

**UMMA DOCENTS-IN-TRAINING SESSION**

**MAY 7, 2009**

**THE HASENKAMP-NAM COLLECTION  
Of  
KOREAN CERAMICS**

**TOURING THE COLLECTION**

**WITH**

**"A SINGLE SHARD"**

**By Linda Sue Park**

**2002 Newberry Medal for excellence in children's literature**

**Presented by Shelley A. Brocci  
UMMA Docent 2001-2008**

Who is the audience for the Single Shard tour?

- The tour is designed for 4<sup>th</sup> and 5<sup>th</sup> grade students who have read A Single Shard as part of their curriculum.

What are the tour objectives?

- Provide the students with a broad perspective of, and context for, Korean ceramics created prior to, during and after the timeframe of the story;
- Because celadon wares are featured in the story, provide a more detailed focus upon the making of celadon, its special features and uses;
- Connect collection objects to story events and objects through question and answer sessions throughout the tour, allowing the students to demonstrate their knowledge of the story and to experience the pottery “coming to life”;
- Incorporate a drawing session for the final quarter of the tour to allow students a hands-on experience with graceful, simple shapes, stylized designs and limited color pallet.

### A Summary of A Single Shard

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#### The Characters

- ❖ Tree-ear – A 12-year old orphan boy named for a mushroom that grew in half-circles on dead or fallen tree trunks without a parent seed
- ❖ Crane-man – Tree-ear’s wise and kindly companion whose name is related to two issues: because of a birth deformity to one of his legs, he was likened to the crane – standing on one leg most of the time and also because the crane is a symbol of longevity and Crane-man is elderly, having outlived all of his relatives
- ❖ Min the Potter – A master potter, known as the “best” potter in the village, but a gruff perfectionist who works slowly and produces fewer objects than other potters in the village

- ❖ Ajima – The very kind wife of Min who looks out for Tree-ear
- ❖ Kang – One of the village potters whose work is a bit sloppy, but is the first of the potters to create the inlay technique.
- ❖ Emissary Kim – The Emperor's assistant from the royal palace at Songdo, sent to the village to select potters for royal commissions

### The Setting

The village of Ch'ulp'o on the west coast of Korea during the mid- to late 12<sup>th</sup> century. Ch'ulp'o, by virtue of its geography, had clay pits that were perfect for producing the clay needed for celadon – the clay contained the correct amount of iron.

### A Summary of the Story

Tree-ear is an orphaned boy who lives under a bridge with Crane-man, a wise and ethical physically disabled man who cares for Tree-ear. Tree-ear loves to hide behind the house of Min, a master potter, and watch him using his potter's wheel to create beautiful celadon pottery. Tree-ear loves the variety of vessel shapes – inspired by nature (like melons and gourds) and admires their simplicity and clean lines. One day Tree-ear accidentally breaks one of Min's pieces while examining it and he must work for Min to pay for the damage. Tree-ear's greatest hope is that Min will teach him to use the potter's wheel, but in 12<sup>th</sup> century Korea, the skill of a potter passes only to the son.

Min is the best potter in the village, but is a perfectionist and displays only displeasure for Tree-ear's work – whether it is chopping and stacking wood for the community climbing kiln, cutting clay from the clay pits or filtering the clay to remove the impurities. When Tree-ear has a little free time, he takes small pieces of clay and molds objects – one of his favorite molded objects of Min's was a monkey water dropper. He also molds a wonderful lotus petal and places it on a lotus petal bowl that Min is readying for the kiln – unbeknownst to Min! – and finds that his petal blends perfectly with those created by Min. His greatest dream, however, is to throw a vase on the wheel – a prunus vase that would display a single, flowering plum branch.

When the potters receive word that the emperor's assistant will be coming to the village to assign commissions for the royal court, the potters work faster and harder to produce their best works. A royal commission could last a lifetime! Tree-ear spies one of the other potters – Kang – creating a technique he has never seen before! It is not just incising designs, but it is a new technique that will produce inlaid designs of white and black clay in the pieces. The design that Kang is making is the 8-petaled

chrysanthemum! He observes Kang mixing red slip and white slip and filling in the depressions created on the pieces. When the objects are removed from the kiln, Tree-ear sees that the red slip has turned black and the white slip has remained white – all visible under the various shades of celadon glaze.

