





呖

GORYEO CELADON WARES DISCOVERED OFF BIANDO, GUNSAN

Yun Yongyi, Professor of Art History, Myongji University

呖

First presented in 2004 in the book, *The Underwater Remains of Biando, Gusan*
published by the National Maritime Museum of Korea,
and revised by the author to fit this journal's editorial criteria.

呖

GORYEO CELADON WARES DISCOVERED OFF BIANDO, GUNSAN

Yun Yongyi, Professor of Art History, Myongji University

吠

[ABSTRACT]

This paper analyzes the characteristics of the 3,117 Goryeo celadon wares discovered near Biando (飛雁島) off the northern coast of Byeonsanbando (邊山半島: peninsula), Gunsan (群山), Jeollabuk-do (全羅北道). These Goryeo celadon wares, which come in different shapes, mostly consist of various *daejeop* (大蝶: large bowls) and *jeopsi* (蝶匙: plates and dishes). The rim of the *daejeop* tends to be curved inward while the body retains a curved form. The rim of the *jeopsi*, on the other hand, has only a slight inward curvature.

The most frequently occurring pattern on both *daejeop* and *jeopsi* is *aengmumun* (鸚鵡文: parrot design). It is generally incised. The firing was done using either *naehwato bijim batchim* (thick spur-like firing supports molded with *naehwato* [耐火土: fire-resistant clay] mixed with *jeomto* [粘土: fine clay]) or *naehwato batchim* (thinner supports made of *naehwato* mixed with *jeomto*) leaving three or five spur marks on the underside of a *daejeop* or *jeopsi*.

The date of the celadon wares was estimated by comparative analysis with the existing data on celadon from the twelfth to the thirteenth centuries. The celadon wares discovered off Biando bore the most resemblance to the celadon

excavated from Jinseo-ri (鎭西里) and Yucheon-ri (柳川里) in Buan (扶安) and Yongun-ri (龍雲里) and Sadang-ri (沙堂里) in Gangjin (康津). Of these, the Yucheon-ri Kiln Site Zone No. 7 in Buan is considered the most probable site of production for the Biando celadon pieces. The celadon wares found off Biando were probably made as tribute wares sometime in the 1220s and were shipwrecked while being transported from Buan to Gaeseong (開城), the capital of Goryeo.

[KEYWORDS]

Biando, shipwreck, Goryeo, incised celadon, inlaid celadon, *hwahyeongjeonjeopsi*, *aengmumun*, *gukhwamun*, *moranmun*

I INTRODUCTION

This paper deals with the Goryeo celadon wares discovered near Biando off the northern coast of Byeonsanbando, Okdo, Gusan, Jeollabuk-do. The celadon wares were accidentally discovered in 2002 by a fisherman named Jo Dongseon. Upon Jo's notification to the authorities, an underwater inspection team from the National Maritime Museum of the Culture Heritage Administration of Korea was immediately dispatched to the site.

The celadon wares appear to have lain for centuries hidden from view covered under a thick layer of sediment. The accelerated tides produced by the recent construction of the nearby Saemangeum embankment seem to have swept this sediment away, revealing the ceramics. The number of items discovered so far is 3,117 including the discoveries of 243 pieces by Jo and 211

(Table 1) Discoveries from Biando

Source: National Maritime Museum of Korea. The Underwater Remains of Biando, Gusan. Gusan: National Maritime Museum of Korea, 2004

Vessel types	Large bowls	Bowls	Mid-size bowls	Plates		Cups			Lids	Boxes	Total	Note
				Plate	Small plates	Cylindrical cups	Large cylindrical cups	Cups				
From initial report	87	-	-	125	1	18	-	5	7	-	43	
From initial inspection	86	-	-	85	10	3	-	3	24	-	211	
1st excavation	804	21	-	745	26	43	26	169	98	-	1,932	
2nd excavation	220	-	-	210	-	18	-	43	42	-	533	
3rd excavation	8	-	1	54	-	-	-	2	26	9	100	
4th excavation	21	1	-	102	-	1	-	-	26	2	153	
5th excavation	-	-	-	4	-	-	-	-	1	-	5	4 (wooden fragments)
Subtotal	1,119	22	1	1,200	36	65	26	217	217	11	2,934	
Total	220	22	1	1,325	37	83	26	222	224	11	3,117	

by the inspection team (see Table 1). The remainder was recovered during five seasons of scientific underwater excavations conducted between May 2002 and September 2003.

II CHARACTERISTICS OF THE SHAPE, PATTERNS, AND PRODUCTION METHODS OF GORYEO CELADON WARES FROM BIANDO

01 SHAPES

The shapes of the celadon wares from Biando vary from *daejeop* (大蝶: large bowls), *jeopsi* (蝶匙: plates and dishes), *jan* (盞: cups), *hap* (盒: lidded boxes), *jeonjeopsi* (展蝶匙: dish with flat rim), *bal* (鉢: mid-size bowls), *tonghyeongjan* (筒形盞: cylindrical cups), *ttukkeong* (gae, 蓋: lids), *wan* (盥: small bowls), to *sojeopsi* (小蝶匙: small plates), with *daejeop* and *jeopsi* forming the bulk of the discovery. There are also *hwahyeong jeonjeopsi* (花形展蝶匙: flat-rimmed plates of petalled shape), and *gakjeopsi* (角蝶匙: polygonal plates). In the case of the *daejeop*, the rims are mostly curved inward. Specimens of celadon *bal* and *wan* were

found only in small numbers, while celadon *jan* and *ttukkeong* were rare. Celadon *tonghyeongjan* and *hap* are most noticeable pieces, especially for the black-and-white inlay decoration on celadon *hap*.

