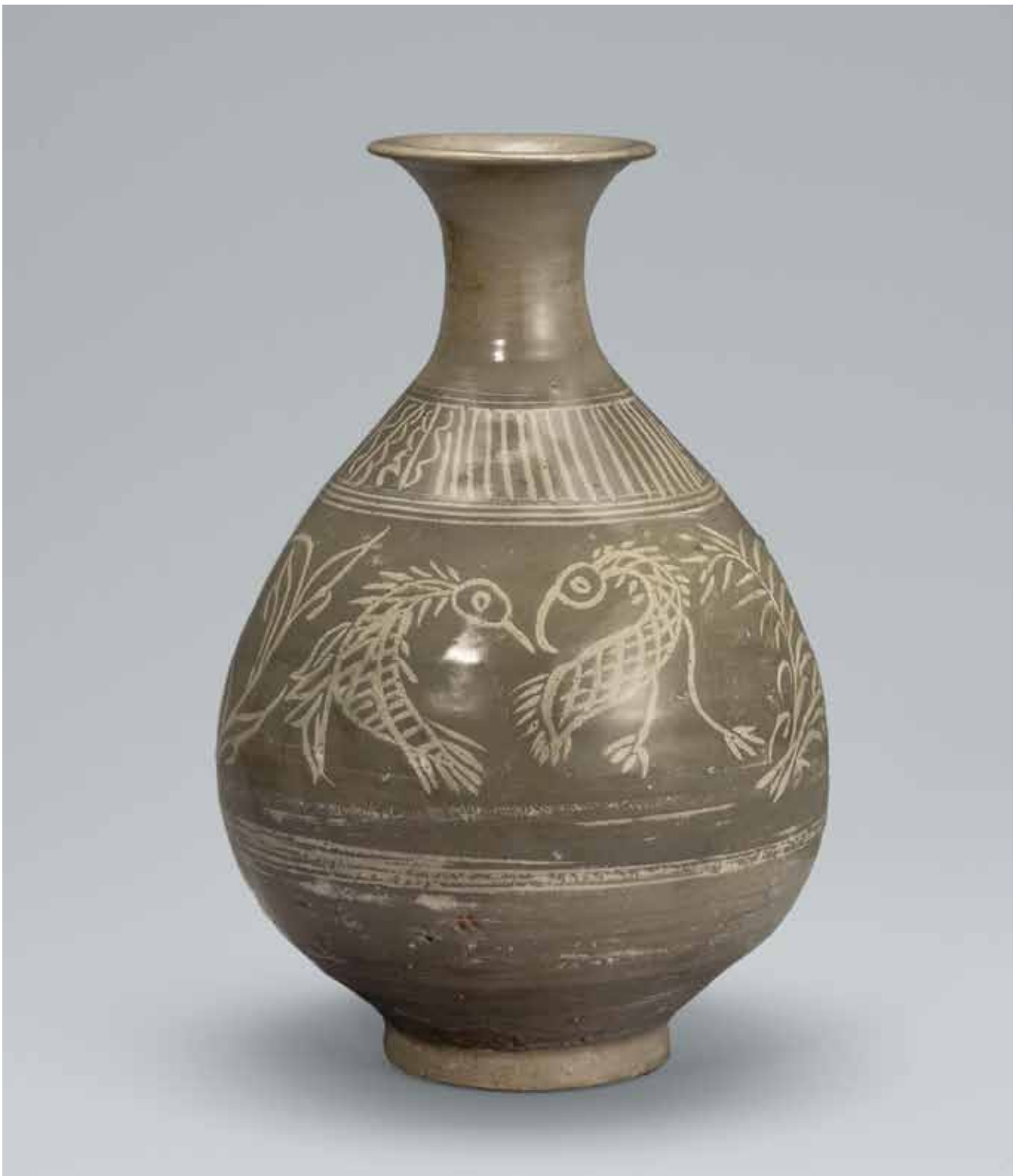


Figure 2.11 Detail of maebyeong with decoration of cranes and clouds. Korean, Goryeo dynasty (918–1392); second half of the 12th century. Celadon with inlaid design, H. 13¼ in. (33.7 cm), Diam. 7½ in. (19.1 cm). The Metropolitan Museum of Art, New York, Gift of Sadajiro Yamanaka, 1911 (11.8.1)

Catalogue 1B Bottle with decoration of birds. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8⅝ in. (21.8 cm), Diam. of mouth 2½ in. (6.2 cm), Diam. of foot 3⅜ in. (9.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 42 Jar with decoration of birds and willows. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 11½ in. (29 cm), Diam. of mouth 4⅞ in. (12.4 cm), Diam. of base 4¾ in. (12 cm). Leeum, Samsung Museum of Art, Seoul



Catalogue 43 Bottle with decoration of birds and plants. Korean, Joseon dynasty (1392–1910); first half of the 15th century.
Buncheong with inlaid design, H. 9⅝ in. (24.4 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 3 in. (7.6 cm).
Leeum, Samsung Museum of Art, Seoul

Chrysanthemums

Chrysanthemums, autumnal flowers, came to represent the virtuous Confucian scholar in later Joseon paintings and ceramics, along with the plum, bamboo, and orchid. Their symbolic meaning on buncheong ware, though, is not known. The stamped chrysanthemums on buncheong derive from the inlaid chrysanthemum designs on Goryeo celadon. On some twelfth- and thirteenth-century inlaid celadons of the Goryeo period, these flowers are presented with stem and leaves (see fig. 2.12); on late-stage Goryeo celadon, one finds repeating stamped blossoms (see fig. 2.13).

ABOVE: Figure 2.12 Detail of cup with decoration of chrysanthemums. Korean, Goryeo dynasty (918–1392); mid-12th century. Celadon with inlaid design, H. 2⅛ in. (5.4 cm), Diam. of rim 2⅝ in. (6.7 cm). The Metropolitan Museum of Art, New York, Gift of Samuel T. Peters, 1915 (15.160.15)

RIGHT: Figure 2.13 Detail of bottle with decoration of chrysanthemums. Korean, Goryeo dynasty (918–1392); 13th–14th century. Celadon with stamped and inlaid design, H. 13⅝ in. (34.6 cm), Diam. 7⅜ in. (18.7 cm). The Metropolitan Museum of Art, New York, Fletcher Fund, 1927 (27.119.6)

On buncheong ceramics, this transition from representational to abstract progresses even further. Compare the small stamped blooms, like a field of chrysanthemums, covering the entire surface of a mid-fifteenth-century bottle (cat. 44) with the even tinier, more densely packed flowers on the body of a large jar from the same period (fig. 2.14). On the latter, the blossoms are now so stylized that, from afar, the decoration appears to be merely rows of dots, and only upon very close inspection do the barely discernible outlines of the petals reveal themselves. The final stage in this process of abstraction may be the pattern of rows of dots that graces the surface of many buncheong vessels (see fig. 2.15).

Catalogue 44 Drum-shaped bottle with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 5⅞ in. (14.9 cm), L. 9⅜ in. (23.7 cm), Diam. of mouth 1¾ in. (4.3 cm). Leeum, Samsung Museum of Art, Seoul

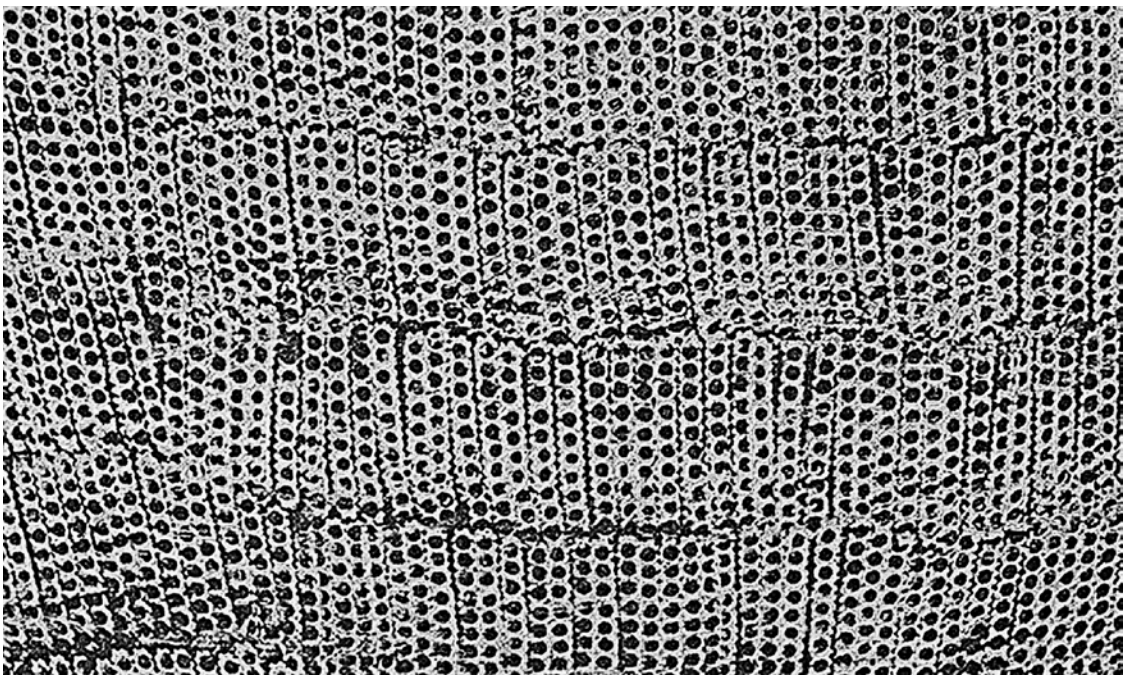


Figure 2.14 Detail of catalogue 21

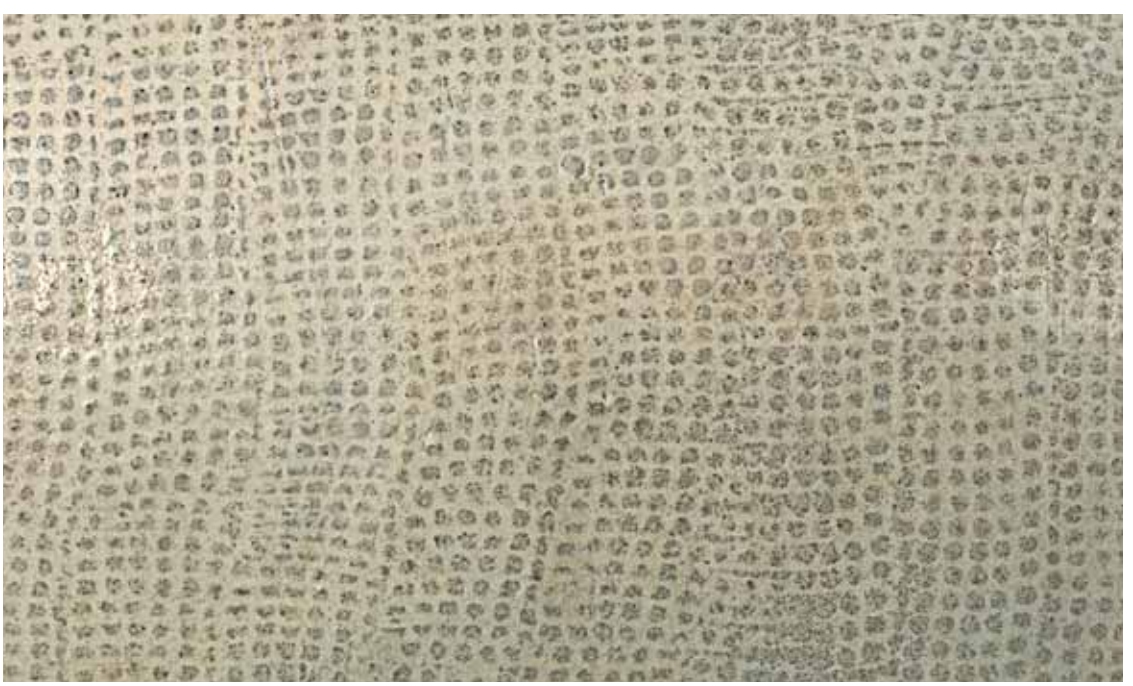


Figure 2.15 Detail of catalogue 9

HOW TO CREATE A PICTORIAL SCENE

Pond Scenery

In contrast to decorations consisting of a single motif in a vacuum or an abstract pattern, some inlaid buncheong ware displays quasinarrative representations that may be called pictorial, in that they include scenery, a setting, or other contexts. The depiction of waves in which a dragon-fish floats on a fifteenth-century bottle is one example (cat. 38). Perhaps the most common such iconography is pond scenery, where the water is often implied rather than explicitly rendered. The surrounding landscape usually comprises willow trees, lotuses, or both, as well as one or more animals such as fish, cranes, and waterfowl. A delightful example is provided by a fifteenth-century bottle on which large cranes with long, curving necks and not-quite-graceful bodies play amid a luscious assemblage of lotuses and willow trees (fig. 2.16, cat. 45). The pond scenery, organized into four intertwined vignettes, fills the circumference of the body. This type of design draws from earlier inlaid celadon and bronze vessels of the Goryeo period (see fig. 2.17), but the understated delicacy and narrative sensibility of the prototypes are replaced with a more dramatic, exuberant, and jumbled effect. Forgoing narrative coherence, the imagery on a fifteenth-century bottle erupts into a cacophony of boldly articulated motifs that crowd and mold to the circular shape of the vessel—a cacophony that nonetheless resolves into scenery (cat. 46).

LEFT: Figure 2.16 Detail of catalogue 45, reverse

ABOVE: Figure 2.17 Detail of ewer. Korean, Goryeo dynasty (918–1392); 12th century. Bronze inlaid with silver. National Museum of Korea, Seoul

Catalogue 45 Bottle with decoration of willows, lotuses, and cranes. Korean, Joseon dynasty (1392–1910); first half of the 15th century.
Buncheong with inlaid design, H. 11⅝ in. (29.5 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 4 in. (10 cm).
Leeum, Samsung Museum of Art, Seoul

Catalogue 46 Tortoise-shaped bottle with decoration of willows, fish, crane, and turtle. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. (as shown) 8¾ in. (22 cm), D. 4⅝ in. (11.5 cm), Diam. of mouth 2 in. (5 cm). Leeum, Samsung Museum of Art, Seoul

THE FORMS OF FLOWERS

Lotuses

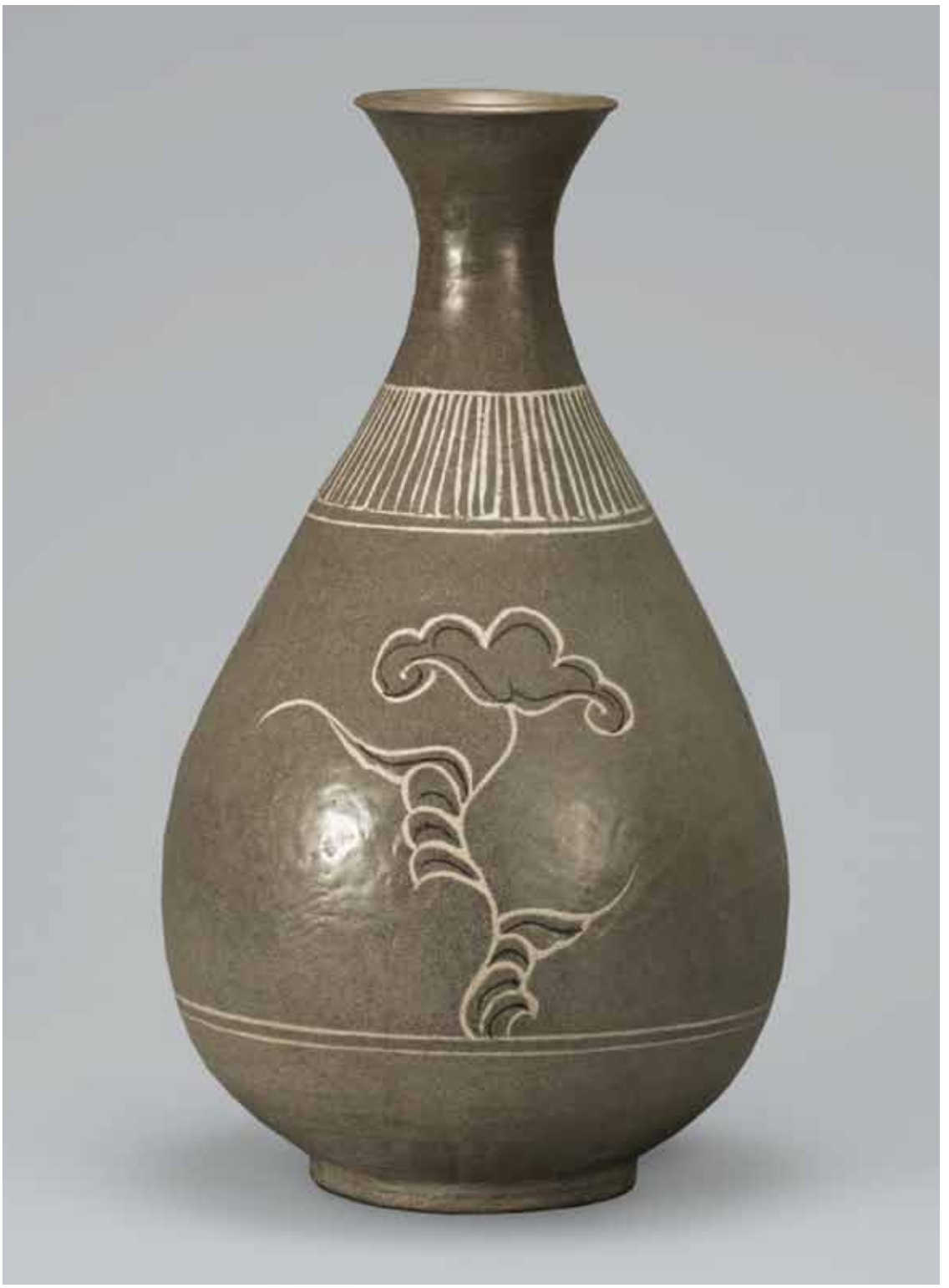
Since the adoption of Buddhism on the Korean peninsula, at least as far back as the fourth century, the lotus has been associated with this religion and its deities. It became a ubiquitous element on the pedestal upon which a Buddha or bodhisattva sits or stands and on the roof tiles of Buddhist temples. Buddhism, the state religion, exerted significant influence in Goryeo society and culture, and the lotus flower continued to serve both as an enduring religious symbol and as ornamentation. This flower figures quite frequently on Goryeo celadon, most of which was used not for ritual purposes but as tableware; it is unclear whether or to what extent these designs held explicitly Buddhist connotations.[18] In the early Joseon period, when the political establishment suppressed Buddhism in favor of Confucianism, the religious value of the motif of the lotus waned on ceramics as the popularity of buncheong increased.[19]

The entire lotus plant, from its exquisite blossoms to its elaborate leaves, makes for arresting designs on buncheong vessels. The stages of the opening lotus flower, from promising bud to fully opened, flamboyant bloom, are explored on a fifteenth-century maebyeong (cat. 47). Inlaid white petals, made even more beautiful and dramatic by inlaid black outlines, form the striking center of the multilayered overall pattern on the vessel. A contrasting decorative technique is employed on a contemporary bowl (cat. 48). In the center, the single lotus flower is rendered in reverse inlay, that is, the outlines of the petals and the background space have been filled in with white slip, leaving the half-open lotus bud and stem to emerge in negative space. Both of these examples illustrate buncheong's debt to inlaid celadon, as well as its adventurous departure from that model.