When Emissary Kim visits the village to view the wares of the potters, he cannot help but notice Kang's new technique. However, he notes that Kang's work is sloppy and approaches Min to offer him the opportunity to create pieces with the new technique before his ship sails back to the palace at Songdo.

Potter Min decides to try the new inlay technique and sends Tree-ear off for clay. Tree-ear learns that the clay will be drained over and over and over to create the perfect consistency for the delicate celadon glaze. Min chose lotus blossoms and peonies as his design and used sharp tools with points of differing sizes to create the design a bit at a time.

When it came time to fire the pieces, Tree-ear learned the difficulties of firing. The heat was very difficult to control and the process took several days. Seashells were used as stilts to keep objects from fusing to the stands. After three to four days in the kiln, the potters would seal the openings with clay plugs – thereby reducing the oxygen entering the kiln (later to be known as "reduction" firing necessary to produce the celadon color).

Sadly, when Min removes his objects from the kiln, they are all marred by brown tint and spots – making them totally unacceptable.....again, this is learned many, many years later to be the result of too much air entering the kiln and "rusting" the iron in the glaze. Min smashes all his objects in anger! Tree-ear finds a large shard that shows the perfection of Min's inlay work and wishes Min would show it to the Emissary, knowing the Emissary would understand the imperfect glaze was just a bad firing. But Min will not.

The Emissary gives him the opportunity to deliver pieces to the palace at Songdo, so Min tries again....and succeeds! Tree-ear is given the responsibility of making the long journey to Songdo and delivering the vessels to Emissary Kim. Tragedy befalls Tree-ear on his trip – first, he encounters a fox (and foxes were thought to bewitch a person by staring into their eyes and bewitching them to follow to their lair). Worse yet, he is attacked by bandits who take his vases and throw them over the cliff after they steal what little money he has with him.

Tree-ear is ready to give up, but remembers the words of wisdom and encouragement spoken to him by Crane-man before his journey. He decides to climb down the cliff and see if anything remains unbroken. He finds "a single shard" on which part of an inlaid peony blossom with its stem and leaves twined along the groove of the vase appear, with clear and perfect glaze! He proceeds to the palace with the shard.

Emissary Kim is absolutely impressed with what he sees and declares, "***Radiance of jade and clarity of water – that is what is said about the finest celadon glaze. It is said of very few pieces.***" He awards Min a commission and sends Tree-ear home via ship so he does not have the many days walk.

Upon reaching home, Tree-ear learns of the death of his friend Crane-man but also learns that Min has agreed to allow him to become "a potter's son"! (Min and Ajima had lost their only son many years earlier). Tree-ear believes that one day he may really get to make his prunus vase.

As an after word to the story, the author writes of a prunus vase considered to be one of Korea's cultural treasures – the "Thousand Cranes Vase", whose maker is unknown....and leaves the rest to our imagination.

### Connecting UMMA Objects to Story Events

Connections can be made directly and indirectly between UMMA Hasenkamp-Nam Gallery objects and A Single Shard. Indirect connections are primarily used to anchor the students' understanding of the development and changes in pottery from the time period before A Single Shard to objects created "post" Single Shard. Connections are made with a question and answer format to stimulate student participation. The tour is commenced with a welcome, an introduction, and orientation to timeframes and place.

The following is a synopsis of connections used in The Single Shard tour:

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Object: **Tall Ceremonial Stand for jar** (mid 5<sup>th</sup> c. to mid 6<sup>th</sup> c.)

Why This? One of the finest examples of early Korean ceramic ware; 3 separately thrown pieces; decorations are simple and geometric; funerary offerings

Object: **Large Pedestal Bowl or Stand** (5<sup>th</sup> c. to 6<sup>th</sup> c.)

Why this? Shiny, grayish-green glaze when kiln ash landed on it during firing; what does the grayish-green color make you think of in the story?

Object: **Pedestal Bowl with Cover** (1<sup>st</sup> half 6<sup>th</sup> c.)