1) *Daejeop* (大蝶: large bowls)

The rim of the *daejeop* is mostly curved inward while the body retains a curvature and the inner base is molded to make a circular bottom. The foot is short and tilted toward the center (Plate 1). Some *daejeop* have no decorative pattern at all, neither inside nor outside, while others have *yeonpanmun* (蓮瓣文: open lotus petal design) incised on the outside. A few *daejeop* are decorated with molded *moranmun* (牡丹文: peony design) with leaves all over the inside and others have molded *yeonpanmun* on the outside. However, *daejeop* typically have patterns only on one side of the vessel, either on the inside or on the outside. Vessels fired on *naehwato bijim batchim* have four spur marks on the foot and the inner base is mostly glazed. The colors range from greenish-brown and bluish-green and the body is thin and has a glossy surface (Plate 2).

2) *Jeopsi* (蝶匙: plates and dishes)

Jeopsi form the bulk of the collection. They



(Plate 1)
Celadon *wan*
H: 8.0 cm; Diameter: 16.6 cm (rim),
6.0 cm (foot)
National Maritime Museum of Korea: Bian
H-038 and Bian B-384



(Plate 2)
Yeonpanmun celadon *wan*
H: 7.2 cm; Diameter: 16.4 cm (rim),
6.2 cm (foot)
National Maritime Museum of Korea: Bian
E-006

170

171

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

GORYEO CELADON WARES DISCOVERED
OFF BIANDO, GUNSAN

吠

Yun Yongyi

are mostly flat with a short foot which is slightly curved inward and has four spur marks. There are *jeopsi* with *yeonpanmun* incised on the outside, with *aengmumun* incised on the inside, or with no decoration at all. The colors are mostly greenish-brown and bluish-green, similar to *daejeop*. Some *gakjeopsi* are polygonal below the main body and have an outwardly curving mouth and a short and small foot. Some bear no design on the outside but on the inside are molded with *yeonhwadangchomun* (蓮花唐草文: lotus petals with arabesque designs) or *moranmun*. The polygonal *jeopsi* have four spur marks and many are of a deep bluish-green hue.

Jeonjeopsi are small *jeopsi* with a diameter of about 10 cm and a flat rim. A few *jeonjeopsi* have a foot, which is flat and low, like that of the typical small round *jeopsi*. On the foot of *jeonjeopsi*, there are three spur marks and the color of the glaze is bluish-green. *Hwahyeongjeonjeopsi* are dishes with a flat rim with six grooves making a petal shape. The interior is encircled by a band of *yeouidumun* (如意頭文: ruyi pattern) and *hwamun* (花文: flower pattern) carved in relief throughout while the exterior has no decoration. The foot is carved out from the inside and has four spur marks. Many *jeonseopsi* are of a deep bluish-green color.

3) *Jan* (盞: cups)

The celadon *jan* have an inwardly curved mouth and the body has an overall round shape. The foot is angled inward and has three spur marks. Some have no patterns, while others have *yeopmun* (葉文: leaf design) incised on the exterior; a band of *noemun* (雷文: thunder pattern) on both the interior and the exterior; or three floral sprays of *gukhwamun* (菊花文: chrysanthemum design) inlaid in black and white on the exterior. The glaze colors range from greenish-brown to bluish-green. A question still remains as to whether the *jan* were used without matching saucers or whether matching saucers had been produced but have yet to be discovered. *Tonghyeongjan* are special type of cup with a cylindrical body which has either no pattern or incised or carved *yeonpanmun* on the exterior (Plate 3). The latter have either *yeonpanmun* or *gukhwamun* on top or *seonmun* (線文: linear design) that depicts a flower petal and a sprout-like handle at the top center. Colors vary from deep bluish-green to greenish-brown and they have three

(Plate 3)

Celadon *tonghyeongjan* with molded
yeonpanmun
H: 8.2 cm; Diameter: 8.1 cm (rim), 5.6 cm
(foot)
National Maritime Museum of Korea:
Bian B-384



spur marks on the foot. Many *tonghyeongjan* are of fine quality with an evenly applied deep bluish-green glaze.

4) Wan (盥: small bowls)

Celadon *wan* are rare among the excavated pieces. They have no decoration on the curved body and the foot faces inward and is short in length. A mix of bluish-green and greenish-brown glaze is found on the surface and the foot shows traces of having been fired on a stand. Celadon *bal* were also found, but only rarely. Like the *wan*, the *bal* has no pattern but has an outwardly curved and relatively tall foot typically seen in *sabal* (沙鉢: small bowls for rice). A bluish-green glaze is applied evenly on the body and there are four spur marks.