A bottle from the same period embodies the early buncheong aesthetic (cat. 49). The decoration of spare vignettes, rendered in inlaid lines beneath a strong greenish glaze, focuses on key motifs and seems to hew to buncheong's inlaid-celadon antecedent. The intention and effect of the design, however, are wholly divergent from those of Goryeo celadon and convey the very spirit of buncheong. Here, the lotus is articulated only through its distinctively shaped leaves, with nary a blossom in sight; it is reduced to its contours and devoid of descriptive details. Like the bowl cited above (cat. 48), this example captures the very essence of the plant through formal minimalism.

Catalogue 47 Maebyeong with lotus decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 10¾ in. (27.3 cm), Diam. of mouth 2¼ in. (5.7 cm), Diam. of base 4⅛ in. (10.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 48 Bowl with lotus decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 3⅜ in. (9.2 cm), Diam. of rim 7½ in. (19.1 cm), Diam. of foot 2⅛ in. (5.3 cm). Leeum, Samsung Museum of Art, Seoul



Catalogue 49 Bottle with lotus decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 11⅜ in. (28.9 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of foot 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Peonies

As with the lotus, the treatment of the peony as a decorative motif underwent a marked transformation in the transition from Goryeo celadon to buncheong, where its design potential was fully exploited. The peony in full bloom on a fifteenth-century bottle is rendered in spare outlines, the large, roughly executed blossom articulated mostly through incised undulating lines and a series of small arcs that describe the unmistakable outlines of the peony's petals (cat. 50). Unusually, the background has been painted in iron-brown pigment over the white slip that covers the vessel, causing the flowers to "pop" against the background. The style of the peony here is remarkably similar to that of the same flower on a porcelain bottle in the Horim Museum (fig. 2.18), a rare example of inlaid white porcelain produced in the first half of the fifteenth century, before the establishment of the Bunwon kilns.[20] The forms of the blossoms are nearly identical on the two bottles, but the motif on the porcelain vessel is more simplified, a poetry of economy.

LEFT: Catalogue 50 Bottle with peony decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and iron-painted design, H. 5¾ in. (14.4 cm), Diam. of mouth 2⅜ in. (5.8 cm), Diam. of foot 3⅛ in. (7.8 cm). Leeum, Samsung Museum of Art, Seoul

ABOVE: Figure 2.18 Bottle with peony decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. White porcelain with inlaid design, H. 11¾ in. (29.6 cm). Horim Museum, Seoul, National Treasure no. 807

The decoration on another fifteenth-century bottle (cat. 51, fig. 2.1), also ornamented with incised lines and a carved background surface, articulates a very different expression of the peony and its leaves. The decoration on both the round sides of the vessel is marvelously abstract and very modern to the twenty-first-century eye, defining, as it does, the physical and poetic nature of the flower distilled into only a few elements. Dramatic in a different way is the peony on a bottle of the same period, a quintessential example of iron-painted buncheong (cat. 13, fig. 2.6): vibrant, powerful, and stylized, the motif is a heady exploration of the boundary between representation and abstraction.

Catalogue 51 Flask-shaped bottle with peony decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 9⅝ in. (24.3 cm), Diam. of mouth 2⅛ in. (5.2 cm), Diam. of foot 3⅜ in. (8.4 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1388

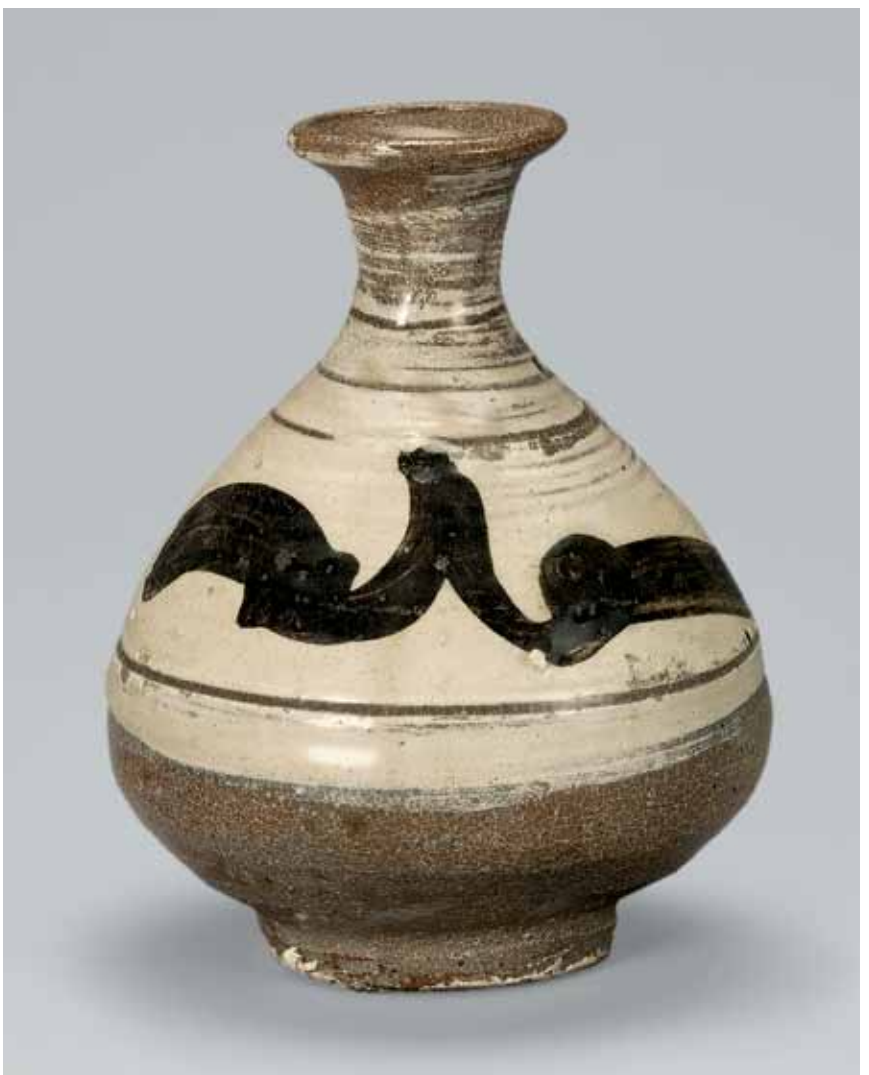
CONCEPTUAL DESIGN, EXPRESSIONIST MANNER

Scroll Motifs

The movement of the artist's hand can most readily be perceived in the iron-painted works. Brush and pigment collaborated to create some of the boldest and most dramatic images in buncheong. Abstractly rendered scrolling vines are a frequently employed decorative motif on iron-painted examples (see cat. 52), at times approaching complete nonrepresentation, but emphasizing instead the calligraphic movements of the brush (see cat. 53). Such designs stressing gesture and expressive abstraction may even remind modern viewers of the works of mid-twentieth-century artists such as Robert Motherwell or Franz Kline. Many of the painted designs of this group might appear artless at first glance but they are sophisticated in their economy of design; a late fifteenth- or early sixteenth-century bottle offers a stunning instance (cat. 54). This bottle is typical of the iron-painted buncheong manufactured at the kilns of Goheung Undaeri in Jeolla Province, one of the few manufactories other than the Hakbong-ri kilns to have ventured into this mode of decoration. Unlike the products of the Hakbong-ri kilns, on which the white slip is brushed over most but usually not all the vessel, and which exhibit confident, energetic designs, this bottle is entirely covered in milky white slip and displays delicate tracery.

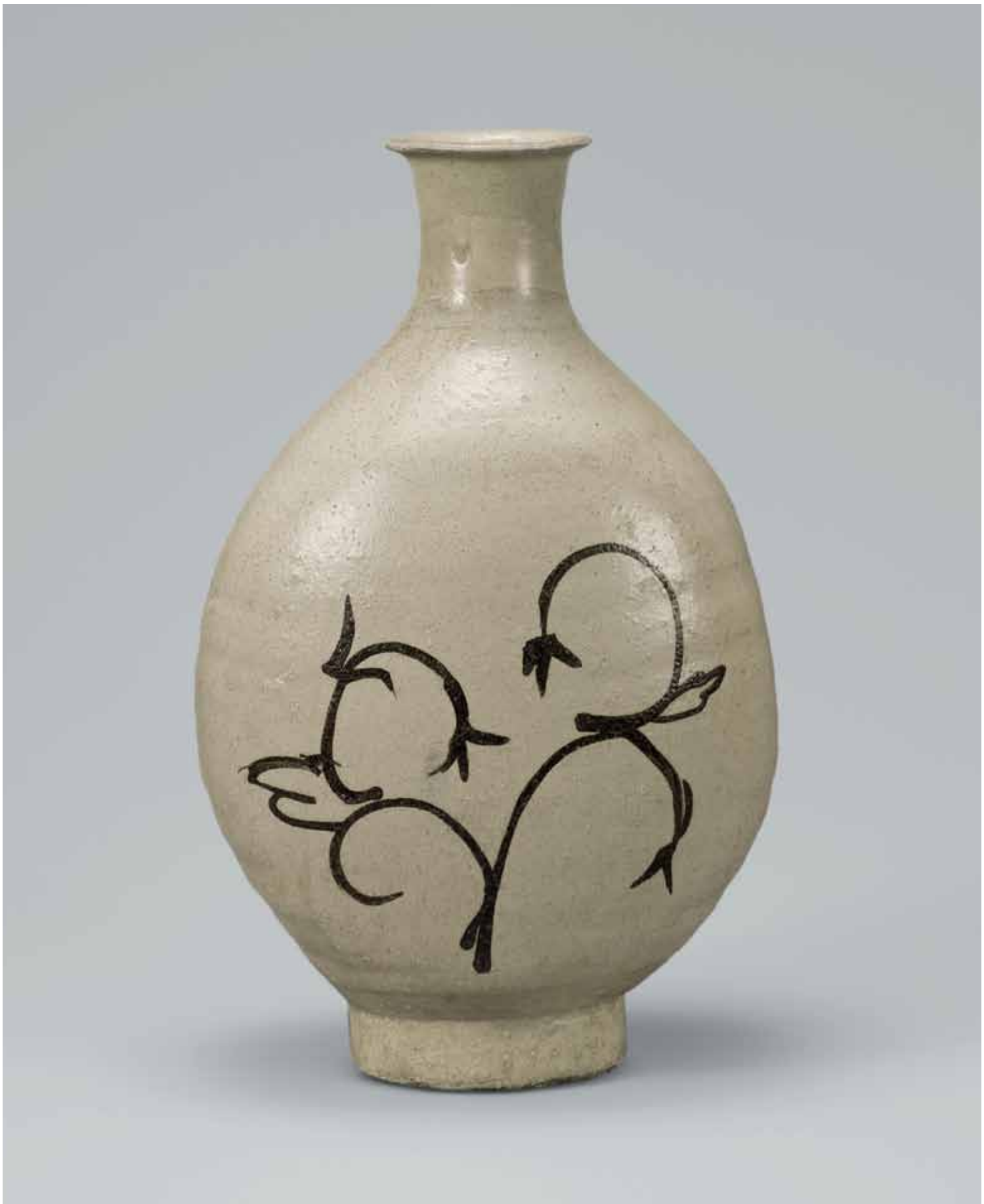
Catalogue 52 Bowl with floral scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 3½ in. (8.7 cm), Diam. of rim 7¼ in. (18.2 cm), Diam of foot 2 in. (5 cm). Leeum, Samsung Museum of Art, Seoul

The buncheong potters who embellished their wares were not professional painters like those who worked on the blue-and-white porcelains of the Bunwon court kilns. These iron-painted works evidence a wide range of talent and technical proficiency, and many are captivating and aesthetically resonant, with a powerful impact on the modern viewer precisely because of the immediacy of their rough-formed, liberated style and abstract designs.



ABOVE: Catalogue 53 Small bottle with floral scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 5¾ in. (14.4 cm), Diam. of mouth 1⅞ in. (4.6 cm), Diam. of foot 2⅜ in. (5.8 cm). Leeum, Samsung Museum of Art, Seoul

OPPOSITE: Catalogue 54 Flask-shaped bottle with floral decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, 10⅜ in. (26.4 cm), Diam. of mouth 2⅜ in. (5.8 cm), Diam. of foot 3⅛ in. (7.8 cm). Leeum, Samsung Museum of Art, Seoul



Ambiguous Designs

Certain buncheong designs might appropriately be called conceptual—possibly in artistic intent, and certainly in effect. The principal motif of a fifteenth-century bottle (cat. 55) is a large circle divided in two by a reverse-S-shaped line. Modern viewers will recognize this design as the yin-yang symbol, or, in the Korean context, the *taegeuk*, emblem of the complementarity of opposites, such as sky and earth. What exactly this intriguing and enigmatic motif meant to the potter and the consumer of the period remains a mystery. One clue is the presence of cloudlike elements around the *taegeuk*: could the motif be a bastardized form of the *cintamani* jewel, originally associated with

Catalogue 55 Flask-shaped bottle with decoration of *cintamani* jewel and clouds. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 8 in. (20.2 cm), Diam. of mouth 2 in. (5 cm), Diam. of foot 4 in. (10 cm). Leeum, Samsung Museum of Art, Seoul

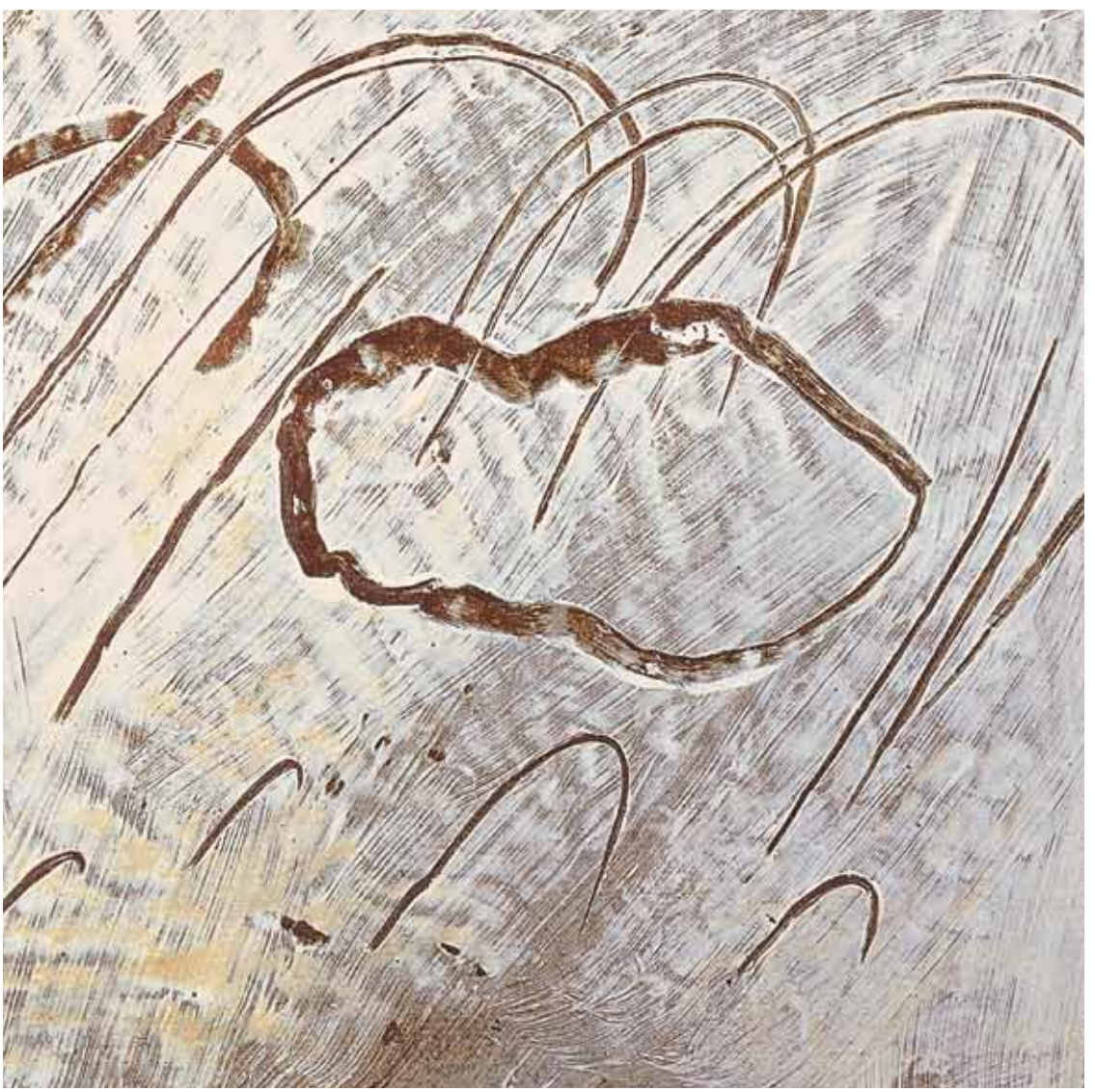
Buddhism and often depicted in inlaid ceramics being pursued by a dragon (fig. 2.7)? Regardless of the original meaning of the motif, it is compelling on this piece precisely because of its abstract, conceptual design and the resulting ambiguity. Similarly, the eye-catching, almost childlike motifs populating another fifteenth-century vessel (cat. 11B) recall elements of twentieth-century Surrealism, with certain lines perhaps reminiscent of those in paintings by Joan Mirò. With its decoration open to multiple interpretations, this group of buncheong ware offers an appeal singularly familiar to the twenty-first-century viewer.