Why this? By this point in time, the climbing kiln had been introduced from China, as had the fast wheel (stimulate discussion about the kiln used in Single Shard); high-quality, thin-walled vessels; used in elite households (start connecting royal commissions); pieces have survived because they were buried with deceased

Object: **Flattened Bottle with Lion-head and Turtle lugs**

Why this? Share the rarity of the piece – no other examples known; difficult to date; contrast unglazed gray stoneware with celadon; have students distinguish between lion and turtle

**Object: Round-bottomed Jar with Flaring Mouth (ca. 500 CE)**

Why this? Discuss the fact that the wood-fueled climbing kiln made it possible to reach the temperature needed to turn clay into stoneware; restricting oxygen flow “reduction firing” results in gray color

Segue: Summarize to the students that they have now seen pottery created many years before the setting of the story and it is time to look at the kind of pottery that Min produced and talk about techniques and color and shape.

Segue Question:

- ❖ Would someone like to talk about the steps that had to be taken before Potter Min had clay to throw on the potter’s wheel and glaze to work with?

Answer: Cut clay, dig hole and line with grass cloth; shovel clay into pit; mix with water; stir with wooden paddle; let settle for a few days; drain water off top; test purified clay with fingers. Glaze for celadon would require many, many drainings before being thinned.

Segue Question:

- ❖ In front of celadon case (what is this greenish/bluish pottery called)?

Answer: Celadon! This is usually a group response – the one key point they learn from A Single Shard.

**General Celadon Questions:**

- ❖ Is all celadon the same color?

Answer: No! Shades vary. Does anyone remember how Emissary Kim described the best celadon? He said, “the radiance of jade and the clarity of water”!

- ❖ What sometimes appeared on celadon that was not wanted? Hint: It caused Potter Min to smash his work.

Answer: Brown spots

- ❖ What firing factors affect the color of celadon?

Answer: length of firing time; position in the kiln; # of pieces in kiln; too much air in kiln

- ❖ What mineral is in the clay that gives it its special color when fired?  
And what color does it turn when fired?

Answer: Iron. Celadon glaze contained small amount of iron and wood ash. Varying shades of green after firing

- ❖ What was the inspiration for the shapes that you see?

Answer: Nature – natural forms – melons, gourds, leaves, stems

- ❖ How were the leaves and stems created?

Answer: Hint: Tree-ear did this in secret! Molded! What did Tree-ear mold? a tiny monkey and a lotus petal

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Object: **Double-Gourd Ewer (12<sup>th</sup> c.)**

Why This? Resembles a “calabash” which is a double gourd; notice molded handle like a vine; would have had a cord attached to the lid to keep them together

Object: **Lotus-shaped Cup & Stand (12<sup>th</sup> c.)**

Why this? Notice that the cup (for drinking team or warm rice wine) resembles an opening lotus and the stand resembles a fully open lotus blossom

Story Connection: Tree-ear tried “molding” – he molded a lotus petal and placed it on the bowl that Min had made which was covered in lotus petals!

Object: **Cup with Peony Design (early 12<sup>th</sup> c)**

Why this? Tell the students that the color of this vase approximates the most prized of celadon shades.

Story Connection: Where in the story do we hear about peony designs? Answer: This was Min’s design choice when he began inlay work – and is what was visible on the single shard taken by Tree-ear to the court.

Object: **Stirrup Cup with sgraffito design (13<sup>th</sup> c)**

Why this? Example of inlaid designs – conduct a Q&A regarding inlay technique – discuss tools and technique, two colors of slip; what design Kang used (chrysanthemums)

**\*\* Segue to objects created after setting of A Single Shard \*\***

**Object: Wine Bottle with 10 Symbols of Longevity (19<sup>th</sup> c.)**

Why this? Close looking activity for students to attempt to identify the 10 symbols  
- direct/indirect story connection

10 symbols: Mushroom (Tree-ear's name); Crane (Crane-man); Deer, Water, Rock, Mountain, Cloud, Turtle, Sun, Pine Tree

Tree-ear believed a certain animal could bewitch him? What was it? Fox!!!

**Object: Jar with Dragon-and-Cloud Design (18<sup>th</sup> c.)**

Why this? Introduce cobalt pigment; discuss symbology of dragon (ruler) only King could use dragon designs; object probably used at court

**CONCLUSION BEFORE DRAWING EXERCISE:**

What object did Tree-ear long to create?

Answer: A prunus vase!