5) Hap (盒: lidded boxes)

The celadon *hap* are notable for their variety of incised patterns. Celadon *hap* with incised chrysanthemum flowers typically have a single chrysanthemum flower thinly incised on top of the lid with rows of smaller chrysanthemums clustered around it. A typical bluish-green glaze is evenly applied around the *hap*. The foot is curved inward and shows traces of having been fired on *gyuseok batchim* (硯石墊具: silica stone supports). The box and its matching lid were fired together with thin clay supports inserted between them.

This particular lid of a celadon box with peony or *moranmun* inlay (靑瓷象嵌牡丹文盒) (Plate 4) has three spur marks. The surface is shiny and covered with a pale bluish-green glaze. The peony is simply drawn without any pattern band: the flower and bud in white inlay and

the stems and leaves in black inlay.

The lid of another celadon box (Plate 5) carries five chrysanthemums in full bloom, with the flower and leaves inlaid in white and black. The lid is divided in black inlay into five parts, with each division featuring a single flower. The chrysanthemums are enclosed within two concentric circles in white inlay. The glaze is a deep bluish-green and the underside suggests that it was fired on a stand after it had been wiped clean of glaze.

Another box to note is one with a lid elaborately inlaid with chrysanthemum stems and flower buds. The pale bluish-green glaze gently has a slightly glossy surface. The underside of the lid shows that it was fired on a stand after it was wiped clean of glaze.

Celadon *hap* are, for the most part, distinctively patterned with black and white inlay and adorned with incised chrysanthemums. Along with the patterns on the lids of cylindrical cups, the patterns on the lids of celadon boxes are the most artistic and representative inlay techniques of the early Goryeo period.

02 PATTERNS

The most typical decorative pattern on the celadon wares from Biando is *aengmumun* or parrot design. Typically, a single parrot or a pair of parrots in flight is incised inside the wares. Sometimes there is only one parrot but more often two parrots appear in a symmetrical arrangement. This pattern is typically seen on many different kinds of Goryeo celadon open



(Plate 4)

Celadon *hap* with *moranmun* inlay

H: 3.5 cm; Diameter: 8.0 cm (rim), 4.5 cm (foot)

National Maritime Museum of Korea: Bian 3-063



(Plate 5)

Celadon *hap* with *gukhwamun* inlay

H: 3.5 cm; Diameter: 8.0 cm (rim), 4.6 cm (foot)

National Maritime Museum of Korea: Bian 3-100

vessels such as *jeopsi*, *daejeop*, and *wan* to closed vessels such as *hap*, *byeong* (瓶: bottles), and *ho* (壺: jars). However, among the items of the Biando discovery, *aengmumun* was only found incised on *daejeop* and *jeopsi*.

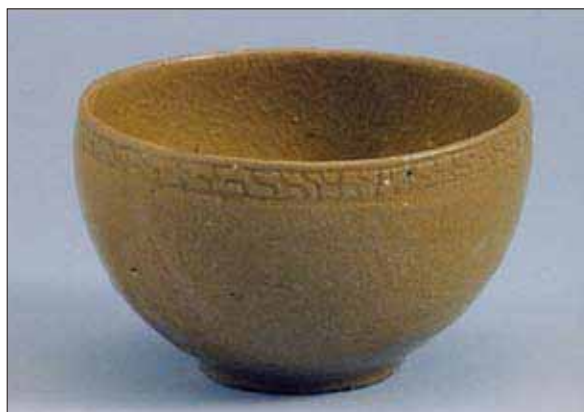
Peony designs usually appear in the form of a single blossom or *moranjeoljimun* (牡丹折枝文: a design that features peony flowers with branches and leaves) produced by *apchul* (押出: molding). Incised details were added by hand (陽印刻, *yang-ingak*: relief carving), as exemplified on the *gakjeopsi* or polygonal plates. Some vessels have dull, uninteresting arrangements indicating the overuse of the pattern. Molded *moranmun* and incised *aengmumun* are the most frequent patterns on the Biando celadon wares.

Yeonhwamun (蓮花文: lotus flower design) and *yeonhwadangchomun* are also found. On *daejeop*, *jeopsi*, and *tonghyeongjan* they were predominantly incised or carved, although a few molded designs have been found on *jeopsi*. Many *jeopsi* and *daejeop* carry combinations of incised and carved lotus leaves on the exterior and double rows of incised and carved *yeonpanmun* are commonly applied on *tonghyeongjan*.

The lid of the *hap* is noteworthy for having fully open chrysanthemum or peony blossoms incised or inlaid in black and white. Typically, they are not confined within a border but are freely drawn, much like those in a painting.

Less common patterns include bands of *yeouidumun* or *ruyi* pattern carved on the *hwahyeongjeonjeopsi* and bands of *noemun* or thunder pattern incised on the exterior of *jan*. Furthermore, there are examples of lines depicting flower petals on the lids of *tonghyeongjan* (Plate 6) and a simplified chrysanthemum design in black-and-white inlay on the exterior of some *jan*.

The most common patterns are the incised parrot design, the molded peony and chrysanthemum, and incised and carved lotus petals. Among the most noteworthy patterns are chrysanthemum and peony scrolls in black-and-white inlay.