Catalogue 11B Flask-shaped bottle with abstract decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8⅝ in. (21.8 cm), Diam. of mouth 1⅞ in. (4.6 cm), Diam. of foot 3⅛ in. (7.7 cm). Leeum, Samsung Museum of Art, Seoul

Figure 2.19 Detail of catalogue 39

NOTES

1. For example, the kiln complex of Chunghyo-dong, in Gwangju, south Jeolla Province. See Gungnip Gwangju Bangmulgwan 1993.
2. For a brief English-language survey of the history of Korean ceramics, see Kang 2008; for ceramics before the Joseon period, see Pak and Whitfield 2003; for Joseon-period ceramics, see Kim Jae-yeol 2003.
3. For an example of early Chinese pilgrim jugs, see Fontein and Wu 1973, pp. 148–49. The Korean flask-shaped bottle may also derive from leather water bottles used by the nomadic steppe people.
4. See Great Bronze Age 1980.
5. For possible Chinese sources, see Xie 2007, pp. 159–66, 178–81.
6. Gungnip Gwangju Bangmulgwan 1993, pp. 289–91, 335–37, 351, 373, 410. See also Jeon Seung-chang's essay "Buncheong: Unconventional Beauty," in this volume.
7. Jeong 1999.
8. The earliest extant example in Korea of inlaid metalwork is an iron sword with gold inlay from the Baekje kingdom with an inscribed date corresponding to 369 C.E. (泰和四年, reign year Taehwa 4). The technique of inlaid metalwork was likely introduced from China. For an overview of the history and techniques of Korean inlaid metalwork, see Gungnip Jungang Bangmulgwan 1997. For an overview of the history of inlaid lacquerware in Korea, see Gungnip Jungang Bangmulgwan 2006.
9. See Gungnip Gwangju Bangmulgwan 1993 for excavated examples from the Chunghyo-dong kilns in Gwangju.
10. Bak 2005.
11. The combination of white slip and iron painting can be found in the Cizhou ceramics of Northern China. These decorative techniques, as well as that of sgraffito, reached their peak during the Song dynasty, though the tradition continued through the Yuan and Ming dynasties. To date, there is no evidence of any direct connection between Cizhou ware and buncheong ware (either iron painted or with sgraffito decoration); moreover, the Chinese and Korean wares are stylistically and aesthetically dissimilar. For examples of more recently discovered Ming-period Cizhou ware, see Guo 2005.
12. These kilns were first excavated in 1927 by the Japanese Government-General of Seoul during the Japanese occupation of Korea, but iron-painted products from this region had been known earlier through looting and illegal sales.
13. Gungnip Jungang Bangmulgwan 2007.
14. For the most recent study of these kilns, see Goheung 2005.
15. For other representations of the dragon (and its variations) in Korean art, see Hoam Misulgwan 2000.
16. For other representations of the fish in Korean art, see Hoam Misulgwan 1999a.
17. For other representations of the bird in Korean art, see Hoam Misulgwan 1999b.
18. For examples of celadon with explicit or possible Buddhist references, see Gangjin Cheongja Jaryo Bangmulgwan 2002.
19. The lotus in Joseon art came to symbolize the virtuous Confucian scholar, though when exactly this symbolism took hold is uncertain. For other symbolic associations of this flower and various examples of its representations in Korean art, see Gungnip Gongju Bangmulgwan 2004 and Hoam Misulgwan 2005.
20. Kim Young-won and Kang Daegyu 2005.



Beyond the Original

Buncheong Idioms in Japan, 1500–1900, and Contemporary Revivals

SOYOUNG LEE

BUNCHEONG: A STORIED LIFE

Buncheong ware emerged organically from the end of the Goryeo celadon tradition as a response to shifts in patronage and changing political and socioeconomic conditions during the transition to the Joseon dynasty (1392–1910). Thus was born the innovative ceramic genre emblematic of the early Joseon (see cat. 56). The technical, stylistic, and aesthetic transformation represented by the new ceramic was both grounded in its antecedent and radical. Prior to the establishment of the Bunwon porcelain kilns about 1466, which were managed by the court and catered to it, a significant portion of buncheong manufacture was dedicated to vessels for use by the court and the central government. As these consumers turned to porcelain, buncheong ware emerged as the localized, regional ceramics for the masses, a circumstance that undoubtedly fostered its dynamic, unconventional, and rustic style. The overwhelming demand for and ever-expanding manufacture of porcelain would continue to challenge and shape the course of buncheong, ultimately leading to its extinction by the second half of the sixteenth century. In the early decades of the seventeenth century, in the course of the reconstruction that followed the Imjin Wars, the devastating Japanese invasions of Korea of 1592–98 (Korean: *Imjin waeran*), porcelain production was revived and expanded, but not that of buncheong. Indeed, buncheong all but disappeared from the Korean peninsula and national consciousness until the twentieth century.

In neighboring Japan, to which a portion of this Korean-manufactured ceramic was exported, a parallel history of buncheong unfolded during the fifteenth and sixteenth centuries. To understand

OPPOSITE: Figure 3.1 Detail of catalogue 72

the distribution and consumption of this ceramic in Japan it is necessary to consider the broader context of Korean–Japanese relations during this period. In the latter part of the Goryeo dynasty, in the thirteenth and fourteenth centuries, the Korean kingdom suffered widespread looting by Japanese pirates along the coasts of the peninsula.[1] The establishment in 1404 of official diplomatic relations between the Joseon government and the Ashikaga shogunate of Muromachi Japan (1392–1573) stemmed as much from an effort to control the rampant piracy as from political motives.[2] In the sixteenth century, alongside the formal diplomatic missions between the two states, commercial and cultural exchanges led by wealthy Japanese merchants shaped the consumption of Korean material culture in Japan. In particular, during this period Japanese appreciation of Korean-made ceramics, which included but were not limited to buncheong ware, was intimately tied to the culture of the tea ceremony and the tastes of its leading practitioners. In fact, Korean ceramics played a part in the internationalization of the tea culture in Japan from the sixteenth century on,

Catalogue 56 Jar with decoration of lotuses and birds. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 8⅞ in. (22.5 cm), Diam. of mouth 3⅜ in. (8.5 cm), Diam. of base 3⅛ in. (7.8 cm). Leeum, Samsung Museum of Art, Seoul

especially as manifested in tea utensils and wares, which embraced imports from all over Asia.[3] During the Edo period (1615–1868), the Sō clan of Tsushima Province played a key role in Korean–Japanese trade, centered around the Japan House (Korean: *waeguan*; Japanese: *wakan*)[4] in the Korean port city of Busan, and oversaw the production and export of ceramics intended specifically for Japanese markets.

Art historians have dubbed the invasions led by the Japanese warlord Toyotomi Hideyoshi the "pottery war"[5]—a reference to the large number of potters, specializing in various ceramics, who, along with other artisans and laborers, were forcibly taken to Japan.[6] Major ceramic industries were founded or significantly expanded by these Korean transplants in the domains of the daimyo commanders who had participated in the invasions. Chief among the products of these kilns are the ceramics popularly known as Karatsu ware[7] of Hizen Province (which encompassed the domains of Tersawa, Nabeshima, and others, centered in today's Saga Prefecture). Other ceramics by Korean potters are the Agano ware of Buzen Province, under the Hosokawa clan, and the Takatori ware of Chikuzen Province, under the Kuroda clan, both in Fukuoka Prefecture; the Satsuma ware of Satsuma Province, under the Shimazu clan, in Kagoshima Prefecture; and the Hagi ware of Nagato Province, under the Mōri clan, in Yamaguchi Prefecture.[8] These wares evidence a range of technical and stylistic approaches, in some cases adopting buncheong's slip application but in many instances displaying a combination of influences from regional kilns in Korea and Japan that show little direct connection to buncheong. All of these ceramic manufacturers quickly established themselves as important sources for notable tea ware, though most kilns also produced more mundane tableware for everyday use.

During the Edo period, multifaceted revivals of buncheong idioms, initially in Kyushu but spreading to many areas of the Japanese archipelago by the nineteenth century, represented a layered and intriguing afterlife of this distinctively Korean ceramic in decidedly Japanese contexts. What kinds of buncheong ceramics were popular in Edo-period Japan and what cultural meanings did they embody or reflect? What was the nature of the revivals of buncheong idioms in that time and place—was it primarily technological, stylistic, aesthetic, or a combination of these? Why did these later references to buncheong occur, and what was their appeal? This essay elucidates the impact of buncheong ceramics beyond their original geographical and temporal boundaries and examines some of the key moments in the two phases of its history in Japan outlined above. The goal of this essay is not to provide a comprehensive survey of the numerous reinterpretations of slip-applied design in Japanese ceramics. Rather, it is to investigate a sampling of Japanese revivals, centered around examples in the collection of The Metropolitan Museum of Art, that have not yet been studied meaningfully in relation to buncheong idioms. The essay will also briefly touch upon the significance of buncheong and its resonance for both Korean and Japanese potters today.

MADE IN KOREA, ADMIRED IN JAPAN

Though buncheong was made as a domestic, even local, product, a portion of this stoneware made its way to Japan in the fifteenth and sixteenth centuries, primarily through the international port cities of Hakata, in northern Kyushu, and Sakai, in the Osaka region of Kinnai. These major trade and commercial centers, along with the cultural and political capital of Kyoto, were the areas of principal demand, although buncheong was distributed from there throughout the archipelago from Kyushu to Hokkaido.[9] Excavations of various consumer sites throughout Japan have revealed that imports of buncheong ware occurred primarily in the fifteenth century, during its peak period of manufacture in Korea, and diminished drastically in the latter half of the sixteenth century, replaced by other types of regional stoneware from Korea's southern provinces (glazed but without an application of white slip) and white porcelain (mostly from regional kilns rather than from the official court kilns of Bunwon).[10] However, archaeological evidence—usually the remnants after fires or other disasters—does not necessarily provide a complete picture of the consumption of ceramics, as many objects, especially those that held economic and aesthetic value, were preserved and handed down through generations of collectors. Of the range of buncheong ware, those pieces with inlaid and stamped designs seem to have been a popular choice with Japanese consumers, a preference that no doubt stemmed at least partly from familiarity with the inlaid celadon from the Goryeo period (918–1392) that had been imported into Japan. Buncheong vessels like the jar adorned with stamped motifs of chrysanthemum blooms (cat. 57) would have been a novelty compared to the domestic ceramics and Chinese imports available in Momoyama Japan. As will be discussed later, the decorative techniques of inlay and stamp-patterning, along with brushed white slip, would resurface as prominent modes of ornamentation in Edo-period stoneware from Kyushu and other parts of Japan.

One of the most significant contexts in which these Korean ceramics—indeed, ceramics in general—were used in Japan during this time was the tea ceremony, or chanoyu. The practice of drinking powdered green tea (*matcha*) developed into an increasingly important cultural phenomenon in the sixteenth century, owing to a handful of celebrated and influential tea masters. Perhaps the most famous is Sen no Rikyū (1522–1591); credited with perfecting the aesthetic of *wabicha* in the late sixteenth century, he represented the dramatic climax of a long development.[11] *Wabi*, which originally connoted the misery arising from material deprivation, had acquired a positive sense even before Rikyū's time: austerity and restraint were desirable, and beauty lay in the simple, the unassuming, and the imperfect. By the 1570s and 1580s, this conceptual framework came to be embodied in almost every aspect of the tea culture—from the architecture and the interior setting to the myriad utensils, to the very process of the tea ceremony. Though it did not occur instantaneously, the transformation was revolutionary.

Catalogue 57 Lidded jar with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. overall 9¼ in. (23.5 cm), Diam. of mouth 3¼ in. (8 cm), Diam. of base 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 58 Bowl. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 3¾ in. (9.5 cm), Diam. of rim 6⅞ in. (17.2 cm), Diam. of foot 2⅝ in. (6.6 cm). Leeum, Samsung Museum of Art, Seoul

The consequence of this transformation on the choice of ceramics was a rather radical shift from the highly polished, classical Chinese antiques of the Song period (960–1279), which had long been favored, to mostly non-Chinese and contemporary (or slightly older) ceramics that displayed a taste for the imperfect and organic. Among the types newly introduced into the tea ceremony were Korean-made imports—the first reference to a Korean tea bowl in tea diaries and other records of the period appears in 1537[12]—and domestic products, especially those from the Iga, Bizen, Shigaraki, Seto, Mino, Raku, and Karatsu (or Hizen) kilns. Vessels brushed with or dipped in white slip (see cat. 58), the type of buncheong ware being produced in contemporary Korea (where it was considered less desirable than porcelain), satisfied the *wabi* tea practitioners' quest for the rustic and thus entered Japan's cultural mainstream. In addition, stamped buncheong ware, popularly known in Japanese as *mishima*, and especially the more roughly executed type, was also embraced by *wabi* tea masters, as demonstrated by the well-known tea bowls in Japanese collections today.[13] In one notable example (fig. 3.2), both the interior and exterior of the deep dish have been brushed with white slip, nearly obliterating the stamped patterns underneath. Two large characters spelling *Yebin*, the name of a Korean government bureau, are written prominently in iron pigment on one

Figure 3.2 Tea bowl with inscription. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with stamped and iron-painted design and brushed white slip, H. 2½ in. (6.4 cm), Diam. of rim 7⅞ in. (20 cm), Diam. of foot 2⅛ in. (5.3 cm). Tokugawa Art Museum, Nagoya

side of the vessel. (See the essay "Buncheong: Unconventional Beauty," by Jeon Seung-chang, in this volume, for a discussion of buncheong ware produced for and inscribed with the names of government bureaus.) Made at the kilns of Hakbong-ri in north Chungcheong Province,[14] for use at the Joseon court, the dish ultimately made its way into the Owari Tokugawa family's collection of important tea utensils sometime during the Edo period.[15] The physical transfer of the object altered its function—and hence its cultural meaning—from tributary product and tableware for state banquets to objet d'art in an esteemed shogunal collection, employed as a tea bowl in the very particular context of chanoyu.

Though buncheong ware was no longer inlaid and stamped by the end of the fifteenth century, select Korean-made tea bowls in Japanese collections show that these ornamental modes were recaptured in the second half of the sixteenth century on ceramics made for the Japanese market. Consider the famed tea bowl known as Mishima-oke (fig. 3.3), which comes with a letter written by the tea master Hosokawa Sansai (1563–1645). Sansai notes that this tea bowl was once owned by Sen no Dōan (1546–1607), the son and disciple of Rikyū; the lineage of ownership traces back to Rikyū himself and includes Tokugawa Ieyasu (1542–1616), founder of the Tokugawa shogunate, which ruled through the Edo period, from whom it passed to Tokugawa Yoshinao (1601–1650) of the Owari branch of the shogunal family. Sansai also declares this bowl to be a "peerless masterpiece."[16] This document confirms the use of the term *mishima* within Japanese tea circles of the early Edo period

Figure 3.3 Tea bowl with decoration of chrysanthemums (Mishima-oke). Joseon dynasty (1392–1910); second half of the 16th century. Stoneware with inlaid and stamped design, H. 3½ in. (8.9 cm), Diam. of rim 4½ in. (11.3 cm), Diam. of foot 2½ in. (6.3 cm). Tokugawa Art Museum, Nagoya

to refer to this style of Korean-made bowls, that is, those with inlaid or stamped decoration. The cylindrical shape of the bowl is unusual for buncheong ware; the overall design layout, too, is not standard, though the specific motifs—the densely packed, miniature chrysanthemum blooms in particular, as well as the linear geometric patterns—are typical of buncheong's decorative repertoire. This and other similarly shaped inlaid and/or stamped buncheong-style tea bowls in Japanese collections (they are not found in Korea today) may possibly have been made during the late sixteenth century specifically for export to an elite group of Japanese tea connoisseurs, including members of the merchant class, who also distributed the vessels used in chanoyu.

A cylindrical seventeenth-century tea bowl in the Metropolitan Museum (cat. 59) conjures comparisons to fifteenth-century inlaid and stamped buncheong ware generally and the sixteenth-century Mishima-oke specifically. Here, too, the individual motifs, particularly the small chrysanthemum blooms and the rows of circles, are conscious references to early buncheong vessels. Both the execution of the motifs and their arrangement are rather more deliberate, even more self-conscious, than on the early buncheong prototypes. Moreover, the tea bowl's clay, the overall coloration and design, and the unusual way in which the foot is finished point to an early seventeenth-century date and to an identity as a vessel made specifically to Japanese tastes for export to that market, rather than intended as a domestic object in Joseon Korea.[17] There are also those ceramics—made in Korea during the late sixteenth and early seventeenth centuries exclusively for Japanese purchasers—whose decoration is carved or stamped very deeply into the

Catalogue 59 Tea bowl. Probably Korean, Joseon dynasty (1392–1910); probably first half of the 17th century. Stoneware with stamped design, H. 3¼ in. (8.3 cm), Diam. of rim 4⅛ in. (10.5 cm), Diam. of foot 2½ in. (6.4 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (36.120.502)

clay and inlaid with white slip (Japanese: *hori-mishima*).[18] The elements of purposefully exaggerated technique and consciously simplified style in the execution of the decoration may signify a pronounced awareness of early buncheong ware.