Question: Do you remember at the very end of the story what the author tells us about? A special vase? Does anyone remember its name? (Thousand Cranes Vase)  
Remind them it is in the Kansong Art museum in Seoul, Korea- SHOW REPLICA SO STUDENTS CAN FEEL THE DESIGN LINE AND OBSERVE THE CRANES, INLAY WORK  
in preparation for drawing!!

**DISTRIBUTE DRAWINGS PENCILS, PAPER & CLIPBOARDS AND REMIND STUDENTS TO THINK OF AUTHOR LINDA SUE PARK'S WORDS ABOUT KOREAN CELADON:**

*"the grace of shape and wonder of color"*



## ***Touring the Hasenkamp-Nam Collection of Korean Ceramics***

with "*A Single Shard*"

(by Linda Sue Park)

# **An Introduction to the History and Chemistry of Korean Ceramics**

Notes in brackets [] are supplementary information not intended for this school tour.

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### **Introduction:**

***"Have you eaten well today?"***

#### **► Why did I greet you this way?**

We are in front of a collection of relatively smaller Korean ceramics. You will see (have seen) a larger collection upstairs in the Korean Gallery. (There also is a additional collection in the Open Storage room upstairs.) Today I would like to introduce you to some of the techniques and chemistry of pottery-making that may be difficult to understand in Linda Sue Park's book, *A Single Shard*.

■ Let' start by looking at these two early example of of Korean pottery made some a;most 2000 years and 1500 years ago – some 600-1000 years before the story took place. Compare and contrast these 2

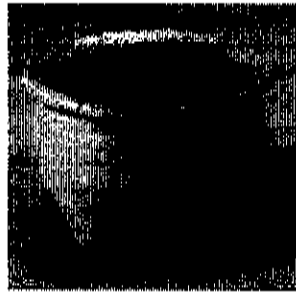
**Earthenware bowls, 1<sup>st</sup> -3<sup>rd</sup> century,(on view in open storage on Lower Level)**

2004/1.161, 3<sup>rd</sup> Case, middle shelf,

Earthenware with impressed cord marks, 1<sup>st</sup> -3<sup>rd</sup> century, (5 x 5")



May point out smaller earthenware bowl, 2"x4", on top shelf (2004/1.160)



► What did you see?

- ▲ **Red color;** Why red? What does this red color remind you of? Rust. Surface of Mars. Iron oxide.
- ▲ **How was it made?** Coil method on a hand-rotated wheel. Use a paddle to smooth sides. First, you had to get the clay?

**Prop#1**

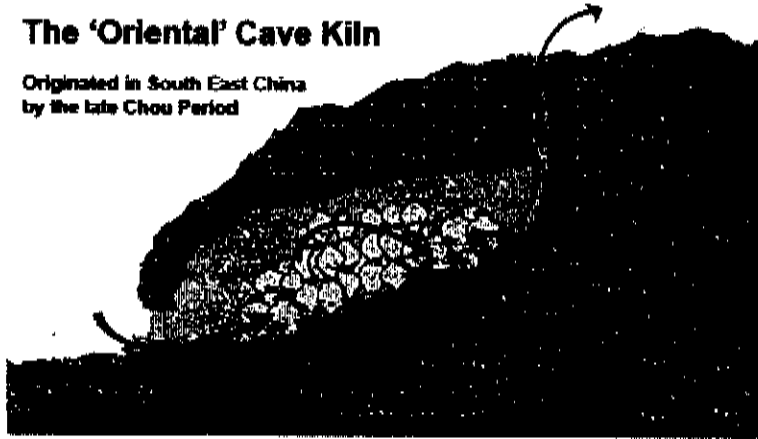


- ▲ **How were the marks made?** Impressed cord or string on the wet clay.
- ▲ **How did you make it hard?** In a kiln. Could not get too high a temperature – about the highest temperature you can get in your kitchen oven -about 1000 deg Called Earthenware. Fairly porous.