(Plate 6)

Celadon *jan* with incised *noemun*
H: 5.3 cm; Diameter: 8.1 cm (rim),
4.2 cm (foot)

National Maritime Museum of Korea:
Bian E-276

03 FIRING TECHNIQUE

The celadon wares discovered off the coast of Biando were most commonly fired on stands using *naehwato bijim batchim* which leave three or five spur marks on the mount or the base of the wares such as *jeopsi*, *daejeop*, *wan*, *bal*, *jan*, and *tonghyeongjan*, while some were fired on the thinner *naehwato batchim*. Furthermore, marks of meticulous firing using *gyuseok batchim* that leave three spur marks on the base of the *ttukkeong* of *tonghyeongjan* and the base of *hap* are found in the more refined examples. However, it is notable that the lids of *tonghyeongjan* and *hap* and the foot rims of *jan* show that *naehwato bijim batchim* were used (Plate 7). It indicates that the coexistence of different techniques. The *naehwato bijim batchim* is a firing technique introduced in the early-thirteenth century, quite distinct from the grayish-white *naehwato batchim* used from the early years of Goryeo until the late-twelfth century. Such a transition in firing technique in the early-thirteenth century is also apparent in *gyuseok batchim*, which had been used since the early-twelfth century for making refined pottery. By the early-thirteenth century the *gyuseok batchim* of the early years changed and became thicker (Plate 8).

The foot of the peony-patterned *jeopsi*, *daejeop*, *hap*, and *jan* is short and tilted inward, attesting to the change from high to low. This style of foot rim is similar to that of white or green porcelain produced in Jingdezhen (景德鎮), Jiangxi Province, China, and reflects the new influences reaching the Goryeo

state at the time.

The glaze color also shows a gradual change from a mix of greenish-brown and bluish-green to predominantly bluish-green. Among the bluish-green celadon in the Biando collection are several refined vessels that can be described as *bisaek* (翡色: a subtle jade-green color that was admired in Song China), suggesting that the celadon wares from Biando were made using the same technique as that used for producing *bisaek* glazes.

III THE DATES AND LOCATION OF PRODUCTION

01 DATES

When and where were the Goryeo celadons discovered off Biando produced? A comparative analysis with the available data on Goryeo celadon from the twelfth and thirteenth centuries may offer some clues.

Firstly, a comparison with the Goryeo celadon discovered along with *Hwangtong yungnyeonmyeong injongsichaek* (皇統六年銘 仁宗諡冊: *Edict of King Injong in the sixth year of Hwangtong, 1146*) in Jangneung (長陵), Jangdan (長湍), Gyeonggi-do (京畿道, Gyeonggi Province) may be helpful: a *gwahyeongbyeong* (瓜形瓶: gourd-shaped celadon bottle); a *banghyeongho* (方形壺: square celadon jar); a *gukhyeonghap* (菊形盒: chrysanthemum-



(Plate 7)

Base of celadon *jan* with *gukhwamun* inlay
H: 5.1 cm; Diameter: 6.3 cm (rim), 3.0 cm (foot)
National Maritime Museum of Korea: Bian 2-322



(Plate 8)

Gyuseok batchim of celadon *hap* with *gukhwamun* inlay
H: 1.7 cm; Diameter: 8.1 cm (overall)
National Maritime Museum of Korea: Bian 3-098



(Plate 9)

Celadon *tonghyeongjan* with molded *yeonpanmun*
H: 10.1 cm; Diameter: 10.4 cm (rim), 8.0 cm (foot)
National Maritime Museum of Korea: Bian D-113

174

175

呖

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

呖

GORYEO CELADON WARES DISCOVERED
OFF BIANDO, GUNSAN

呖

Yun Yongyi

shaped celadon box); and a *tonghyeongjan* or cylindrical celadon cup.¹

The celadon *gwahyeongbyeong* has a gourd-shaped body with *bisaek* glaze and traces of grayish-white *naehwato batchim* and the celadon *banghyeongho* has a thick layer of celadon glaze all over and spur marks of *naehwato batchim* on the base. The celadon *gukhyeonghap* has an open chrysanthemum petal indentation on the lid and the base and the celadon *tonghyeongjan* has a thick layer of *bisaek* glaze and a foot showing subtle traces of *gyuseok batchim*.

The chief common features between the celadon wares of Jangneung and those discovered at Biando are the presence of refined celadon vessels with *bisaek* glaze and *hap* and *tonghyeongjan ttukkeong* bearing the marks of *gyuseok batchim* spur marks. Moreover, some of the chrysanthemum-incised *hap* from Biando have the same designs as those on celadon *gukhyeonghap* and they also share a similar body shape. In particular, the carved *tonghyeongjan* from Biando has the same cylindrical body, the same handle in the shape of a lotus bud on the lid, and the same *gyuseok batchim* spur marks as the celadon *tonghyeongjan* from Jangneung (Plate 9). What is particularly telling here, however, is that whereas the Jangneung celadon has no decorative patterns, the Biando *hap* and *tonghyeongjan* have various patterns applied by incising, carving, and inlaying. This indicates that the latter are newer, post-1146 celadons. Furthermore, the fact that the Biando celadons were fired on *naehwato bijim batchim* rather than on grayish-white *naehwato batchim* is another indication that the Biando wares are later than those discovered in Jangneung.