The self-conscious, emphatic modes of design in these ceramics may also reflect the shift in the fashion of tea ceremony wares that occurred at the turn of the seventeenth century and the following years. A changing of the guard within the tea world's leadership, from Rikyū to Furuta Oribe (1544–1615), brought with it an aesthetic revolution, one that celebrated the bold and the willfully skewed. At the forefront of this new trend were the avant-garde ceramics from the Mino kilns known as Oribe ware (named after the influential tea master), which featured distorted or otherwise distinctive shapes, flamboyant designs, and dramatic color contrasts (see figs. 3.4, 3.10).[19]

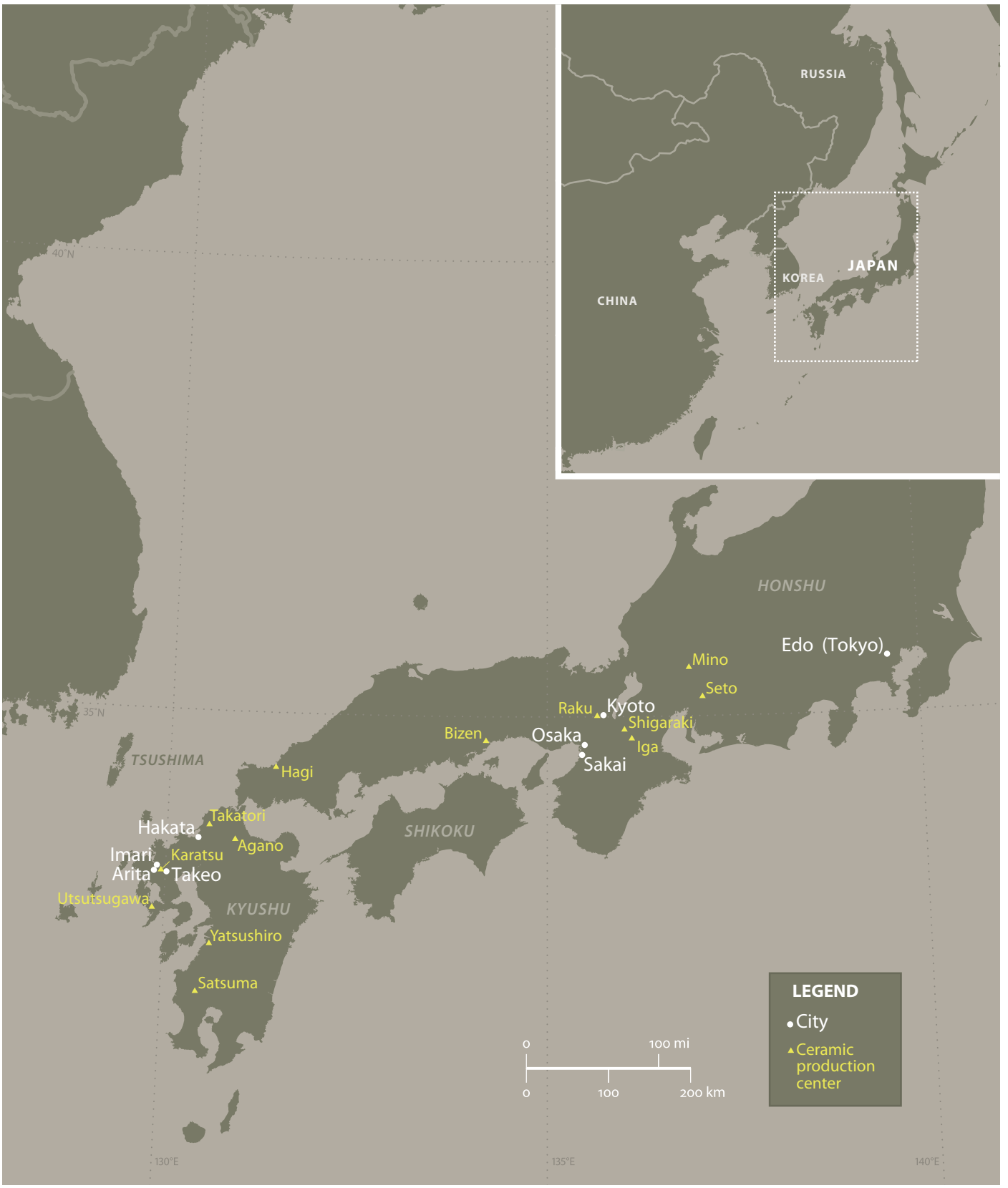
Figure 3.4 Clog-shaped tea bowl with decoration of plum blossoms and geometric patterns. Japanese, Momoyama period (1573–1615); early 17th century. Stoneware with iron-black glaze (Mino, black Oribe type), H. 3 in. (7.6 cm), W. 5⅝ in. (14.3 cm), Diam. of foot 2¼ in. (5.7 cm). The Metropolitan Museum of Art, New York, Dr. and Mrs. Roger G. Gerry Collection, Bequest of Dr. and Mrs. Roger G. Gerry, 2000 (2002.447.28)

This new style had a great impact on domestic ceramic wares throughout Japan, including those made by captured Korean potters, like the Karatsu and Takatori wares of Kyushu. Moreover, though the leadership and tastes of the tea world would continue to evolve through the Edo period, Oribe's singular look would reemerge at different periods and in different types of ceramics—including as seventeenth-century tea bowls made in Korea for export to Japan.

Beyond ceramics like buncheong ware, which were produced for domestic use within Joseon Korea but also made their way to Japan, there existed a category of made-to-order ceramics produced in Korea to Japanese specifications and meant solely for Japanese consumption. Referred to as *Gohon Kōrai jawan*, this tea ware, which comprised mostly bowls, was made between 1639 and 1718 at the Busan kilns, which operated within the Japan House in Busan, a center of trade and diplomacy.[20]

The Busan-kiln potters used clay from all over Gyeongsang Province; the kilns were operated by Tsushima Province, and a manager was dispatched from there. Practitioners of chanoyu, rather than potters, oversaw the manufactory. The *Gohon* tea bowls made there reflect the tastes and demands of the Sō clan, the ruling family of Tsushima, who controlled not only the kilns but all Korean–Japanese trade through the Japan House in Busan; more broadly, the export ceramics made in Busan reflect the look and ritual of the Edo-period daimyo tea world.[21] The tea bowls produced at the Busan kilns show a range of decorative styles, including inlaid designs that are revivals of the earlier buncheong idiom. These are clearly not attempts to copy an earlier style but rather reformulations and adaptations of an antique expression that embodies the tastes of Edo Japan (see fig. 3.5).

Figure 3.5 Tea bowl. Korean, Joseon dynasty (1392–1910); kiln in operation ca. 1639–1718. Stoneware with stamped design and brushed white slip (Busan kiln, Gohon type; export ware), H. 2⅞–3⅛ in. (7.3–7.8 cm), Diam. of rim 5⅝–6¼ in. (14.3–15.8 cm), Diam. of foot 2½ in. (6.3 cm). Nezu Museum, Tokyo



Map of Japan showing the principal cities and selected areas of stoneware production, 1590–1868.

REVIVALS IN EDO JAPAN: A NEW DIRECTION

When the daimyos who had participated in Hideyoshi's invasions of the peninsula returned to their home domains in Kyushu and the westernmost part of Honshu with the captured Korean potters, they set up ceramic manufacturing operations that would individually and as a group make their mark in the wider history of Edo-period ceramics. One of the most interesting aspects of the movement of potters across geographical and cultural borders was that the physical transfer of people did not result in the replication of their earlier works. Based on the invasion routes the daimyos took through the Korean peninsula, we can surmise that the potters they brought back had been employed at the kilns of the southern provinces, in particular the Gyeongsang region. By the end of the sixteenth century buncheong had ceased to be made in Korea; the regional kilns were now producing mostly simple glazed stoneware (without white-slip decoration) and low-grade porcelain that, technically speaking, is closer to stoneware. Once in Japan, the transplanted potters adjusted to their new environments, working with different raw materials and, most importantly, responding to different demands. In varying degrees, the potters of Karatsu, Takatori, Agano, Satsuma, and Hagi in the seventeenth century assimilated and transformed some of the basic technological and stylistic vocabulary of nonbuncheong Korean regional stoneware. They adopted new trends popular in other major domestic ceramic industries, such as the avant-garde style of Oribe ware from Mino and the elegant stoneware of Kyoto, and looked to the styles of tea wares produced in Korea (including at the Busan kilns) for export to Japan.

Intriguingly, from the first half of the seventeenth century on, there were pockets of revivals of buncheong decorative modes, initially only at the Hizen kilns (Karatsu ware); the fashion spread to other regions over the course of the Edo period, to other kilns operated by Korean potters as well as to those with no direct ties to Korean makers. The following section will examine ways in which three distinct genres of stoneware from Kyushu—Takeo Karatsu, Utsutsugawa, and Yatsushiro—incorporated and transformed the techniques and styles of white-slip decoration, especially inlay, stamp-patterning, and brushed application, from their antecedents in early buncheong. In addition, the section will explore how those idioms were revived by potters in Kyoto.

TAKEO KARATSU

Karatsu ware, made in the old Hizen Province in northwest Kyushu (primarily today's Saga Prefecture), started as a small-scale, local production in the Kishidake area in the 1580s and quickly developed into a major and celebrated ceramic.[22] Its fame as tea ware dovetailed with the rise of the *wabi* chanoyu and the incorporation of domestic ceramics into tea gatherings during the Momoyama period (1568–1615) (see fig. 3.6). Karatsu is also the best-known Japanese ceramic

manufactory founded or expanded by Korean immigrant potters. The technology associated with the earliest extant Karatsu ware, dating to between 1590 and 1610 and including pieces from the Arita and Imari regions, as well as from the Kishidake area, relates to that of regional ceramic production in Korea and China,[24] for example in kiln structure and firing techniques (such as the use of clay wads between vessels when stack-firing).[23]

Figure 3.6 Jar with leaf-shaped decoration. Japanese, Momoyama period (1573–1615); 1590s. Stoneware with iron-painted design (Karatsu, Kishidake type), H. 4½ in. (11.4 cm), W. 6 in. (15.2 cm). The Metropolitan Museum of Art, New York, Dr. and Mrs. Roger G. Gerry Collection, Bequest of Dr. and Mrs. Roger G. Gerry, 2000 (2002.447.21)

Objects from these regions do not always manifest a direct stylistic descent from buncheong or other regional Korean lineages, though they do evince technological connections. Indeed, Momoyama-period Karatsu ware does not always display the most salient visual feature of buncheong: white slip as the principal decorative medium. Even the iron-painted examples dating to the decades immediately following Hideyoshi's invasion, a group traditionally considered to have been inspired by the iron-painted buncheong of the Hakbong-ri kilns, in fact represent an intriguing blend of stylistic elements from buncheong ware and painted Seto ware.

From about the 1610s, kilns in the Takeo region began producing stoneware with white-slip decoration and inlaid and stamped motifs reminiscent of the early buncheong of the fifteenth century.[24] Given the great time lag—the techniques had died out on the Korean peninsula more than a century before—the appearance of these methods on Hizen stoneware represents a revival, rather than a continuation, of the earlier tradition. The earliest such vessels, from kilns operating in the first half of the seventeenth century, in north and south Takeo, both imitate and interpret fifteenth-century inlaid and stamped buncheong ware. The references to the buncheong decorative modes are deliberate and selective. One particularly intriguing example is a large *mishima*-type dish produced at the Kotoge kilns in the southern part of Takeo (fig. 3.7). Not only the specific motifs—chrysanthemum blossoms, a turtleback pattern, and rows of wavy lines, all executed with stamps—but also their arrangement within the overall design echo closely those on early buncheong dishes and bowls. These decorative motifs appear often on early inlaid and stamped Takeo Karatsu ware, sometimes in combination with the crane (see fig. 3.8), a representative motif on Goryeo-period celadon that is rarely found on buncheong ware (see the essay "Decoding Design: Buncheong's Forms, Decorative Techniques, and Motifs," by Soyoung Lee and Jeon Seung-chang, in

this volume). The adoption of the crane as a prominent ornamental theme on certain Edo-period ceramics is a curious phenomenon and may perhaps be explained by the importation into Japan of both Goryeo inlaid celadon and revivalist inlaid celadon tea bowls with crane motifs in the late sixteenth century.[25] The standing crane appears again as a decorative motif on late seventeenth– to early eighteenth-century Korean ceramics made for export to Japan and on late Edo copies of those vessels, which will be discussed later in this essay.

On Takeo Karatsu ware, white slip is applied to highlight the individual motifs, which contrast dramatically with the dark clay body. The cleanly executed inlay is somewhat reminiscent of the earliest stages of buncheong, yet the treatment of these north Kyushu ceramics is very different from the insistent emphasis on white slip over the vessel's entire surface that defines the buncheong aesthetic. Many of the shapes of Takeo Karatsu ware, too, are not found in Korean ceramics, from the squat, ovoid vessels used as fresh-water jars in chayonu to the large serving dishes (*ōzara*), which can also be found in other ceramic wares of Japan and in porcelains from Japan and China.[26]

The motifs on Takeo Karatsu ware range from those that take directly from buncheong or even from the earlier Goryeo-period celadon (as in the examples above) to those that are entirely new. In particular, Takeo Karatsu vessels with painted decoration exhibit ornamentation that appears to have little connection to buncheong ware. An example of this type is a thick-walled, rather heavy

LEFT: Figure 3.7 Large dish with decoration of chrysanthemums, turtleback pattern, and wavy lines. Japanese, Edo period (1615–1868); first half of the 17th century. Stoneware with inlaid and stamped design (Takeo Karatsu, Kotoge kiln), H. 2 in. (5.1 cm), Diam. of rim 8⅜ in. (21.2 cm), Diam. of foot 2⅜ in. (5.8 cm). Nakashima Hiroshi Collection, Takeo City

RIGHT: Figure 3.8 Large dish with decoration of cranes and chrysanthemums. Japanese, first half of the 17th century. Stoneware with inlaid and stamped design (Takeo Karatsu), H. 6⅛ in. (15.5 cm), Diam. of rim 19⅝ in. (49.6 cm), Diam. of foot 6⅛ in. (15.5 cm). Nakashima Hiroshi Collection, Takeo City, Important Cultural Property of Takeo City

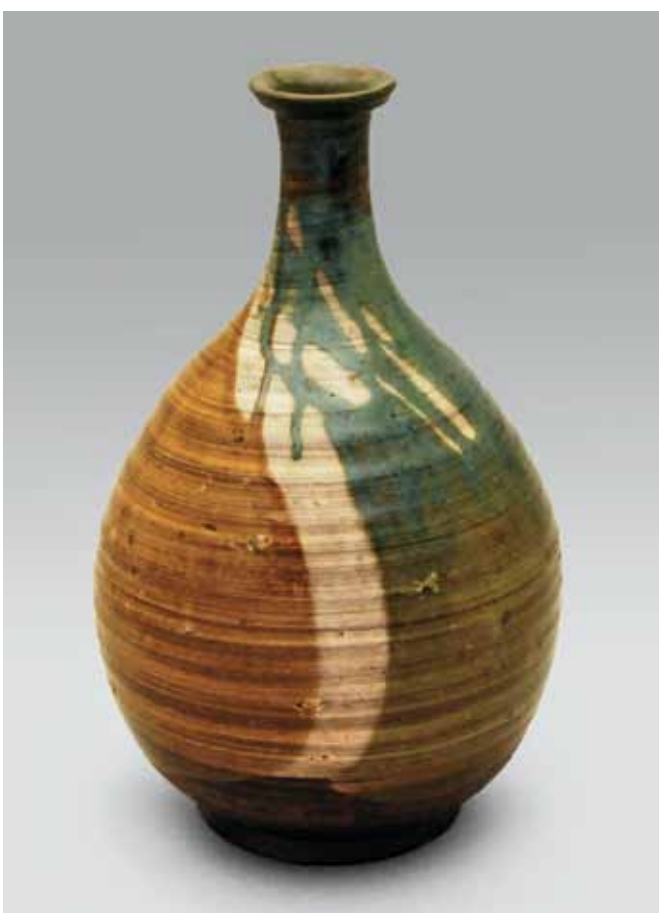
Catalogue 60 Bottle with decoration of pine tree. Japanese, Edo period (1615–1868); ca. mid-17th century.
Stoneware with iron-painted design and copper-green glaze over brushed white slip (Takeo Karatsu), H. 13 in. (33 cm), Diam. 7½ in. (19.1 cm).
The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard,
and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest,
and The Annenberg Fund Inc. Gift, 1975 (1975.268.452)

Figure 3.9 Detail of catalogue 60, reverse

pot with a globular body, a large base, and a long neck that narrows at the top (cat. 60). As on buncheong ceramics, however, the white slip brushed over much of the body makes a pleasing decoration in itself, as well as presenting an arresting contrast to the dark clay body. This robust bottle belongs to a group of Takeo Karatsu wares on which white slip is brushed over nearly the entire vessel, iron pigment is used for the painted image, copper-green glaze accentuates certain elements (such as the foliage), and a transparent glaze is applied over all. On one side of the bottle is a large, contorted pine tree, roughly sketched and expressive; on the other side is a more abstract image, possibly three rocks crowned with pine trees (fig. 3.9). The rapid, energetic brushwork and the attractive splashes of color infuse the charmingly awkward-looking pine trees—indeed the whole vessel—with vitality and presence.

The pine tree remains a popular motif on painted Takeo Karatsu ware throughout the Edo period.[27] Its appearance on Hizen stoneware can be traced back to the early products of the kilns of the Imari and Takeo regions, dating to between 1590 and 1610 (prior to the adoption of white slip on Karatsu ware), on which iron-pigment designs were painted directly on the clay body.[28] Like the pine tree motif itself,[29] the decoration with copper green, a striking embellishment on Takeo Karatsu ware, was not a revival of a buncheong vocabulary, as it does not appear in the earlier Korean ceramic.[30] Rather, the use of this glaze as a design element was undoubtedly inspired by the Oribe

ceramics produced in Mino (see fig. 3.10) at the end of the sixteenth century and into the early seventeenth century. The Takeo Karatsu ware with iron and copper decoration represents an intriguing amalgam of buncheong and Oribe idioms that brought into being a refreshing and dynamic new model. During the mid- to late seventeenth century, the Takeo Karatsu potters explored further with decoration involving white, brown, and green, forgoing pictorial designs and experimenting with bold, free-flowing splashes of color (see fig. 3.11) that are reminiscent of the much earlier sancai (three-color) ceramics of Tang China (618–907). As we will see in the next section, on Utsutsugawa ware, experiments with white slip, iron-oxide pigment, and copper glaze on stoneware yielded markedly different results.



LEFT: Figure 3.10 Dish in the shape of a double fan with arched handle. Japanese, Momoyama period (1573–1615); end of the 16th–early 17th century. Stoneware with iron-painted design and copper-green glaze (Mino, Oribe type), H. 5⅞ in. (14.9 cm), W. 11 in. (27.9 cm), D. 8⅝ in. (21.9 cm). The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.443)

RIGHT: Figure 3.11 Bottle. Japanese, Edo period (1615–1868); 17th century. Stoneware with white slip and iron-brown and copper-green glaze (Takeo Karatsu), H. 15⅛ in. (38.2 cm), Diam. of mouth 2¾ in. (6.9 cm), Diam. 9¼ in. (23.5 cm), Diam. of base 5⅜ in. (13.7 cm). Nakashima Hiroshi Collection, Takeo City

The full spectrum of stoneware production in the former Hizen Province during the Edo period is far broader and more complex than the commonly known tea-related Karatsu ware of the Momoyama period. Indeed, the development of Karatsu ware in the later period offers a fascinating portrait of the expansion of a regional product into a sophisticated industry whose consumer base would extend throughout the Japanese archipelago and into Southeast Asia and beyond.[31]

UTSUTSUGAWA

In 1691, nearly one hundred years after the transfer of Korean potters to Kyushu following the Imjin Wars, the Isahaya clan founded kilns devoted to the manufacture of a strikingly innovative stoneware. These kilns in the town of Utsutsugawa, in western Hizen Province (today's Nagasaki Prefecture), would operate for nearly sixty years.[32] The principal potter, Tanaka Keibuzaemon, had trained with the Kakiemon workshop in Arita, one of the two leading porcelain manufactories in Japan. The influence of the porcelain-making technique and of the Kakiemon decorative vocabulary is evident in this new Hizen ware.[33] Indeed, Utsutsugawa ceramics are exceptionally thin-bodied, like porcelain, and the clay itself, though rich in iron and therefore dark in color, is highly refined. Because of its elegance and delicacy, Utsutsugawa ware is often referred to as the "Kyoto ceramic of Hizen," alluding to the sophisticated style of decorated stoneware made in the late seventeenth and early eighteenth centuries in the Kyoto workshops, which was also copied at the Karatsu kilns in Arita.[34]

The stylistic ties between the Utsutsugawa and Takeo Karatsu vessels are also evident in examples with iron-painted designs and copper-green glaze. One quintessential piece of Utsutsugawa ware is a dish with a foliate rim—the vessel was formed on the wheel then pressed over a mold to shape the rim—and decorated with brushed white slip and a painted ginkgo-leaf design (cat. 61). On both the interior and exterior of the dish (but especially on the latter and inside the wide foot), the meticulously brushed white slip follows the turn of the potter's wheel, revealing the method of its application. Two large, near-symmetrical ginkgo leaves with overlapping and entwined stems are superimposed onto the brushed white slip, covering the entire inside of the dish. The leaves, superbly executed in iron-oxide pigment and copper-green glaze (all under a thin layer of clear glaze), present a poetic and dramatic design that is almost abstract. Compared to the earthy, visually textural, and exuberant decoration on Takeo Karatsu ware, which also combines iron-brown painting and copper-green glaze (see cat. 60), Utsutsugawa examples like this dish are subtler, smoother, and exquisite.