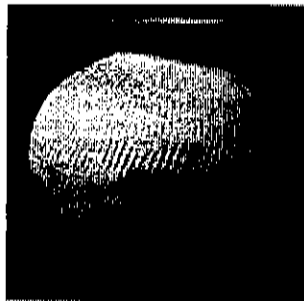
**Prop#2**

## The 'Oriental' Cave Kiln

Originated in South East China  
by the late Chou Period



Let's look at a pot made maybe 200 years later; 4<sup>th</sup> case, top shelf. **Storage Jars 4<sup>th</sup> C, Stoneware (incised design?), impressed cord, (2004/1.164)**



**What do you see?** Different than the red bowl? Smoother sides.

- ▲ Difficult to make by a coil method? Use a high speed wheel. Throw a pot? What kind of wheel did Min use? **What is a Potter's "fast" Wheel? How does it work?**

### Prop#3



### Prop#4



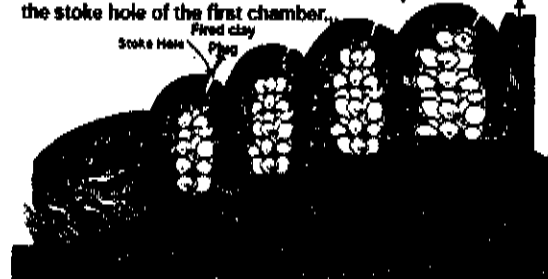
- ▲
- ▲ Doesn't look like Earthenware. What's different? Color. Iron oxide turns black at higher temperatures. (>> 1000 deg) By Min's time, pottery-making used a "climbing kiln" to produce higher temperatures- produced a .non-porous pot called Stoneware. What did Tree-Ear have to do to do for the fuel for the kiln? (In reducing atmosphere, red oxide turns black.

**Prop#5**



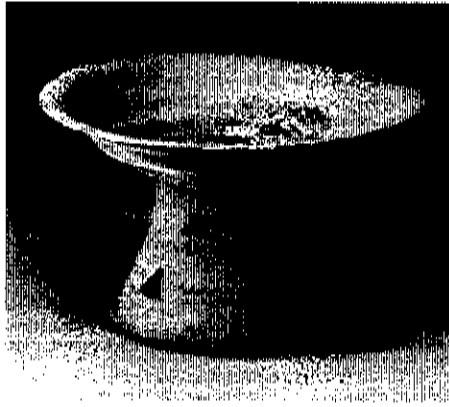
**Prop#6**

A Typical Multi-Chambered Climbing Kiln.  
As the first Chamber approached the final temperature,  
the firebox would be sealed and thin wood pieces fed into  
the stoke hole of the first chamber.



Later Stoneware jars made more sturdy and smoother when heated with these higher temperature kilns.

**Small pedestal bowl or stand, 5<sup>th</sup> or 6<sup>th</sup> century, [2004/1.177]**  
on view in open storage on Lower Level-1<sup>st</sup> case (larger version below [2004/1.179] on view in Korean Gallery.)



► **What do you see? Describe. Contrast and compare.**

- 2 parts: a bowl and a stand. Some geometric cut-outs. Some stamped or cut-in figures. Rough surface. Now possible to have thinner bowls sides. Two bowls stuck together. Why a pedestal? Easier to eat from.

One more. Look at another pedestal jar (with cover.) Top left shelf, in 3<sup>rd</sup> case. (image below may not be the same as on shelf.)



**Check for shiny glaze.** Shiny, grayish-green glaze where wood ash (potash) landed on it during firing.  
**What does this grayish-green color make you think of in the story?** Celadon.

**Why, how was it formed?** Complicated answer: (A bit of Chemistry – don't be scared!) What is wood ash (potash)? The black/gray solid ash left over when a piece of wood is burned. Contains a chemical element known as potassium. When the ash comes in contact with the clay body, it causes some of the clay to melt forming a shiny glass-like spot.

**So How to we make this glassy surface glaze) over all the pot? What did Min do?**

Mixed wood ash with the clay, and added water to make it thinner, and ground it so the ash was mixed real well with the clay.

**So why does the glaze turn green?** When the temperature in the climbing kiln gets real hot, the openings are closed (show **Prop#6** again) so there is not as much oxygen present (**reducing**). The iron in the glaze then loses some of its oxygen to form some iron substances (ions) that have a yellow [ferric ions] or blue [ferrous ions] color. So where does the green come from? [blue + yellow] different amounts show more blue or green. Color of the glaze depends on:

1. thickness of glaze
2. type of clay
3. type of kiln and temperature.. Too much or little oxygen. Position of pots in kiln.