Secondly, there are various extant Goryeo celadon vessels that correspond to those mentioned in *Goryeosa*, (高麗史: *History of Goryeo*). The record in the eleventh year (1157) in the reign of King Uijong (毅宗, r. 1146-1170) says, "...in the fourth month, early summer... built a pavilion named Yang-uijeong in the back garden of the palace... covered the roof with celadon roof tiles... (...夏四月.... 基北構養怡亭 蓋以青瓷...)." This description matches the quality of the Goryeo

[Plate 10]

Celadon daejeop with molded *moranmun*
H: 6.7 cm; Diameter: 18.7 cm (rim),
6.5 cm (foot)

National Maritime Museum of Korea:
Bian 2-194



celadon tiles excavated from the Manwoldae (滿月臺), Goryeo Royal Palace Site, Gaeseong, in 1927 and various fragmentary pieces of Goryeo celadon excavated from the Sadang-ri Kiln Site (沙堂里窯址) in Gangjin under the auspices of the National Museum of Korea.²

These fragmentary pieces of Goryeo celadon roof tiles include *sumaksae* (convex) tiles carved with *moranmun*, peony designs; *ammaksae* (concave) tiles carved with *dangchomun*, arabesque designs, and fragments incised with a combination of these patterns. There are also some celadon fragments decorated with partial inlay technique, with molding strengthened by incising at an angle or *yang-ingak* technique, and simple molding.

The Sadang-ri celadon carved *jeopsi* and *daejeop* with *moranmun* made using a similar molding technique to that found in the Biando wares. Furthermore, the *jan* and *hap* bearing chrysanthemum and peony inlay from Biando (Plate 10) exhibit an inlay technique that is more refined than those applied on the celadon roof tiles excavated from Manwoldae.

Thirdly, there is the research by the National Museum of Korea about the celadon fragments with the character “成” (*seong*) in inlay, excavated from Gangjin Sadang-ri Kiln Site No. 7, and thought to be from the early thirteenth century. The celadon fragments with this character, which may refer to the name of the potter,³ include fragments of *jan*; *jeopsi* decorated with parrots; *daejeop* with molded lotus petals; *jan* with carved lotus scrolls; *gakjeopsi* with carved peony scrolls; *hwahyeongjeopsi* with carved *ruyi* patterns; *gakjeopsi*; *tonghyeongjan* with carved lotus petals; and *hap* with peony inlay.

A total of fifteen pieces, these fragments of Goryeo celadon from Sadang-ri Kiln Site No. 7 are very similar in shape, production method, and patterns to the ones found off the coast of Biando. For instance, the *jan* from the Biando collection is of identical shape to the one from Sadang-ri. On the other hand, the incised *aengmumun* of the Biando *jeopsi* and *daejeop* is

more simplified than those of the delicate and realistic looking ones from the Sadang-ri Kiln Site.

Likewise, in comparison with the ones from Biando, the carved *yeonpanmun daejeop* and incised *yeonpanmun jeopsi* from Sadang-ri display a sharper carved technique. The difference in the delicacy of the patterns is also found in the *apchul* technique that was used in the application of *moranmun* and *moranjeoljimun* although the technique itself is similar. The ones on the *gakjeopsi* from Sadang-ri surpass those from Biando. In addition, the *ruyi* pattern inside the molded *jeonjeopsi* from Biando and the one on the fragment from Sadang-ri are similar, but the color of the latter is superior. The Biando wares feature various sizes of *yeonpanmun tonghyeongjan* similar in shape to the ones from the Sadang-ri except that the lotus design carved on the exterior of the latter is sharper. In the case of the Biando inlaid celadon *gukhwamun* and *moranmun hap*, they share similarity in terms of the shape and the black-and-white inlay on the top of the lid, but the Sadang-ri wares are more complex than the Biando ones with additional incised *dangchomun* around the more simplified *moranmun*.

There is also a difference in firing method: the wares from Biando were fired on *naehwato bijim batchim* whereas the Sadang-ri ones were fired on *gyuseok batchim*. In terms of the shape of the foot, the two are quite similar. Both have a short, tilted foot rim with the inner side of the base remaining intact. The Sadang-ri wares bear the distinctive “成” in inlay on the bottom of the mount indicating that the artifacts were made in Gangjin. Overall, the wares from Biando and Sadang-ri share similarities in shape, production method, patterns, and firing techniques.