As with buncheong ware, the defining feature of Utsutsugawa ceramics is the ubiquitous and creative use of white slip; Utsutsugawa's lyrical refinement, however, is in many ways the antithesis of buncheong's bold dynamism. A prime example is a small, finely potted bowl, here, too, with a decoration of ginkgo leaves (cat. 62A). The eye-catching white slip application—achieved by dabbing

Catalogue 61 Dish. Japanese, Edo period (1615–1868); kiln in operation ca. 1691–1749. Stoneware with brushed white slip and copper-green and iron-brown glazes (Utsutsugawa), H. 1¾ in. (4.4 cm), Diam. 7¼ in. (18.4 cm). The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.589)

the brush loaded with white slip onto the surface of the vessel as it turned on the wheel—creates a luscious pattern resembling puffs of clouds on the exterior of the bowl and a web of wispy veins on leaves on the bowl's interior, an unusual and creative textured patterning (cat. 62B). Delicate ginkgo leaves are painted in pale blue on top of each puff of white on the sides of the bowl; a pair of leaves and a single leaf, respectively, float over the "clouds." A clear glaze covers the entire bowl, inside and out, including the base. The handsome contrast between the dark clay and the creamy white areas of slip is a trademark of Utsutsugawa ceramics. The bowl, which would originally have had a snug-fitting lid, would have belonged to a set of five.[35] Nearly identical bowls were made at the contemporary Takeo Karatsu kilns, evidence of the cross-fertilization between the ceramic operations of these two neighboring domains.

The manufacture of Utsutsugawa ceramics appears to have been a fairly small operation, compared, for example, to the production of Karatsu ware. To date, two kilns have been excavated: the one at Onikiuwa, a large climbing kiln with about fifteen firing chambers, was excavated in 1983–84 and again in 1998,[36] while the one at Kannon, excavated in 1999, was a climbing kiln with at least six firing chambers. The ceramics from these two kilns share a number of features, predominantly their shapes and decorative techniques and styles. Most extant Utsutsugawa products are either dishes or bowls, often in sets, but kiln-site excavations have confirmed that other

Catalogue 62A Tea bowl with decoration of ginkgo leaves. Japanese, Edo period (1615–1868); kiln in operation ca. 1691–1749. Stoneware with cobalt-blue design over brushed white slip (Utsutsugawa), H. 2½ in. (6.4 cm), Diam. of rim 4½ in. (11.4 cm), Diam. of foot 1¾ in. (4.4 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (36.120.501)

vessel shapes, such as flower vases, were also made, albeit in extremely limited quantities. Though primarily intended for the Isahaya domain, Utsutsugawa ware was circulated, sold, and used in Kyoto and Osaka during its peak period of manufacture in the first few decades of the eighteenth century.

YATSUSHIRO (HIGO)

Known locally by the names Kōda and Hirayama, Yatsushiro ware encompasses a group of stonewares produced in Higo Province (today's Kumamoto Prefecture) in central eastern Kyushu. It has conventionally been held to have started following the relocation of the daimyo Hosokawa Mitsunao (1619–1650) from his former domain of Buzen Province to Higo in 1632. Hosokawa moved the potters of Agano ware with him, including one of the head potters, Sonkai, a Korean brought back to Buzen by Mitsunao's father, Hosokawa Sansai, following the Imjin Wars.[37] In fact, the manufacture of Yatsushiro ware had most likely begun under the Kaga clan, who had ruled that region prior to the Hosokawa family's move to Higo.[38] The best-known style of Yatsushiro ware—Yatsushiro with inlaid designs—was first produced from about 1658 at the Hirayama kiln, under Sonkai's direction.[39] In essence, inlaid Yatsushiro ware was created by Agano ware potters, who, though of Korean descent, had not adopted the application of white slip as decoration on Agano ceramics.[40]

Catalogue 62B Interior view

As seventeenth-century vessels are exceedingly rare,[41] it is difficult to characterize the nature and scope of Yatsushiro ware during this period. However, it appears that the ceramic—especially the dominant type, inlaid Yatsushiro—came into its own in the eighteenth century and continued to flourish through the nineteenth. Eighteenth-century inlaid decoration on Yatsushiro ware tends to be quite pictorial, whereas the designs dating to the nineteenth century are more stylized, with a marked standardization in the vessels' shapes and ornamentation. By the mid-nineteenth century, Yatsushiro ware had reached an extremely high level of sophistication in the technique and style of its inlaid ornamentation; the delicately and precisely executed vessels reflect the tea tastes of the province's feudal lord and the technical proficiency of the potters. Yatsushiro ware was intended primarily for the Hosokawa family and related provincial elites, as well as for temples and shrines within the Higo domain, though evidently a portion of the products circulated beyond the political and social inner circles.[42]

Catalogue 63 Censer. Japanese, Edo period (1615–1868); 19th century. Stoneware with inlaid design (Yatsushiro), H. 3¼ in. (8.3 cm), Diam. of rim 3¾ in. (9.5 cm), Diam. of foot 2¼ in. (5.7 cm). The Metropolitan Museum of Art, New York, Purchase by subscription, 1879 (79.2.1361)

Two nineteenth-century examples of inlaid Yatsushiro ware are emblematic of the late Edo-period revivals of buncheong idioms, reflecting what had become the antiquarian predilections of the tea culture and, by extension, of ceramic industries throughout Japan during this period. A small censer, now missing its original lid, is thinly potted and cleanly executed, with a streamlined design (cat. 63). Vertical lines with undulating contours are inlaid, at fairly evenly spaced intervals, over the entire exterior surface of the vessel. The thin lines of white create a hypnotic contrast with the very dark, reddish chocolate clay. Another example, a cylindrical tea bowl, is more thickly potted and heavier than the censer and decorated with two large inlaid peonies on the exterior (cat. 64). The flower is rendered in a simplified and stylized form. Surprisingly, the peony is rarely taken up as a decorative motif on Edo-period Japanese ceramics. Thus, the appearance of this classic flower on inlaid Yatsushiro ware seems to indicate a conscious revival of antique buncheong pieces, examples of which undoubtedly circulated in the hands of discerning collectors. Yet rather than attempting to translate the elegant and sumptuous flower into a vibrant design (as one finds in earlier buncheong ware, see cats. 10, 31), the Yatsushiro potter rendered a more formalized pattern.

Catalogue 64 Tea bowl with peony decoration. Japanese, Edo period (1615–1868); 19th century. Stoneware with inlaid design (Yatsushiro), H. 3⅝ in. (9.2 cm), Diam. 4¼ in. (10.8 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1893 (93.1.88)

Catalogue 65 Tea bowl with chrysanthemum decoration. Japanese, Edo period (1615–1868); probably second half of the 17th century. Stoneware with inlaid and stamped design (Kyoto), H. 3 in. (7.6 cm), Diam. 5⅛ in. (13 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1892 (93.1.94)

KYOTO WARE WITH INLAID DESIGNS

Revivals of white-slip ornamentation were concentrated in Kyushu, yet throughout the Edo period inlaid and stamped stoneware was also produced at other kilns in the archipelago, some of which had no direct ties to immigrant Korean potters. The more widespread revivals of select buncheong idioms—inlay, stamping, and brushed white slip—were probably spurred and influenced by the popularity of Korean-made tea wares manufactured at the Busan kilns solely for export to Japan (ca. 1639–1718), as well as by late-Edo antiquarian tastes and collecting practices that made revivals of old buncheong ware and of seventeenth-century Korean export ware from the Busan kilns fashionable. Following such trends, Edo-period potters in Kyoto, from unknown artisans to named masters like Kiyomizu Rokubei I (1737–1799) and his descendants, and those of the eminent Raku workshop, dabbled in interpretative revisitings of inlaid ceramics.

Probably belonging to the second half of the seventeenth century, the earlier wave of the Kyoto revivals, is a tea bowl with an inlaid and stamped decoration of chrysanthemums (cat. 65).[43] Its refined, soft beige clay and distinguished construction point to its Kyoto lineage, while the decoration evidences a conscious imitation of the contemporary tea bowls with similar designs that were made at the Busan kilns in Korea for export to Japan (see fig. 3.5). A tea bowl with an inlaid decoration of a standing crane (cat. 66) by Rokubei I exemplifies later Kyoto revivals of the buncheong idiom. Though initially wheel-formed, the tea bowl was further shaped by hand; the clay was carved away around the base, emphasizing the bowl's materiality and handmade quality. The standing crane is simply articulated; the contours outlining its body are inlaid in white, while its beak and tail feathers are painted in iron pigment; there is an identical crane on the opposite side of the bowl. The design on this vessel may ultimately be traced back to the ubiquitous cranes of Goryeo celadon, but filtered through an Edo-period Japanese sensibility. Rokubei's tea bowl is, in fact, a copy of a late seventeenth-century Busan kiln product (fig. 3.12), and the model he reprised was itself a revival of earlier prototypes—inlaid Goryeo celadon and fifteenth- and sixteenth-century revivalist inlaid celadon exported to Japan. The master affirmed his place in this prestigious lineage by leaving his mark—literally: his seal is stamped near the base (fig. 3.13).

By the nineteenth century, imitations, or revivals, of white-slip-decorated Korean ceramics had spread to various parts of Japan, including kilns with neither direct nor indirect associations with Korean potters.[44] These included not only the kilns at Kyoto, as discussed above, but also those of Seto—one of the important centers that produced ceramics catering to the *wabi* tea aesthetic of Momoyama-period Japan. In the later Edo period, the Seto kilns would manufacture a wide and eclectic range of styles, as exemplified by an unusual semioval vessel inlaid with a cross design (fig. 3.14). Many of the bowls similar to this one in shape and decoration are believed to be Seto products, while others are held to be Hagi ware. Besides the technique of inlay, these vessels'

TOP: Catalogue 66 Kiyomizu Rokubei I (Japanese, 1737–1799). Tea bowl with decoration of standing cranes. Edo period (1615–1868); mid- to second half of the 18th century. Stoneware with inlaid design (Kyoto), H. 3¾ in. (9.5 cm), Diam. of rim 3⅞ in. (9.8 cm), Diam. of foot 2¼ in. (5.7 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (36.120.518a–e)

ABOVE: Figure 3.13 Detail of catalogue 66

Figure 3.12 Tea bowl with decoration of standing cranes. Korean, Joseon dynasty (1392–1910); kilns in operation ca. 1639–1718. Stoneware with inlaid design (Busan kilns, Gohon type; export ware), H. 3⅝–3¾ in. (9.2–9.5 cm), Diam. of mouth 4⅞–5¼ in. (12.2–13.3 cm), Diam. of foot 2⅝ in. (6.6 cm). Nezu Museum, Tokyo

distinctive shape ties them to Korean prototypes, in particular the drum-shaped buncheong bottles dating to the fifteenth and sixteenth centuries. The later Japanese examples look like the earlier Korean bottles cut in half. The cross certainly refers to Christianity, though the exact nature of the connection and the function of these unusual bowls have yet to be identified.[45]

In early Joseon Korea, stoneware decorated with white slip had developed as an alternative to porcelain, yet its production ceased once the manufacture of porcelain expanded geographically and socially. In Edo Japan, in contrast, stoneware with white slip flourished alongside the rise and dominance of porcelain. This was especially true in Hizen Province, the center of porcelain manufacture, located in Kyushu, the island to which the majority of the Korean potters had been brought following the Imjin Wars. Also during the Joseon, there existed a paradigm of center versus periphery, with porcelain at first produced exclusively at the Bunwon kilns near the capital, Hanyang (today's Seoul), whereas buncheong was made in the regions. In a second phase, porcelain manufacture spread beyond the center to every region. In Japan, however, Kyushu, not Edo (today's Tokyo), was the heart of both porcelain and stoneware production.

Figure 3.14 Semioblong bowl with cross decoration. Japanese, Edo period (1615–1868); 19th century. Stoneware with inlaid design (probably Seto ware), H. 3 in. (7.6 cm), W. 5½ in. (14 cm), D. 4¼ in. (10.8 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1893 (93.1.125)

ENDURING APPEAL: ECHOES OF BUNCHEONG TODAY

Japan's occupation of Korea for much of the first half of the twentieth century (1910–45) inevitably resulted in a complex entangling of the two cultures that continues today. Setting aside the vast political and economic ramifications of the colonial period, within the cultural realm the Japanese involvement with the Korean artistic heritage—appreciation and appropriation, destruction and preservation—profoundly affected its reception during that time and throughout the modern period, not only in Korea and Japan but in the West as well. In the case of buncheong, the colonialist excavations of old kiln sites, like those of Hakbong-ri in Chungcheong Province, contributed to the twentieth-century historiography of this early Joseon ceramic (see Jeon Seung-chang's essay, "Buncheong: Unconventional Beauty," in this volume). Parallel with the archaeological investigations on the peninsula, there developed within Japan a discourse of the rediscovery of the forgotten, or at least neglected, beauty and artistic value of Korean "folk art," championed by the legendary cultural critic Yanagi Sōetsu (1889–1961).[46] In addition, the reprisal of Joseon-period Korean ceramic idioms, particularly buncheong, by descendants of late sixteenth-century Korean potters, such as the Nakazato family of Karatsu ware and the Miwa family of Hagi ware, picked up momentum after the mid-twentieth century. As in the Edo period, modern and contemporary Japanese reinterpretations of the buncheong tradition were based on two models—early Joseon buncheong ware and the later Korean-made export ceramics.[47]

Among the more unexpected twentieth-century Japanese proponents of the buncheong idioms was the potter Kondō Yutaka (1932–1983), who had no connection to the Japanese ceramic traditions with ties to Korean immigrant potters. Descended from a samurai family, Yutaka was the eldest son of Kondō Yūzo, who was designated a National Living Treasure for his work in porcelain with cobalt-blue-painted designs. Yutaka discovered Korean ceramics, especially slip-inlaid buncheong ware, by chance; he first saw early Joseon buncheong ceramics in Western collections during his travels in Europe and the United States and, later, in Korea. He developed a highly creative and personal vocabulary of white-slip design—as exemplified by a stunning black and white vase (cat. 67), whose white-stamped pattern both echoes and is utterly distinct from ancient buncheong ware. One of the giants of contemporary Japanese pottery, whose wide-ranging repertoire includes revivals of Joseon-period Korean ceramics, Tsujimura Shirō (b. 1947) has established himself as an artist whose deep command of buncheong-inspired white-slip application produces works that are both reverent and original. His pieces display his particular fondness for dipping the entire (or nearly the entire) vessel in white slip (the technique known in Japanese as *kohiki*), in ways that highlight the sensuous and artistic possibilities of that medium (see cats. 68, 69).