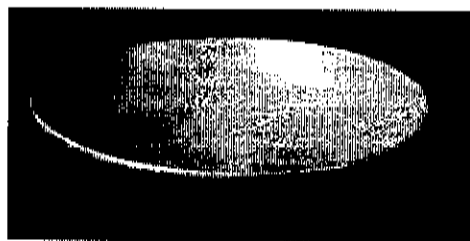
Would someone like to talk about the steps that had to be taken before Potter Min had clay to throw on the Potter's wheel and glaze to work with?

- ▲ **Answer:** Cut clay, dig hole and line with grass cloth, shovel clay into pit; mix with water; stir with paddle; let settle for a few days; drain water off top; test purified clay with fingers. Glaze for celadon would require many, many drainings before being thinned.

**What is this greenish-blue pottery called?** Celadon Let's look at some pieces: Only one example shown here. You will see many more pieces in the Korean Gallery. **Is all celadon the same color?**  
**How did Emissary Kim describe the best celadon?**

- ▲ "the radiance of jade and the clarity of water."

2004/1.212

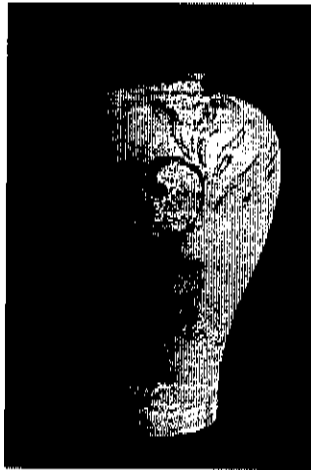
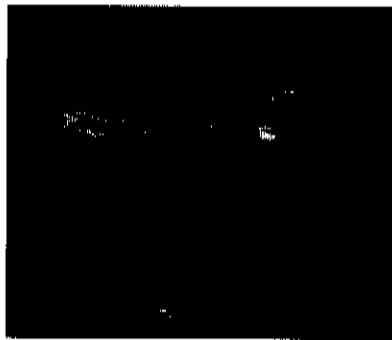


**What sometimes appeared on celadon that was not wanted?** (Hint: It caused Potter Min to smash his work.)

- ▲ **Answer.** Brown spots. See if you can find any examples in this case.

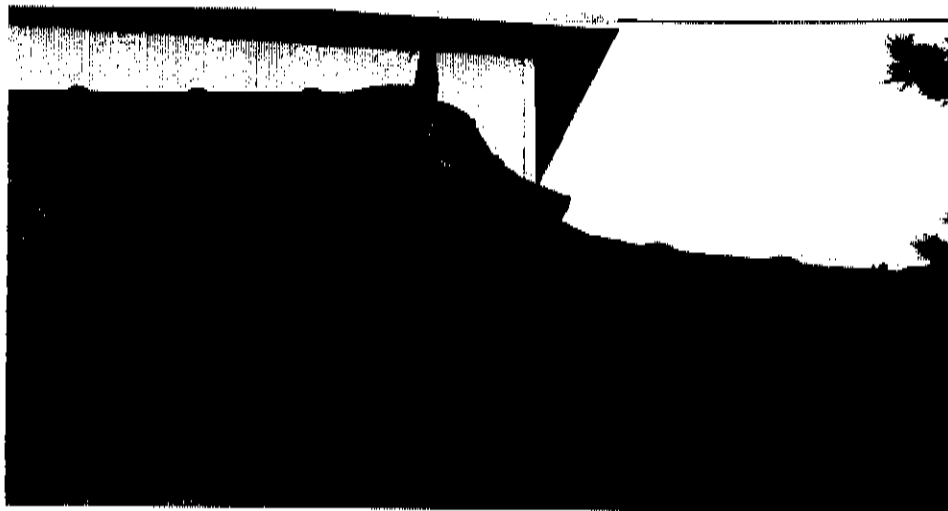
Look at these bowls below.

2004/1.249, small cup brown celadon glaze misfired



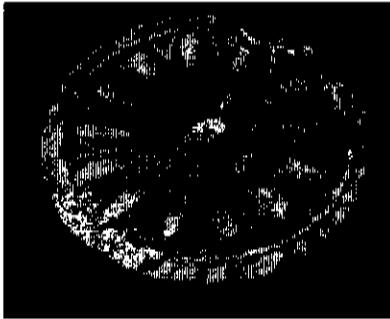
Trip to the Imperial Palace. What did Tree-Ear see? Tile roofs of Palace..