Fourthly, there are some well-known Goryeo celadons with accurate dates of production, all of which show traces of *naehwato bijim batchim* along with the early incising-inlay technique applied on the Biando discoveries. They are the celadon bottles with a wide mouth and the inscription of *gichuk* (己丑) year⁴ (assumed to be from 1229, Hoam Art Gallery); the *maebyeong* (梅

瓶) with *chomun* (草文: plant pattern) inlay and the inscription of *gyeong-in* (庚寅) year (assumed to be from 1230, Hoam Art Gallery);⁵ the inkstone with *moranmun* inlay and the inscription of *sinchuk* (辛丑) year (assumed to be from 1241, Hoam Art Gallery);⁶ the inlaid *bal* with the inscription of *gyechuk* (癸丑) year (assumed to be from 1253, National Museum of Korea).⁷

Lastly, there are the twelve Goryeo celadon wares excavated from Jireung (智陵), the tomb of King Myeongjong (明宗, r. 1170–1197). The tomb is situated in Jangdo, Jangdan, Gyeonggi-do and was renovated in 1255. The celadon vessels include *wan* with molded *unhangmun* (雲鶴文: clouds and crane pattern); molded *moranmun hwahyeongjeopsi*; molded *yeouidumun jeopsi*; *jeopsi*; incised *yeonpanmun wan*; incised *moranmun tagu* (唾具: spittoon); *daejeop* with incised *yeojimun* (荔枝文: lichee pattern) inlay; *jeopsi* with *gukhwamun* inlay; inlaid *hwamunhwayeong* (花文花形: petalled shape with floral design) *jeopsi*; and *palgak* (八角: octagonal) *jeopsi* with floral inlay.⁸

These examples are similar in pattern to the *jeonjeopsi* with incised *moranmun* and molded *yeouimun* from Biando. Moreover, the *yeonpanmun* on the Biando *wan* are similar to those on the celadons from Jireung. They share the same short, tilted foot, and spur marks of firing on *gyuseok batchim* or *naehwato batchim* while showing a difference in the color and the quality of glaze: those from Jireung are of a deeper bluish-green of superior quality. Judging from the perfect inlay technique on both the interior and exterior of the *jeopsi* and *daejeop*, these celadons excavated from Jireung probably postdate those from Biando.

As analyzed above, a comparative analysis of the Biando celadons with other Goryeo celadon vessels of known dates suggests that the Biando wares were produced around 1220.

02 PRODUCTION SITE

One possible site of production for the Biando wares is the Jinseo-ri Kiln No. 18 in Buan, where artifacts with the following characteristics have been found:⁹

a) Celadon *jeopsi* with *moranmun*, *moranjeoljimun*, and *yeonhwajeoljimun* created by *apchul* technique. These vessels also have incised and carved *yeonpanmun*.

b) Celadon *bal* featuring the same characteristics as above.

c) Celadon *gakjeopsi* with *moranmun* using the *apchul* technique.

d) *Jeonjeopsi* and *hwahyeongjeonjeopsi*.

e) Incised *noemun jan* and *gukhwamun* inlaid *jan*.

f) *Tonghyeongjan* with incised-and-molded *yeonpanmun* on the

outer surface and its *ttukkeong* with lotus-bud-like handle and incised parallel *seonmun*. Celadon *hap* with matching *ttukkeong*.

Also present at Jinseo-ri are fragments of refined celadon with *gyuseok batchim* or *naehwato batchim* along with the tools used at the kiln. The colors of celadon fragments come in both greenish-brown and bluish-green like the Biando collection and the inlay technique is similar.

The other likely production site of the Biando wares is the Yucheon-ri Kiln Site Zone No. 7 in Buan, where celadon vessels with the following characteristics have been excavated:¹⁰

a) *Apchul moranmun jeopsi*, *bal*, and *wan* like those of Biando

b) Incised *yeonpanmun bal* and *jeopsi* as well as carved *yeonpanmun bal* and *jeopsi*.

c) Incised *aengmumun wan* and *jeopsi*. In particular the simplified *aengmumun* is found.

d) *Jan* and *tonghyeongjan* with incised and carved *yeonpanmun*. Lids with lotus-bud like handles or dish-shaped.

e) *Gakjeopsi*, *jeopsi*, and *hwayeongjeonjeopsi* with molded *moranmun* and *maehwamun*.

f) Similar *hap* as those from Biando.

Furthermore, there are *ttukkeong* with *moranmun* and *gukhwamun* inlay and celadon fragments with the marks of being fired on *gyuseok batchim* or *naehwato batchim*. There are also fragments in greenish-brown, bluish-green, and *bisaek*. Simplified *aengmumun* is a common feature in the wares from both Yucheon-ri and Biando. There are also small and big *tonghyeongjan* and examples with *gukhwamun* in combination with *seonmun* or linear designs.

The presence of such similar features strongly suggests that the Biando celadon wares were produced at the Yucheon-ri Kiln Site Zone No. 7 in Buan.

A third possible production site for the Biando

wares is Yongun-ri No. 10-2 Kiln Site, Gangjin.¹¹ Among the celadon vessels excavated from this site the following have similar shape and features as those from Biando: incised *yeonpanmun wan* and *jeopsi*; incised *aengmumun wan*; *jan* and *tonghyeongjan* with incised and carved *yeonpanmun*; *gakjeopsi* with carved *moranmun*; and *hwayeongjeopsi*. The colors of greenish-brown and bluish-green are present but the faint *aengmumun* and the *hap* as found from Biando are absent.

Thus the Gangjin Sadang-ri Kiln Site No. 7 is the least likely production site for the Biando vessels as the celadons produced at this kiln are more refined in quality, especially those with *aengmumun*, which requires greater skill in expressing details (Plate 11).