Catalogue 67 Kondō Yutaka (Japanese, 1932–1983). Vase, 1982. Stoneware with stamped design and black glaze, H. 11½ in. (29.2 cm), Diam. 6¼ in. (15.9 cm). The Metropolitan Museum of Art, New York, Purchase, Friends of Asian Art Gifts, 2011 (2011.1)

LEFT: Catalogue 68 Tsujimura Shirō (Japanese, b. 1947). Sake bottle, 2000. Stoneware with white slip (*kohiki* style), H. 9 in. (22.6 cm), Diam. 7½ in. (19.1 cm). The Metropolitan Museum of Art, New York, Purchase, Parnassus Foundation / Jane and Raphael Bernstein Gift, 2003 (2003.393.1)

RIGHT: Catalogue 69 Tsujimura Shirō (Japanese, b. 1947). Tea bowl, 2000. Stoneware with white slip (*kohiki* style), H. 3¼ in. (8.3 cm), Diam. 6⅛ in. (15.6 cm). The Metropolitan Museum of Art, New York, Gift of Koichi Yanagi, 2003 (2003.485.2)

In twentieth-century Korea, appreciation for and revivalist efforts around the buncheong tradition started with faithful copies of early Joseon buncheong, undoubtedly influenced by a resurfacing awareness of this long-forgotten ceramic as a result of archaeological excavations of old kiln sites. Ironically, this most quintessentially Korean of traditional pottery, having expired as a living tradition and receded from the cultural consciousness in the late sixteenth century, was reintroduced into modern Korea directly and indirectly by the Japanese, through sustained interest in this genre in Edo Japan, excavations of kiln sites by the colonial Japanese, and appreciation of buncheong by Japanese collectors and cultural critics during the twentieth century. Thus, underlying the revival of the buncheong styles in modern and contemporary Korea—in myriad interpretations, from faithful copies to unorthodox reinterpretations—is an element of recapturing a lost piece of national history.[48]

Catalogue 70 Yoon Kwang-cho (Korean, b. 1946). *Rhythm*, 1987. Stoneware with white slip and carved design, H. 10⅝ in. (27 cm), Diam. 11⅛ in. (28 cm). Leeum, Samsung Museum of Art, Seoul

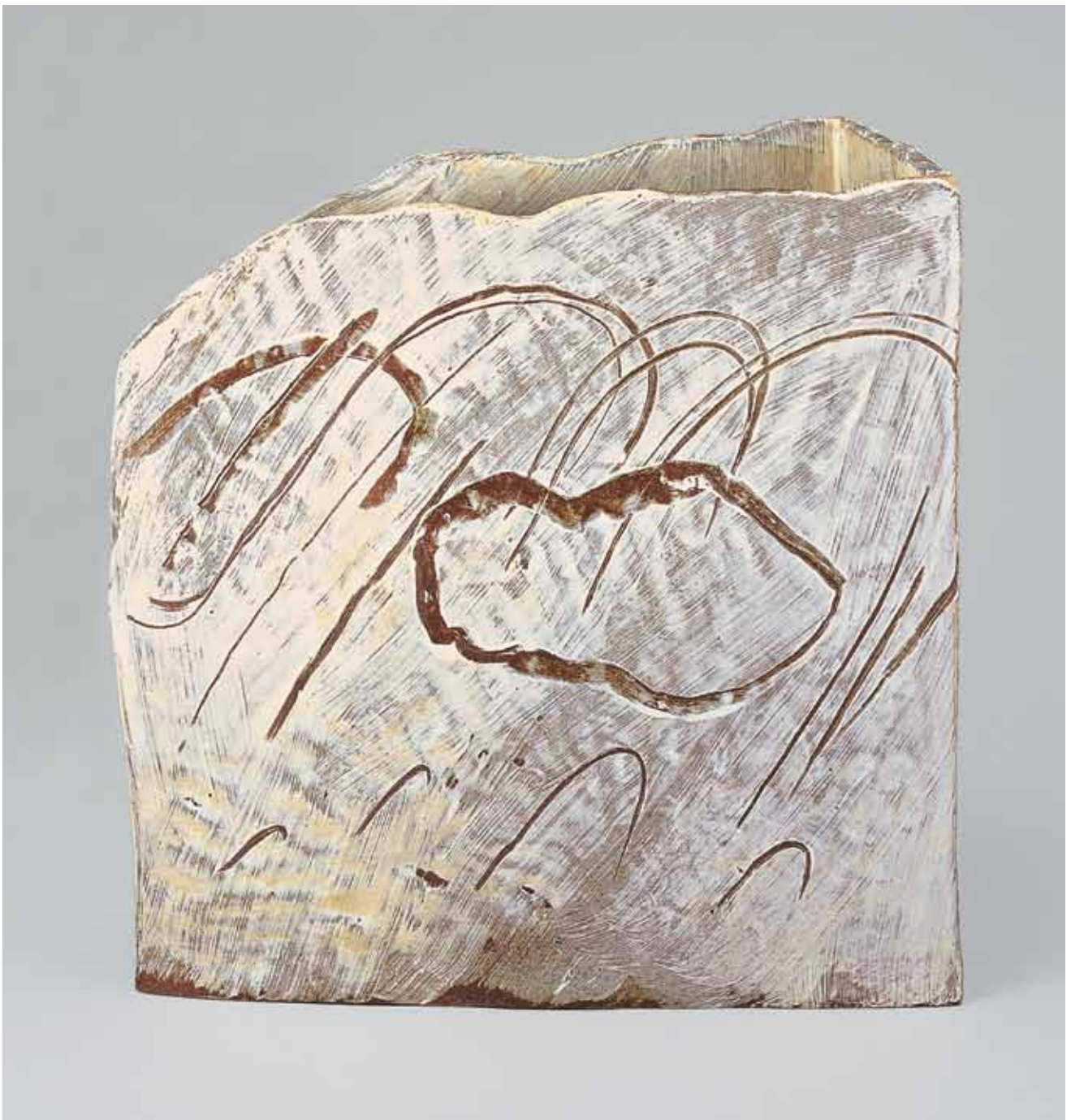
When Yoon Kwang-cho (b. 1946), perhaps the best-known contemporary Korean potter in the buncheong tradition, first decided to study buncheong idioms and incorporate them into his work, in the 1970s, that intention alone made him a renegade at a time when nearly all Korean potters were exploring and re-creating traditional Japanese ceramic styles, given that the majority studied in Japan. His early works hew closely to the flavor and techniques of Joseon buncheong ware, in the brushed application of white slip and the lightheartedly playful or textural designs (see cats. 70, 71, 72; fig. 3.15) that are either incised or carved away; yet they are unmistakably distinct from the "original" models and bear Yoon's signature style.

Yoon, who is a Buddhist, has often infused his pieces with the spirit of that ancient religion, particularly from the 1990s on, whether by transcribing sections from Buddhist sutras onto the surface of his vessels or through more abstract manifestations, as in the work entitled *Meditation* (cat. 72), one of several pieces with this title. Alongside Buddhist references, his works from the last two decades embody the essence of the mountains and other natural features of the area near

LEFT: Catalogue 71 Yoon Kwang-cho (Korean, b. 1946). *Moon and Pond,* 1978. Stoneware with white slip and incised design, H. 12⅝ in. (32 cm), Diam. 9⅞ in. (25 cm). Leeum, Samsung Museum of Art, Seoul

BELOW: Figure 3.15 Yoon Kwang-cho (Korean, b. 1946). *Work*, 1999. Stoneware with white slip, H. 33½ in. (54.5 cm), L. 14⅛ in. (36 cm). Leeum, Samsung Museum of Art, Seoul

Gyeongju (called by Yoon "Windy Valley"), where the artist has lived and worked since the mid-1990s. Also in this period, Yoon abandoned the potter's wheel in favor of hand-shaped slabs; his works became more sculptural, with vessels taking on rectangular shapes with unfinished-looking, rather than smooth, edges. More recently, he has experimented more boldly with sculptural and rectangular forms, sometimes pushing the limits of balanced proportions and exploring grander scales, though he limits a piece's size and weight to what he can carry on his own, as he works without assistants. In addition, he has focused more on the poetic possibilities of the white slip itself, applying it in different ways to create ferociously tactile and sumptuously visual surfaces, such as on the piece entitled *Work* (fig. 3.15).



Catalogue 72 Yoon Kwang-cho (Korean, b. 1946). *Meditation*, 1994. Stoneware with white slip and incised design, H. 15 in. (38 cm), L. 15¾ in. (40 cm). Leeum, Samsung Museum of Art, Seoul

Given the modern, sometimes even avant-garde, resonance of Joseon-period buncheong, the greatest challenge for contemporary Korean potters borrowing from it is how to create works that echo that powerful tradition, remain one step ahead of today, and at the same time move beyond the framework of Japanese interpretations. Some of the younger and midcareer artists incorporating buncheong modes into their works successfully negotiate the two main strands of contemporary ceramics: the vessel, with its utilitarian connotations on the one hand, and sculpture on the other. One such artist is Lee HunChung (b. 1967), whose diverse repertoire includes highly personal and thoughtful representations of the buncheong vocabulary (see cat. 73). Though thrown on the wheel, this globular jar has a slightly asymmetrical shape and a rim that has an unfinished look. The artist used iron-rich local clay from Yangpyeong, Gyeonggi Province, where he lives and works, mixing in a small amount of kaolin (usually reserved for porcelain). After brushing the vessel with white slip, Lee applied a clear glaze containing a trace amount of copper, which, fired in a wood-burning kiln, yielded subtle splashes of vibrant colors like purple. Color and sculptural forms—some of Lee's works defy conventional vessel shapes—are among the ways that Lee animates his buncheong-inspired works with an individualistic and contemporary vision.

An art form that flowered, in its original incarnation, for less than two hundred years, buncheong resurfaces in surprising and invigorating developments that go beyond, but ultimately return to, the Korean peninsula. The multifaceted revivals in Edo-period Japan attest to both the considerable potential of buncheong and the creative responsiveness of the Japanese potters and consumers. The many iterations of buncheong in Japan—the Korean-made domestic products, the Korean-made exports, the reimagined Japanese works—embody not only the physical re-formations of the objects following their movement in temporal and geographical spaces, but also cultural and symbolic transformations. The Japanese fascination with buncheong resulted in both the legitimate and illegitimate transfer of the objects to Japanese collections from the fifteenth century on, during times of peace between the two cultures and during such tumultuous eras as the Imjin Wars of the end of the sixteenth century and the colonial period of the first half of the twentieth. The deep appreciation of buncheong by the Japanese also facilitated its enduring legacy and, aided by Korean lovers of traditional art, its rediscovery in the twentieth century.

Today, buncheong's very contemporary appeal continues to draw longtime enthusiasts and new admirers. In excavating and embracing the buried tradition of buncheong, the Koreans may have reclaimed a part of their cultural heritage, but this ceramic's influence and incarnations have, in many ways, spread globally. Beyond modern and contemporary artists in Korea and Japan, and owing in part to the works of twentieth-century studio potters like Bernard Leach who drew from East Asian sources, a number of potters in the West, including in North America, have been inspired by, and continue to reinvent, buncheong idioms and the creative possibilities of white slip.

Catalogue 73 Lee HunChung (Korean, b. 1967). Jar, 2008. Stoneware with white slip, H. 21¾ in. (55 cm), Diam. 21¼ in. (54 cm). Leeum, Samsung Museum of Art, Seoul

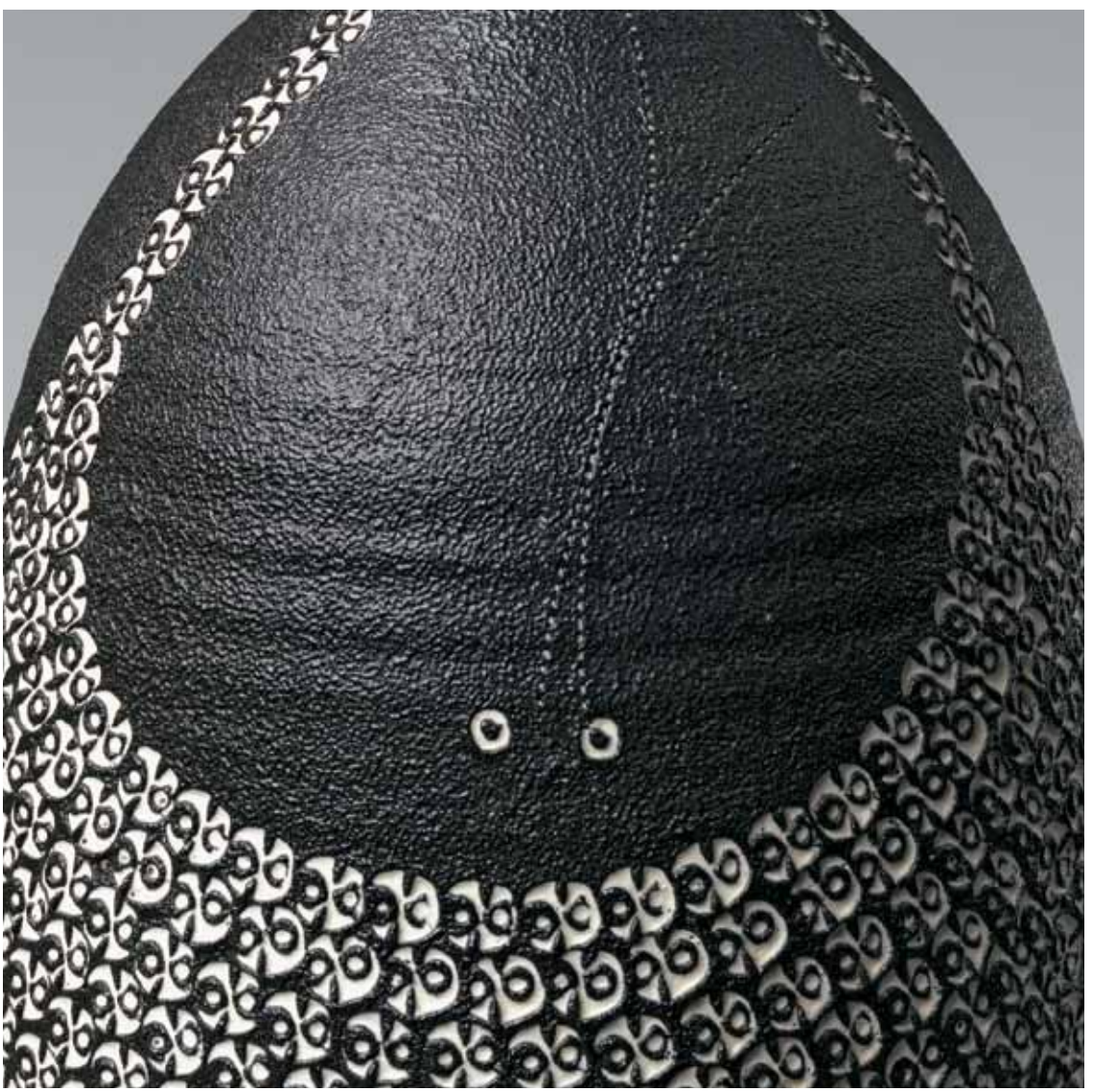


Figure 3.16 Detail of catalogue 67

NOTES

1. Han 1996, pp. 6–23. Attacks by Japanese pirates ceased after 1443.
2. Son 1994, pp. 71–74.
3. Kokuritsu Rekishi Minzoku Hakubutsukan 1998; Cort 2003.
4. Izumi Chōichi, "Busanyō to gohon chawan" 釜山窯と御本茶碗 (The Busan Kilns and Gohon Tea Bowls), in Chadō Shiryōkan 1992, pp. 114–29.
5. The ultimate goal of the Imjin Wars was the conquest of Ming China, with Joseon Korea providing the most efficient route to that final destination. The invasions ended (without attaining Ming) when its chief architect, Toyotomi Hideyoshi, the principal warlord of Japan, died prematurely in 1598.
6. A Korean nonbuncheong regional stoneware that influenced Kyushu ceramics—including Hizen ware, or Karatsu—was *onggi*, which was made by the coil method, not on a wheel. The production of *onggi* involved tapping the interior of a vessel with tools that left patterned marks (Japanese: *tataki*), a technique adopted by Kyushu potters for large pieces, such as jars. There is little evidence that Bunwon porcelain techniques had an impact on ceramic production in Kyushu, including its porcelain manufacture, which began in the early years of the 1600s (nor were Bunwon porcelains imported to Japan in any significant numbers).
7. In academic circles today, especially in Japan, Karatsu ware is more commonly referred to as Hizen stoneware (*Hizen tōki*), by analogy with Hizen porcelain (*Hizen jiki*). The popular names of the ceramics Karatsu and Imari are also the names of towns in Kyushu, although the manufacture of both stoneware and porcelain was not exclusive to the towns whose names they bear. In this essay, we have opted to use the better-known term Karatsu ware.
8. The heads of these clans, who participated in Hideyoshi's invasions of Korea, were, respectively, Hosokawa Tadaoki, Kuroda Nagamasa, Shimazu Yoshihiro, and Mōri Terumoto. For overviews of these wares, see Kawano 1989, Nakazato 1989, and Kōzuru 1990.
9. Chadō Shiryōkan 1990.
10. Ibid., p. 107.
11. Two of the most notable tea masters were Murata Shukō (1423–1502) and Takeno Jōō (d. 1555/58). See Murai 1989. For a discussion of the evolution of the tea ceremony, culminating in Rikyū, see Varley and Elison 1981. For a new perspective on the changes in tea culture in the sixteenth century, see Slusser 2003.
12. A reference to "Kōrai chawan" (高ライ茶碗) appears in the tea diary *Matsuya kaiki*. See Tsutsui 2003, pp. 55–56.
13. A tea bowl in the Mitsui Bunko collection is believed to have been owned by Rikyū himself, from whom it passed to the Mitsui family. See *Chanoyu bijutsukan* 1997–98, vol. 1, p. 452.
14. For similar examples see Gungnip Jungang Bangmulgwan 2007, p. 225 and figs. 405–407.
15. *Chanoyu bijutsukan* 1997–98, pp. 243, 300.
16. "天下無双の名物." See Tokugawa Bijutsukan 1982, pl. 121.
17. The treatment of the foot resembles that on some Yatsushiro ware produced in the later Edo period in Kyushu, though this Metropolitan Museum bowl is clearly not a late-Edo Yatsushiro work.
18. A well-known example of this type of tea bowl is in the collection of the Tokyo National Museum. See Chadō Shiryōkan 1989, pl. 57.
19. *Turning Point* 2003.
20. Izumi Chōichi, "Busanyo to gohon chawan," in Chadō Shiryōkan 1992 (see also endnote 4).
21. Ibid., p. 121.