IV CONCLUSION

The kiln sites that feature the most similar celadon to those of Biando are the Jinseo-ri and Yucheon-ri sites in Buan and the Yongun-ri and Sadang-ri sites in Gangjin. Among these sites, Yucheon-ri Kiln Site Zone No. 7 in Buan revealed the same *aengmumun*, the same types of vessels, the same inlay technique, and



(Plate 11)

Celadon *daejeop* with incised *aengmumun*

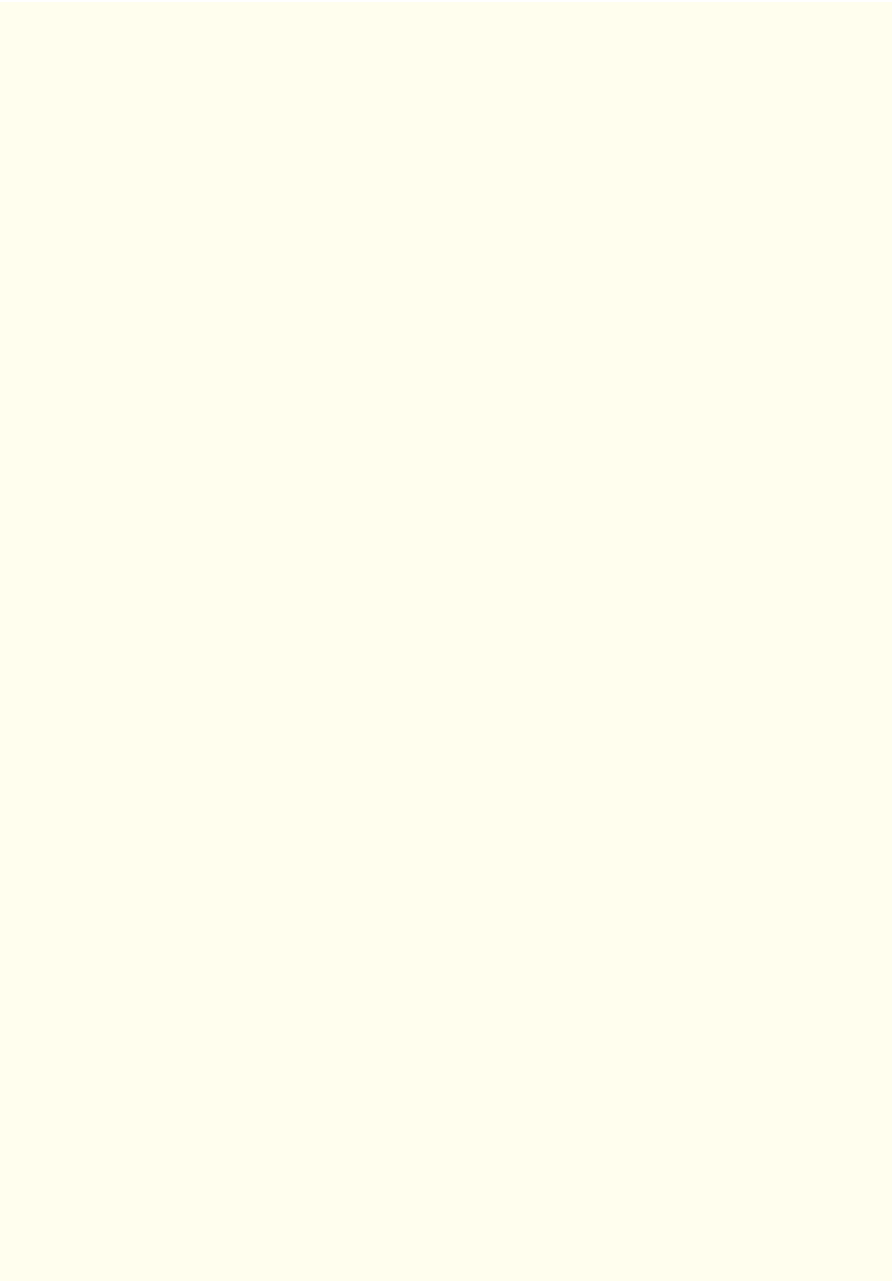
H: 7.1 cm; Diameter: 17.0 cm (rim), 6.0 cm (foot)

National Maritime Museum of Korea: Bian C-112

the same molding technique as those in the Biando collection.

|

It is fairly reasonable, therefore, to imagine that, during the height of Goryeo celadon production in the 1220s, the Yongun-ri Kiln Site No. 10-2 and the Sadang-ri Kiln Site No. 7 in Gangjin as well as the Jinseo-ri Kiln Site No. 18 and the Yucheon-ri Kiln Site Zone No. 7 in Buan developed and competed with one another as key production sites. It is likely, however, that the Biando wares were produced sometime in the 1220s at the Yucheon-ri Kiln Site Zone No. 7 in Buan, as analyzed above. What caused the ship to sink off Biando cannot be determined but the celadons on the ship were being transported from Julpo (茁浦) in Buan, and were most likely headed for Gaeseong, the capital of Goryeo, where the demand for the most exquisite celadon wares was the highest. ≡



NOTES

1

Nomori Ken (野守 建), *Studies on Goryeo Ceramics* (高麗陶磁の研究), Tokyo: Kokusho Kankokai (国書刊行會) Co. Ltd., 1974. 10-2.

2

Choi Sun-u (崔淳雨), "Goryeo Celadon Roof Tiles (高麗青瓷瓦)," *Misuljaryo* (美術資料: *National Museum Journal of Arts*), vol. 13 (1969): 1-11.

3

National Museum of Korea (國立中央博物館), *Goryeo Ceramics Inscriptions* (高麗陶瓷銘文), Seoul: National Museum of Korea, 1992. 21-9.

4

Choi Sun-u, "Wide-Mouthed Bottle with the Inscription *gichuk* (己丑銘青瓷瓶)," *Gogomisul* (考古美術: *Art and Archaeology*), vol. 4, no. 5 (1963): 25-6. The initial assumption of the year *gichuk* as 1049 has been amended to 1229 in the wake of comparative analysis with the celadon excavated from the tomb of King Huijong, constructed in 1237.

5

Jang Namwon (張南原), *Study of Mid-Goryeo Celadon* (高麗中期 青瓷 研究), *Ewha Yeon-gu Chongseo* (梨花研究叢書: *Ewha Research Collection*), ser. no. 3, Seoul: Hyeon chulpansa (慧眼出版社), 2006. 305-6.

6

Ibid. 305.

7

Choi Sun-u, "Special Celadon Bowl with the Inscription *gyechuk* (癸丑銘 青瓷大聖持鉢)," *Gogomisul*, vol. 5 (1964): 128. The initial assumption of the year *gyechuk* as 1073 has been amended to 1253 in the wake of comparative analysis with the celadon excavated from the tomb of King Huijong, constructed in 1237.

8

King Myeongjong's tomb was originally constructed in 1202, but destroyed during the Mongol invasion and reconstructed in 1255. The excavated wares are determined to be from 1255.

9

Mahan Baekje Yeonguso (馬韓百濟研究所: Research Institute of Mahan and Baekje Culture), *Excavation Report of Buan Jinseo-ri Celadon Kiln Site No. 18* (扶安 鎮西里 青瓷窯址 18號 發掘調査 報告書), Iksan: Wonkwang UP, 2001.

10

Mahan Baekje Yeonguso, *Excavation Report of Buan Yucheon-ri Celadon Kiln Site Zone No. 7* (扶安 柳川里 青瓷窯址群 7號 發掘調査 報告書), Iksan: Wonkwang UP, 2001.

11

National Museum of Korea, *Excavation Report of Gangjin Yongun-ri Celadon Kiln Site: Plates and Texts* (康津 龍雲里 青瓷窯址 發掘調査 報告書: 圖版 本文), Seoul: National Museum of Korea, 1996-7.

BIBLIOGRAPHY

- Choi Sun-u (崔淳雨). "Goryeo Celadon Roof Tiles (高麗青瓷瓦)." *Misuljaryo* (美術資料: *National Museum Journal of Arts*). Vol. 13 (1969).
_____. "Special Celadon Bowl with the Inscription *Gyechuk* (癸丑銘青瓷大聖持鉢)." *Gogomisul* (考古美術: *Art and Archaeology*). Vol. 5 (1964).
_____. "Wide-Mouthed Bottle with the Inscription *Gichuk* (己丑銘青瓷瓶)." *Gogomisul* Vol. 4, no. 5 (1963).
- Ewha Womans University Museum (梨花女子大學校博物館). *The Goryeo Celadon of Yucheon-ri, Buan* (扶安 柳川里窯址 高麗青瓷). Seoul: Ewha Womans UP, 1983.
- Jang Namwon (張南原). "Study of Mid-Goryeo Celadon (高麗中期青瓷 研究)." PhD diss. Ewha Womans University, 2003.
_____. *Study of Mid-Goryeo Celadon* (高麗中期 青瓷 研究). *Ewha Yeon-gu Chongseo* (梨花研究叢書: *Ewha Research Collection*). Series no. 3. Seoul: Hyeon chulpansa (慧眼出版社), 2006.
- Mahan Baekje Yeonguso (馬韓百濟研究所: Research Institute of Mahan and Baekje Culture) Wonkwang University. *Excavation Report of Buan Jinseo-ri Celadon Kiln Site No. 18* (扶安 鎮西里 青瓷窯址 18號 發掘調査 報告書). Iksan: Wonkwang UP, 2001.
- National Museum of Korea (國立中央博物館). *Excavation Report of Gangjin Yongun-ri Celadon Kiln Site: Plates and Texts* (康津 龍雲里 青瓷窯址 發掘調査 報告書: 圖版 本文). Seoul: National Museum of Korea, 1996-7.
_____. *Goryeo Celadon Inscriptions* (高麗陶瓷銘文). Seoul: National Museum of Korea, 1992.
- Nomori Ken (野守 建). *Studies on Goryeo Ceramics* (高麗陶磁の研究). Tokyo: Kokusho Kankokai (国書刊行會) Co. Ltd., 1974.
- Yun, Yongyi (尹龍二). *A History of Korean Ceramics* (韓國陶瓷史研究). Seoul: Munye chulpansa (文藝出版社), 1993.