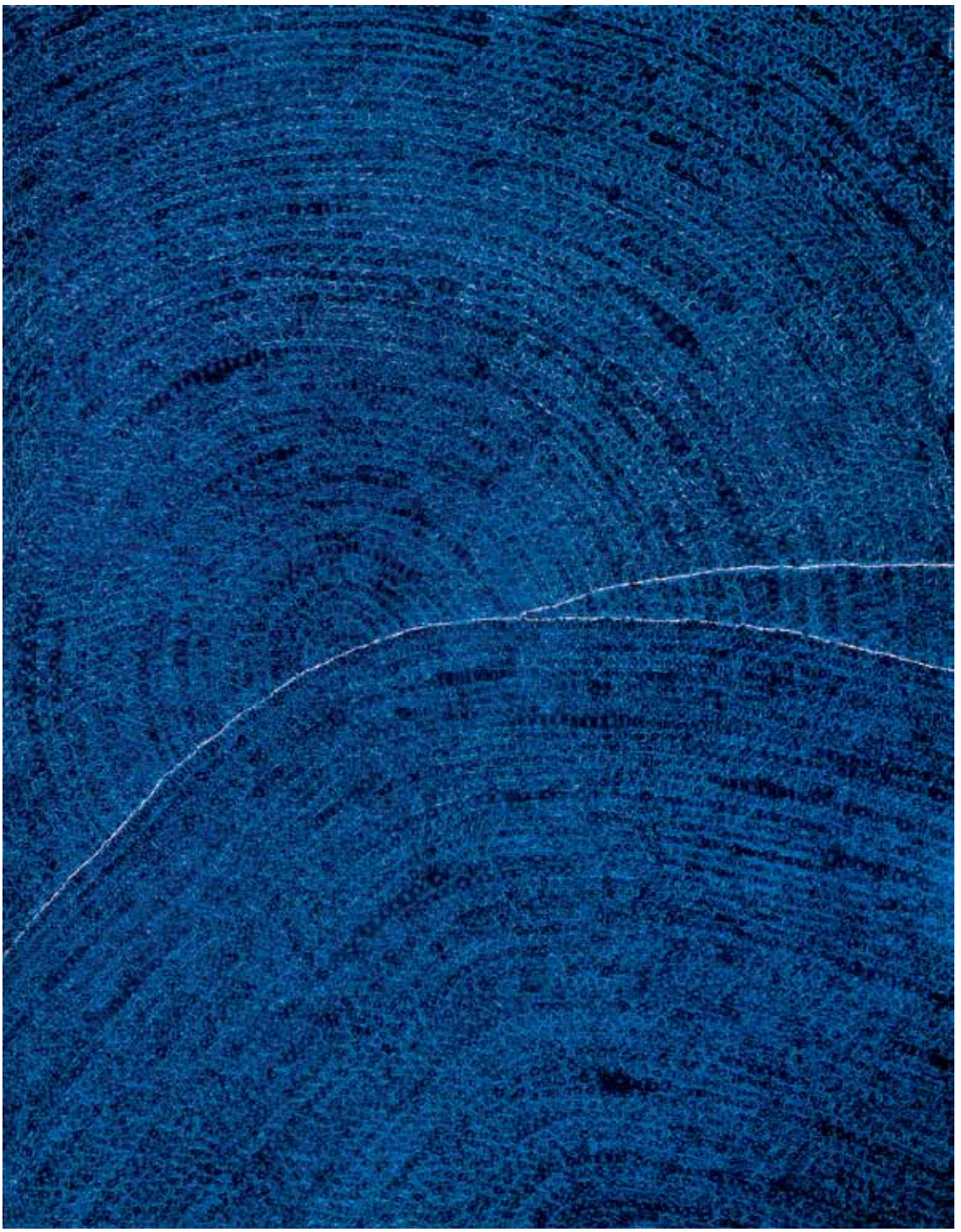
22. The earliest Karatsu production in the Kishidake region, under the patronage of the Matsuura family, predates Hideyoshi's invasion of Korea in 1592. Katayama 2003, pp. 35–122.
23. In general, Karatsu ware was fired with bowls and dishes stacked on top of one another; to prevent them from sticking, either small clay wads or sand was used between the vessels. The transition from clay wads to sand evidences the direct influence of firing techniques from the southern regions of the Korean peninsula. See Katayama 2003 and Ōhashi 2003.
24. Suzuta Yukio, among others, maintains that Karatsu production moved from Kishidake to the areas of Imari and Takeo in the 1590s. The early Imari and Takeo kilns were dedicated to the manufacture of iron-painted stoneware. Suzuta Yukio, in *Tsuchi no bi kokaratsu* 2008, p. 214.
25. These "revivalist" inlaid celadon bowls with crane motifs have cylindrical bodies (either narrow with curving sides or wide) that are not commonly found in Goryeo celadon. There is debate about whether any of these were made in the Goryeo period or were in fact products of the early Joseon (and made for export to Japan). Examples of such bowls are known primarily in Japanese collections. See, for example, Chadō Shiryōkan 1989, pls. 1, 2.
26. Idemitsu Bijutsukan 1998.
27. See Nezu Bijutsukan 2002.
28. See *Tsuchi no bi kokaratsu* 2008.
29. Pine trees, in combination with plum blossoms, bamboo, or both, appear on Joseon-period cobalt-painted porcelain, as they do on Chinese and Japanese blue-and-white porcelain.
30. One rarely finds copper green on any Korean ceramic; when copper is used for decoration (as on rare examples of twelfth- and thirteenth-century celadon and on Joseon porcelain), it is usually to produce red, the more difficult color to achieve.
31. Kyūshū Kinsei Tōji Gakkai 2010.
32. Ougiura Masaaki, "Utsutsugawa," in Kyūshū Kinsei Tōji Gakkai 2000, p. 304.
33. Fukuoka-shi Bijutsukan 1993.
34. Kyoto-style stonewares, produced and popular in Hizen between 1660 and 1700, is characterized by a clay body resembling soft-paste porcelain and exhibiting delicately painted decoration of pale cobalt blue; they also often have the Kiyomizu seal on the base. See Ōhashi 2003.
35. Similar bowls have been found at the Onikiuwa and Kannon kilns.
36. *Utsutsugawayakiyō* 1998.
37. For more on Sonkai and Agano ware, see Kōzuru 1990.
38. Fujiwara Tooru, "Yatsushiro yaki—dentōno gi to bi" 八代焼 — 伝統の技と美 (Yatsushiro Ware—The Technique and Beauty of Tradition), in *Yatsushiroyaki* 2000, pp. 121–32.
39. This kiln was designated in 1669 as *goyogama* ("feudal kiln," that is, the official kiln catering to the daimyo).
40. Three branches of the Agano family, which originated in the seventeenth century, continued to be active through the end of the Edo period and indeed into the twentieth century. See genealogy table in Yatsushiroyaki 2000, p. 154.
41. Fujiwara (in *Yatsushiroyaki* 2000) has pointed out that some seventeenth-century Yatsushiro ware in Japanese collections may have been misidentified as other, better-known Kyushu ware, such as Karatsu, Agano, or Takatori, or even as Joseon ceramics. Indeed, a Yatsushiro tea bowl made by Sonkai in the first half of the seventeenth century and now in the collection of the Idemitsu Museum was until recently believed to be a product of the Agano kilns in the former Buzen territory (today's Fukuoka Province). See, for example, *Yatsushiroyaki* 2000, cat. no. 41.

42. Ibid., p. 128.
43. I gratefully acknowledge Nishida Hiroko of the Nezu Museum for helping me identify the bowl as a Kyoto ware. She has also noted that it may even be a work by Nonomura Ninsei or his workshop. Though there are no extant vessels of this style attributed to Ninsei, many shards found at the sites of Ninsei's kilns are of the inlaid and stamp-decorated stoneware type, like this bowl in the collection of The Metropolitan Museum of Art.
44. Cort 1984.
45. Cooper 1971.
46. Brandt 2007; Yanagi 1972.
47. The study and appreciation of both buncheong ware and Korean-made export ceramics to Japan would reach a new height beginning in the second half of the twentieth century, following the lead of such scholars as Hayashiya Seizo and Akanuma Taka, with publications such as Hayashiya 1980–81 and the publications from Chadō Shiryōkan.
48. A number of modern and contemporary Korean potters have chosen to engage with the form of the tea bowl, especially revivals of the types of Joseon ceramics that were exported to and appreciated in Momoyama and Edo Japan. In doing so, they are (consciously or not) also engaging with references to chanoyu, a long-established—though continually changing—and very Japanese practice.

Postscript

The three twentieth-century Korean paintings on the following pages highlight the kinds of intuitive visual connections to buncheong that one finds in modern art—not surprising, given the bold immediacy of that ceramic genre. The vigorous black strokes crossing the breadth of the canvas on Lee Jong-Sang's (b. 1938) *90-23 Earth* (cat. 74) might instantly remind us of the dynamic iron-painted buncheong ware (see cat. 53). Palpable in both works are a vibrant energy and a keen appreciation for abstraction. *Heaven and Earth (24-IX-73#320)* (cat. 75) by Kim Whan-Ki (1913–1974), who worked in New York from 1965 until his death, is a tour de force of the artist's signature style: from the repeating pattern of tiny dots covering the entire surface of the large canvas emerges a striking abstract design, reminiscent of buncheong with stamped decoration (see cat. 9). The feathery and lush brushstrokes dancing on Lee Ufan's (b. 1936) *From Point* (cat. 76) provide a tactile experience not unlike the sensuous brushed white slip on buncheong ware (see cat. 36). These artists were not necessarily consciously evoking the earlier Korean tradition; indeed they may not have made the connections at all. Nonetheless, the visual resonance is undeniable, attesting to the power and relevance of the art of buncheong ceramics.

Catalogue 74 Lee Jong-Sang (Korean, b. 1938). *90-23 Earth*, 1990. Mixed media on paper lacquered with bean oil, H. 66¾ in. (169.5 cm), W. 92⅛ in. (234 cm). Leeum, Samsung Museum of Art, Seoul



Catalogue 75 Kim Whan-Ki (Korean, 1913–1974). *Heaven and Earth (24-IX-73#320)*, 1973. Oil on canvas, H. 8 ft. 7¾ in. (263.4 cm), W. 81¼ in. (206.2 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 76 Lee Ufan (Korean, b. 1936). *From Point*, 1984. Oil on canvas, H. 89⅝ in. (227.5 cm), W. 71¼ in. (181 cm). Leeum, Samsung Museum of Art, Seoul

Checklist of Objects in the Exhibition

Catalogue 1A, B
Bottle with decoration of birds. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8⅝ in. (21.8 cm), Diam. of mouth 2⅜ in. (6.2 cm), Diam. of foot 3¾ in. (9.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 2
Maebyeong with decoration of dragon and clouds. Korean, Joseon dynasty (1392–1910); early 15th century. Buncheong with inlaid design, H. 11½ in. (29.2 cm), Diam. of mouth 2¼ in. (5.6 cm), Diam. of base 4⅛ in. (10.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 3
Elephant-shaped ritual vessel with tortoise decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with incised design, H. 10¼ in. (26 cm), L. 16½ in. (42 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 4
Cup with ear handles and saucer. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, cup: H. 2¼ in. (5.6 cm), Diam. of rim 3¼ in. (8.4 cm), Diam. of foot 1⅝ in. (4.1 cm); saucer: H. 1⅛ in. (2.9 cm), Diam. of rim 5¾ in. (14.7 cm), Diam. of foot 1¾ in. (4.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 5
Bowl with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped and inlaid design, H. 3½ in. (9 cm), Diam. 7⅛ in. (18.1 cm). Inscribed: 長興庫執用 (*Jangheunggojipyong*). Leeum, Samsung Museum of Art, Seoul

Catalogue 6
Dish with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 1½ in. (3.7 cm), Diam. of rim 6⅝ in. (16.8 cm), Diam. of foot 2⅜ in. (6.1 cm). Inscribed: 內贍 (*Naeseom*). Leeum, Samsung Museum of Art, Seoul

Catalogue 7
Small dish with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 1¾ in. (4.5 cm), Diam. of rim 4½ in. (11.5 cm), Diam. of foot 2⅛ in. (5.5 cm). Inscribed: 金海 (*Gimhae*). Leeum, Samsung Museum of Art, Seoul

Catalogue 8
Dish with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 1½ in. (3.8 cm), Diam. of rim 6¼ in. (15.8 cm), Diam. of foot 2½ in. (6.3 cm). Inscribed: 果 (*gwa*). Leeum, Samsung Museum of Art, Seoul

Catalogue 9
Drum-shaped bottle with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 6¾ in. (17.2 cm), L. 8¼ in. (21 cm), Diam. of mouth 1¾ in. (4.3 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1423

Catalogue 10
Jar with peony decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 15 in. (38 cm), Diam. of mouth 6¼ in. (15.8 cm), Diam. of base 5½ in. (13.9 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1422

Catalogue 11A, B
Flask-shaped bottle with abstract decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8⅝ in. (21.8 cm), Diam. of mouth 1¾ in. (4.6 cm), Diam. of foot 3 in. (7.7 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 12
Bottle with decoration of peonies and dots. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid and stamped design, H. 11 in. (27.9 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of base 3⅛ in. (7.9 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 13
Drum-shaped bottle with peony decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 8½ in. (21.7 cm), L. 12¼ in. (31.2 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1387

Catalogue 14
Jar. Korean, Joseon dynasty (1392–1910); 16th century. Buncheong with brushed white slip, H. 14⅝ in. (37 cm), Diam. of mouth 5¾ in. (14.5 cm), Diam. of foot 6⅜ in. (16.1 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 15
Small jar. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 3⅞ in. (9.7 cm), Diam. of mouth 3¾ in. (9.5 cm), Diam. of foot 2⅝ in. (6.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 16
Bottle with decoration of peony leaves. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 12⅞ in. (32.5 cm), Diam. of mouth 2⅝ in. (6.7 cm), Diam. of foot 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 17
Maebyeong with dragon-fish decoration. Korean, Joseon dynasty (1392–1910); early 15th century. Buncheong with inlaid design, H. 11½ in. (29.2 cm), Diam. of mouth 2 in. (5.1 cm), Diam. of base 4¼ in. (10.8 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1386

Catalogue 18
Ewer with dragon-fish head and lotus decoration. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with inlaid design, H. 11⅛ in. (28 cm), Diam. of mouth 2½ in. (6.2 cm), Diam. of foot 3¼ in. (8.2 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 19
Water dropper with spout and handle. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong, H. 3⅛ in. (7.7 cm), Diam. 3⅞ in. (9.7 cm), Diam. of foot 2 in. (5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 20
Stem cup with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); 15th century. Buncheong with stamped design, H. 2¾ in. (7 cm), Diam. of rim 3½ in. (8.7 cm), Diam. of base 1⅜ in. (3.4 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 21
Jar with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with inlaid and stamped design, H. 14⅛ in. (35.8 cm), Diam. of mouth 8½ in. (21.5 cm), Diam. of base 7⅜ in. (18.7 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 22
Large jar with peony scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 19 in. (48 cm), Diam. of mouth 6¾ in. (17 cm), Diam. of base 8¾ in. (22 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 23
Drum-shaped bottle with fish decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid and stamped design, H. 6⅛ in. (15.6 cm), L. 8¾ in. (22 cm), Diam. of mouth 1¾ in. (4.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 24
Covered bowl with peony decoration. Korean, Joseon dynasty (1392–1910); 15th century. Buncheong with inlaid design, H. 6½ in. (16.5 cm), Diam. of rim 6⅜ in. (16 cm), Diam. of foot 3¼ in. (8 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 25
Covered bowl. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip, H. 7⅜ in. (18.5 cm), Diam. of rim 6⅛ in. (15.3 cm), Diam. of foot 3 in. (7.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 26
Bowl with spout. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with white slip, H. 2¾ in. (6.9 cm), Diam. of rim including spout 6⅞ in. (17.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 27
Ritual vessel. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip and incised lines, H. 7⅛ in. (18 cm), Diam. of mouth 5⅛ in. (12.8 cm), Diam. of base 4⅞ in. (12.2 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 28
Small bottle with turtleback decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 4⅞ in. (12.2 cm), Diam. of mouth 1½ in. (3.7 cm), Diam. of foot 2⅛ in. (5.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 29
Bowl with decoration of rows of dots. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with stamped design, H. 3⅜ in. (8.5 cm), Diam. of rim 8 in. (20.3 cm), Diam. of foot 2½ in. (6.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 30A, B
Flask-shaped bottle with decoration of a dog. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 8¼ in. (20.8 cm), W. 7½ in. (19.1 cm), Diam. of mouth 1⅞ in. (4.8 cm), Diam. of foot 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 31
Jar with decoration of peonies. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with inlaid and sgraffito design, H. 15 in. (38 cm), Diam. of mouth 5½ in. (13.8 cm), Diam. of base 6½ in. (16.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 32
Jar with floral scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 6⅝ in. (16.8 cm), Diam. of mouth 4⅛ in. (10.4 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 33
Jar with decoration of peonies. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 10⅛ in. (25.7 cm), Diam. of mouth 3⅝ in. (9.1 cm), Diam. of base 3¼ in. (8.2 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 34
Jar with decoration of fish and lotuses. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with inlaid, stamped, and iron-painted design, H. 11 in. (27.8 cm), Diam. of mouth 6 in. (15 cm), Diam. of foot 3⅞ in. (9.8 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 787

Catalogue 35
Set of five small dishes. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip, H. 1¼–1⅜ in. (3.2–3.4 cm), Diam. of rims 5⅛–5½ in. (12.8–13.8 cm), Diam. of feet 1⅜–1½ in. (3.5–3.9 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 36
Drum-shaped bottle. Korean, Joseon dynasty (1392–1910); early 16th century. Buncheong with brushed white slip, H. 7 in. (17.6 cm), L. 10⅞ in. (27.5 cm), Diam. of mouth 2⅜ in. (5.9 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 37
Bottle. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 11¼ in. (28.4 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of foot 2⅞ in. (7.1 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 38
Bottle with decoration of dragon-fish among waves. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 11½ in. (29 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 3⅝ in. (9.1 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 39
Bottle with decoration of fish and lotus. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 12½ in. (31.7 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 2⅞ in. (7.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 40
Flask-shaped bottle with decoration of a pair of fish. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, H. 10⅛ in. (25.6 cm), Diam. of mouth 1¾ in. (4.5 cm), Diam. of foot 3½ in. (8.7 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 41
Drum-shaped bottle with school of fish. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised design, L. 9¾ in. (24.5 cm), Diam. of mouth 2⅛ in. (5.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 42
Jar with decoration of birds and willows. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 11½ in. (29 cm), Diam. of mouth 4⅞ in. (12.4 cm), Diam. of base 4¾ in. (12 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 43
Bottle with decoration of birds and plants. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 9⅝ in. (24.4 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 3 in. (7.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 44
Drum-shaped bottle with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. 5⅞ in. (14.9 cm), L. 9⅜ in. (23.7 cm), Diam. of mouth 1¾ in. (4.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 45
Bottle with decoration of willows, lotuses, and cranes. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 11⅝ in. (29.5 cm), Diam. of mouth 3 in. (7.5 cm), Diam. of foot 4 in. (10 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 46
Tortoise-shaped bottle with decoration of willows, fish, crane, and turtle. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. (as shown) 8¾ in. (22 cm), D. 4⅝ in. (11.5 cm), Diam. of mouth 2 in. (5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 47
Maebyeong with lotus decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 10¾ in. (27.3 cm), Diam. of mouth 2¼ in. (5.7 cm), Diam. of base 4⅛ in. (10.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 48
Bowl with lotus decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 3⅜ in. (9.2 cm), Diam. of rim 7½ in. (19.1 cm), Diam. of foot 2⅛ in. (5.3 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 49
Bottle with lotus decoration. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 11⅜ in. (28.9 cm), Diam. of mouth 2¾ in. (7 cm), Diam. of foot 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 50
Bottle with peony decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and iron-painted design, H. 5¾ in. (14.4 cm), Diam. of mouth 2⅜ in. (5.8 cm), Diam. of foot 3⅛ in. (7.8 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 51
Flask-shaped bottle with peony decoration. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 9⅝ in. (24.3 cm), Diam. of mouth 2⅛ in. (5.2 cm), Diam. of foot 3⅜ in. (8.4 cm). Leeum, Samsung Museum of Art, Seoul, Treasure no. 1388

Catalogue 52
Bowl with floral scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 3½ in. (8.7 cm), Diam. of rim 7¼ in. (18.2 cm), Diam. of foot 2 in. (5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 53
Small bottle with floral scroll decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 5¾ in. (14.4 cm), Diam. of mouth 1⅞ in. (4.6 cm), Diam. of foot 2⅜ in. (5.8 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 54
Flask-shaped bottle with floral decoration. Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. Buncheong with iron-painted design, H. 10⅜ in. (26.4 cm), Diam. of mouth 2⅜ in. (5.8 cm), Diam. of foot 3⅛ in. (7.8 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 55
Flask-shaped bottle with decoration of *cintamani* jewel and clouds. Korean, Joseon dynasty (1392–1910); second half of the 15th century. Buncheong with incised and sgraffito design, H. 8 in. (20.2 cm), Diam. of mouth 2 in. (5 cm), Diam. of foot 4 in. (10 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 56
Jar with decoration of lotuses and birds. Korean, Joseon dynasty (1392–1910); first half of the 15th century. Buncheong with inlaid design, H. 8⅞ in. (22.5 cm), Diam. of mouth 3⅜ in. (8.5 cm), Diam. of base 3⅛ in. (7.8 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 57
Lidded jar with decoration of chrysanthemums. Korean, Joseon dynasty (1392–1910); mid-15th century. Buncheong with stamped design, H. overall 9¼ in. (23.5 cm), Diam. of mouth 3¼ in. (8 cm), Diam. of base 3⅜ in. (8.5 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 58
Bowl. Korean, Joseon dynasty (1392–1910); first half of the 16th century. Buncheong with white slip, H. 3¾ in. (9.5 cm), Diam. of rim 6⅞ in. (17.2 cm), Diam. of foot 2⅝ in. (6.6 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 59
Tea bowl. Probably Korean, Joseon dynasty (1392–1910); probably first half of the 17th century. Stoneware with stamped design, H. 3¼ in. (8.3 cm), Diam. of rim 4⅛ in. (10.5 cm), Diam. of foot 2½ in. (6.4 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (36.120.502)

Catalogue 60
Bottle with decoration of pine tree. Japanese, Edo period (1615–1868); ca. mid-17th century. Stoneware with iron-painted design and copper-green glaze over brushed white slip (Takeo Karatsu), H. 13 in. (33 cm), Diam. 7½ in. (19.1 cm). The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.452)

Catalogue 61
Dish. Japanese, Edo period (1615–1868); kiln in operation ca. 1691–1749. Stoneware with brushed white slip and copper-green and iron-brown glazes (Utsutsugawa), H. 1¾ in. (4.4 cm), Diam. of rim 7¼ in. (18.4 cm). The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.589)

Catalogue 62A, B
Tea bowl with decoration of ginkgo leaves. Japanese, Edo period (1615–1868); kiln in operation ca. 1691–1749. Stoneware with cobalt-blue design over brushed white slip (Utsutsugawa), H. 2½ in. (6.4 cm), Diam. of rim 4½ in. (11.4 cm), Diam. of foot 1¾ in. (4.4 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (36.120.501)

Catalogue 63
Censer. Japanese, Edo period (1615–1868); 19th century. Stoneware with inlaid design (Yatsushiro), H. 3¼ in. (8.3 cm), Diam. of rim 3¾ in. (9.5 cm), Diam. of foot 2¼ in. (5.7 cm). The Metropolitan Museum of Art, New York, Purchase by subscription, 1879 (79.2.1361)

Catalogue 64
Tea bowl with peony decoration. Japanese, Edo period (1615–1868); 19th century. Stoneware with inlaid design (Yatsushiro), H. 3⅝ in. (9.2 cm), Diam. 4¼ in. (10.8 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1893 (93.1.88)

Catalogue 65
Tea bowl with chrysanthemum decoration. Japanese, Edo period (1615–1868); probably second half of the 17th century. Stoneware with inlaid and stamped design (Kyoto), H. 3 in. (7.6 cm), Diam. of rim 5⅛ in. (13 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1892 (93.1.94)

Catalogue 66
Kiyomizu Rokubei I (Japanese, 1737–1799). Tea bowl with decoration of standing cranes.
Edo period (1615–1868); mid- to second half of the 18th century. Stoneware with inlaid design (Kyoto), H. 3¾ in. (9.5 cm), Diam. of rim 3⅞ in. (9.8 cm), Diam. of foot 2¼ in. (5.7 cm). The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (36.120.518a–e)

Catalogue 67
Kondō Yutaka (Japanese, 1932–1983). Vase, 1982.
Stoneware with stamped design and black glaze, H. 11½ in. (29.2 cm), Diam. 6¼ in. (15.9 cm). The Metropolitan Museum of Art, New York, Purchase, Friends of Asian Art Gifts, 2011 (2011.1)

Catalogue 68
Tsujimura Shirō (Japanese, b. 1947). Sake bottle, 2000.
Stoneware with white slip (*kohiki* style), H. 9 in. (22.6 cm), Diam. of body 7½ in. (19.1 cm). The Metropolitan Museum of Art, New York, Purchase, Parnassus Foundation / Jane and Raphael Bernstein Gift, 2003 (2003.393.1)

Catalogue 69
Tsujimura Shirō (Japanese, b. 1947). Tea bowl, 2000.
Stoneware with white slip (*kohiki* style), H. 3¼ in. (8.3 cm), Diam. of rim 6⅛ in. (15.6 cm). The Metropolitan Museum of Art, New York, Gift of Koichi Yanagi, 2003 (2003.485.2)

Catalogue 70
Yoon Kwang-cho (Korean, b. 1946). *Rhythm*, 1987.
Stoneware with white slip and carved design, H. 10⅝ in. (27 cm), Diam. 11⅛ in. (28 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 71
Yoon Kwang-cho (Korean, b. 1946). *Moon and Pond,* 1978.
Stoneware with white slip and incised design, H. 12⅝ in. (32 cm), Diam. 9⅞ in. (25 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 72
Yoon Kwang-cho (Korean, b. 1946). *Meditation,* 1994.
Stoneware with white slip and incised design, H. 15 in. (38 cm), L. 15¾ in. (40 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 73
Lee HunChung (Korean, b. 1967). Jar, 2008. Stoneware with white slip, H. 21¾ in. (55 cm), Diam. 21¼ in. (54 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 74
Lee Jong-Sang (Korean, b. 1938). *90-23 Earth*, 1990. Mixed media on paper lacquered with bean oil, H. 66¾ in. (169.5 cm), W. 92⅛ in. (234 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 75
Kim Whan-Ki (Korean, 1913–1974). *Heaven and Earth (24-IX-73#320)*, 1973. Oil on canvas, H. 103¾ in. (263.4 cm), W. 81¼ in. (206.2 cm). Leeum, Samsung Museum of Art, Seoul

Catalogue 76
Lee Ufan (Korean, b. 1936). *From Point*, 1984. Oil on canvas, H. 89⅝ in. (227.5 cm), W. 71¼ in. (181 cm). Leeum, Samsung Museum of Art, Seoul

Glossary

baekja The Korean term for porcelain; literally, "white ware." So-called soft-paste porcelain was made during the Goryeo dynasty (918–1392), hard-paste porcelain in the first half of the fifteenth century, in imitation of the Chinese ceramics from the Jingdezhen kilns. The official porcelain kilns of Bunwon were established by the Joseon (1392–1910) court in the 1460s. Porcelain was the most popular form of ceramics throughout the Joseon dynasty, from royalty to the common people.

buncheong (*bunjang hoecheong sagi*) A type of Joseon-period stoneware produced from the end of the fourteenth century to the mid-sixteenth century. Characterized by a grayish green color—deriving from both the clay body and the glaze—and especially by the extensive use of white slip for decoration. The term was coined by a twentieth-century art historian. The primary decorative techniques associated with buncheong ware are inlay, stamping, incision, sgraffito, iron-painting, slip-brushing, and slip-dipping.

celadon A type of stoneware characterized by a translucent bluish to greenish glaze. The color results from a small amount of iron oxide in the glaze and from the reduction environment, that is, the relatively lesser quantity of oxygen inside the kiln during firing. Celadon originated in China and became especially popular in Korea during the Goryeo dynasty (918–1392). Inlaid celadon is a quintessentially Korean ceramic.

chanoyu A traditional Japanese tea ceremony, in which a host brews a powdered green tea and serves it to guests. Chanoyu was codified during the sixteenth century. The appreciation of ceramics, including Korean-made types such as buncheong, and other objects used within the ceremony is a key element of the ritual.

cheongja The Korean term for celadon; literally, "blue-green porcelaneous ceramic."

cobalt A pigment that turns blue when fired; used throughout Asia for decorating ceramics. White porcelain with underglaze decoration in cobalt blue, first manufactured at the Jingdezhen kilns in China during the fourteenth century, became immensely popular. In Korea, it was produced at the official court kilns of Bunwon by the second half of the fifteenth century.

copper A pigment that turns red or green, depending on the method of firing; used throughout Asia for decoration on ceramics. In Korea, where it was applied as underglaze decoration on both celadon and porcelain, it was primarily fired to a red color, an effect that is more difficult to achieve than green. In Japan, green copper glazes were employed, notably on the type of ceramic known as Oribe ware.

Gohon A Japanese term referring to a type of export ceramic, primarily bowls for use in the tea ceremony, that were made in Korea to Japanese specifications at the Busan kilns between 1639 and 1718. The decoration of *Gohon* tea bowls ranges from the application of white slip (inspired by buncheong) to Japanese styles.

guiyal A Korean term referring to both a wide brush made of coarse bristles used on buncheong ware and the decoration effected by that brush. In *guiyal* decoration, the brush is used to apply white slip to the body of a vessel in dynamic, sweeping strokes. In Japanese, wares of this type are known as *hakeme*.

hakeme A Japanese term meaning "slip-brushed" and referring to buncheong ware (and later Japanese ceramics) on which white slip was applied with a coarse brush. This class of decorated buncheong ware was popular among Japanese tea connoisseurs. The brush and the decorative technique are both known in Korean as *guiyal*.

incision A design technique often used in Korean ceramics, in which a sharp tool is used to cut a decoration into the clay body of a vessel before firing. On buncheong ware, this decorative technique, alone or in combination with sgraffito, is characteristic of the products of the kilns in Jeolla Province.

inlay A design technique in which a motif is incised or otherwise carved into the clay body of a ceramic and filled in with slip before firing. Inlaid celadon, a distinctly Korean tradition, gave rise to buncheong, a stoneware with greater panache.

iron oxide A pigment that turns brown when fired; used throughout Asia for decoration on ceramics.. In Korea, it was applied as underglaze decoration on celadon, porcelain, and buncheong ware. Iron-painted buncheong ware was produced almost exclusively at the kilns of Hakbong-ri, Gongju, north Chungcheong Province.

kiln An oven for firing ceramics. Climbing kilns, which were excavated into hills using the natural inclines of the slopes, provided optimal firing conditions, including efficient heat circulation and ample space. This type of kiln was used in Korea for manufacturing celadon, porcelain, and buncheong. Pillars within a number of buncheong kilns formed discrete chamberlike spaces, but not the separate, walled chambers of many Edo-period kilns in Japan.

kohiki A Japanese term for buncheong (and later Japanese ceramics) that has been entirely dipped in white slip. In Korea this effect represented an attempt to evoke the white of porcelain, while in Japan tea practitioners admired the tactile quality and imperfections of the slip-covered vessels.

mishima A Japanese term originally referring to stamped and inlaid buncheong ware from Korea, it can also apply to any Korean or Japanese ceramic with stamped decoration. *Mishima* ware was especially prized by Japanese tea masters who favored the *wabi* aesthetic.

porcelain A type of ceramic admired for its white, translucent body. It is fired at high temperatures, in excess of 1,200°C. Unlike stoneware, it is made from a mixture of clays that includes kaolin, which gives the ceramic its characteristic white color. Porcelain was first made in China about the sixth century; the production of hard-paste porcelain in Korea was established in the fifteenth century, during the Joseon dynasty (1392–1910). Korean and Chinese potters introduced the technology to Japan, where porcelain was first produced in Arita in the early seventeenth century. The first European porcelain factory was established at Meissen, Germany, in 1710.

potter's wheel A small, rotating machine operated either by hand or foot (also called a kick wheel) on which a potter forms clay vessels. Prior to its invention, potters generally used the coiling method, in which they stacked coils of clay by hand to build the body of a vessel. On the Korean peninsula potters began using the wheel about the third–second century B.C.E.

saggar A clay container that protects ceramic vessels in the kiln. Because using saggars—rather than simply stacking vessels—means that fewer pieces can be produced, they were reserved for high-quality ceramics, including some early buncheong and much of the porcelain made for the court.

sancai A Chinese term meaning "three colors" and referring to a type of ceramic, popular during the Tang dynasty (618–906), that is most often glazed in brown, green, and cream. Takeo Karatsu ware, a type of stoneware produced in the Takeo region of north Kyushu by Korean potters beginning in the seventeenth century, exhibits a similar color scheme.

sgraffito A design technique in which a ceramic vessel is covered in slip and the decoration (or background) is carved through the slip to reveal the clay body beneath. In Korea, this technique was primarily employed on buncheong ware produced in Jeolla Province.

slip A solution of clay and water. It often appears as a decorative element and is a defining feature of buncheong ware.

stamping A design technique in which a motif is imprinted, usually multiply, onto the clay body of a vessel before firing. This allows for uniformity in the decoration, as opposed to other methods such as incision or inlay, and for more efficient mass production. In Korea stamped designs combined with white slip were used on both late Goryeo celadon and buncheong wares.

stoneware A type of ceramic that is fired at high temperatures, usually between 1,100°C and 1,250°C, so that it is hard, opaque, and vitrified, as opposed to earthenware, which is fired at lower temperatures and is porous and easily broken. Stoneware can be made from many different types of clay and can therefore be found in a range of colors. The two major types of Korean stoneware are celadon and buncheong.

wabi / wabicha A Japanese term for an aesthetic that celebrates austerity, spontaneity, and apparent artlessness. *Wabicha* refers to the style of tea ceremony in which this aesthetic is displayed in the architecture of the tea room and in the utensils used to prepare and drink the tea.

Guide to Korean Transliterations

In 2000 the Korean Ministry of Culture established the Revised Romanization system—or "RR," also known as the "Ministry of Culture" system, or "MC"—for the transliteration of Korean names and terms. The chart below lists Korean names and terms appearing in the book, given in Revised Romanization, the McCune-Reischauer transliteration, and the Hangeul spelling. Chinese characters that appear in inscriptions follow the Hangeul characters.

REVISED ROMANIZATION	McCUNE-REISCHAUER	HANGEUL
Anseong	Ansŏng	안성
Asan	Asan	아산
baekja	paekcha	백자
Boeun	Poŭn	보은
Boryeong	Poryŏng	보령
Buan	Puan	부안
buncheong	punch'ŏng	분청
bungjang	pungjang	분장
Bunwon	Punwon	분원
Busan	Pusan	부산
Buyeo	Puyŏ	부여
Changwon	Ch'angwŏn	창원
Cheonan	Ch'ŏnan	천안
Cheongdo	Ch'ŏngdo	청도
cheongja	ch'ŏngja	청자
Cheongyang	Ch'ŏngyang	청양
Cheorwon	Ch'ŏrwŏn	철원
Chilgok	Ch'ilgok	칠곡
Chungcheong	Ch'ungch'ŏng	충청
Chunghyo-dong	Ch'unghyo-dong	충효동
Chungju	Ch'ungju	충주
Daedeok	Taedŏk	대덕
Daejeon	Taejŏn	대전
Damyang	Tamyang	담양
Deoknyeongbu	Tŏknyongbu	덕녕부 (德寧府)
Dongguk yeoji seungram	*Tong'guk yŏji sŭngram*	동국여지승람 (東國輿地勝覽)
Ganghwa	Kanghwa	강화
Gangjin	Kangjin	강진
Gangneung	Kangnŭng	강릉
Gangwon	Kangwŏn	강원
Gapyeong	Kap'yŏng	가평
Gimhae	Kimhae	김해
Gimjae	Kimche	김제
Gochang	Koch'ang	고창
Goesan	Koesan	괴산
Goheung	Kohŭng	고흥
Gokseong	Koksŏng	곡성
Gonganbu	Kong'anbu	공안부 (恭安府)
Gongju	Kongju	공주
Goryeo	Koryŏ	고려
Goryeong	Koryŏng	고령
guiyal	kwiyal	귀얄
gwa	kwa	과 (果)
Gwangju	Kwangju	광주
Gwangsan	Kwangsan	광산
Gyeonggi	Kyŏnggi	경기
Gyeongju	Kyŏngju	경주
Gyeongsan	Kyŏngsan	경산

REVISED ROMANIZATION	McCUNE-REISCHAUER	HANGEUL
Gyeongsangdo sokchan jiriji	*Kyŏngsangdo sokch'an chiriji*	경상도 속찬 지리지 (慶尙道續撰地理志)
Gyeongseungbu	Kyŏngsŭngbu	경승부 (敬承府)
Gyeryong	Kyeryong	계룡
Hadong	Hadong	하동
Haenam	Haenam	해남
Hakbong-ri	Hakbong-ri	학봉리
Hampyeong	Hamp'yŏng	함평
Hapcheon	Hapch'ŏn	합천
Hwaryeong	Hwaryŏng	화령
Hwasun	Hwasun	화순
Imsil	Imsil	임실
Innyeongbu	Innyŏngbu	인녕부 (仁寧府)
Insubu	Insubu	인수부 (仁壽府)
jagi	chagi	자기
Jangheunggo	Changhŭnggo	장흥고 (長興庫)
Jangseong	Changsŏng	장성
Jeolla	Chŏlla	전라
Jinan	Chinan	진안
Jincheon	Chinch'ŏn	진천
Jinhae	Chinhae	진해
Jinju	Chinju	진주
Joseon	Chosŏn	조선
Joseon wangjo sillok	*Chosŏn wangjo sillok*	조선왕조실록
Jungmo	Jungmo	중모
maebyeong	maebyŏng	매병
Miryang	Miryang	밀양
Muan	Muan	무안
Mungyeong	Mun'gyŏng	문경
Naejasi	Naejasi	내자시 (內資寺)
Naeseomsi	Naesŏmshi	내섬시 (內贍寺)
Naju	Naju	나주
Okcheon	Okch'ŏn	옥천
sagi	sagi	사기
Sancheong	Sanch'ŏng	산청
Sangju	Sangju	상주
Sangnimwon	Sangnimwŏn	상림원
Saongbang	Saongbang	사옹방 (司甕房)
Sejong sillok	*Sejong sillok*	세종실록 (世宗 實錄)
Seongju	Sŏngju	성주
Seosan	Sŏsan	서산
taegeuk	t'aegŭk	태극
Taejong sillok	*T'aejong sillok*	태종실록 (太宗 實錄)
Tongyeong	T'ongyŏng	통영
Uiseong	Ŭisŏng	의성
Ulju	Ulju	울주
Ulsan	Ulsan	울산
Wanju	Wanju	완주
Yangban	Yangban	양반
Yangju	Yangju	양주
Yangsan	Yangsan	양산
Yebinisi	Yebinsi	예빈시 (禮賓寺)
Yecheon	Yech'ŏn	예천
Yeoju	Yŏju	여주
Yeoncheon	Yŏnch'ŏn	연천
Yeongam	Yŏng'am	영암
Yeongdong	Yŏngdong	영동
Yeonggwang	Yŏnggwang	영광
Yeongi	Yŏngi	연기
Yesan	Yesan	예산
Yongin	Yong'in	용인

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Index

Page references in *italic* refer to illustrations.

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