Prop#7



Can you see anything in this case that might be used in a tile roof? How did they make the tile end caps? Most were molded earthenware. **Problem?** Earthenware was porous – so might let in water if a heavy rain.

**Tile roof caps with designs**  
(2004/1.199) Roof tile end cap, lotus and basanghwa design



Ceramic roof tile end cap with apsara and cloud design, 1979/2.3

**What color were the roof tiles that Tree-Ear saw? Celadon glaze! Very expensive! Only the Emperor could afford this kind of tile roof. See if you can find a celadon roof tile in the Korean Gallery.**

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Later use of porcelain clays – did not contain any iron. And cobalt for blue under-glaze. Look at these water droppers? What were they used for? Add water to ink stick to make ink for calligraphy.

Water droppers (1965/2.57)



Not covered:



Incision and inlaid design using white and black clay slip.

## The Art of Korean Potters

For centuries, Korea's ceramics have been renowned among its arts. There are three major types: the gray stoneware of the archaeological period (through the ninth century); the celadon of the Goryeo dynasty (918-1392); and the porcelain and Buncheong ware of the Joseon dynasty (1392-1910).

Korean vessels of the fifth and sixth century are commonly raised on pedestals. Since pedestals are found only on thinly potted, high-fired stonewares—works that represent the cutting edge of contemporary technology—it is likely that elevated vessels were the exclusive privilege of royal families and aristocrats. Similarly, molded ceramic roof-end tiles were a luxury used for palaces, official buildings, and Buddhist temples. A clear stylistic development in tile designs may be traced from early, tentative efforts to robust, three-dimensional lotus flowers, and finally to flatter but more intricate patterns.

The technical achievement of Korean pottery reached its peak during the Goryeo dynasty with celadon-glazed porcelain of delicate blue and green hues that reflected the refined taste of the court and Buddhist monasteries patronized by the royal family. In the Joseon dynasty, a more austere aesthetic dominated the court, and white porcelain was adopted as the official ware of the Neo-Confucian rulers. Gray and white Buncheong ware was technically a direct descendent of Goryeo celadon, but it is characterized by rough clay bodies, bold inlay designs, and underglaze painting. Buncheong enjoyed widespread popularity not just in the Korean peninsula, but also in Japan, where tea practitioners and early modern collectors avidly sought it.

**Notes on Korean Goryeo and Joseon culture from  
Docent training talk by Do-Hee Morsman, January, 2012**

**GORYEO, 918-1392**

*Politics*

- Goryeo is the name that becomes Korea
- Wan Geon, first king of Goryeo establishes the capital in Gaegyeong
- Three invasions by the Khitans in the first 100 years of rule
- Coup by military officers in 1170
- Invasion by Mongols (Yuan Dynasty) in 1231
- Goryeo as semi-autonomous state of Yuan

*Social class in Goryeo*

- Royalty, nobility, officials
- Middle class: low ranking officials, clerks, etc.
- Commoners: butchers, peasant manufacturers, (peasants = backbone of the state, paid 100% of taxes)
- Lower class: slaves, outcasts, entertainers, merchants

*Families in Goryeo*

- Women had some independence and many rights, could inherit, men moved to women's family homes at marriage.
- Marriages were uxorial and male polygamy was common
- Children were raised in multigenerational homes

*Buddhism in Goryeo*

- Practiced Mahayana Buddhism including the following sects
  - Gyo (Doctrinal) School
  - Seong (Zen, Meditational) School
  - Pure Land
- Amitabha and Avalokiteshvara were important focuses of faith

**JOSEON, 1392-1910**

*Politics*

- Yi Seong-gye (King Taejo, 1392-1398) was the first king of Joseon
- Moved the capital to Hanyang (present-day Seoul)
- New government based on Neo-Confucian principles
- King Taejong (1400-1418) consolidated power under the king and reduced the authority of the administration
- King Sejong (1418-1450) ushers an era of political stability and technological advances

*Neo-Confucianism in Joseon*

- "Be loyal to your lord, be good to your parents, and adhere to social order"
- The five relationships of Confucianism are:
  - Benevolence in rulers, loyalty in ministers and subjects
  - Kindness in the father, filial piety in the son
  - Righteous behavior in the husband, obedience in the wife
  - Gentility in the oldest son, humility and respect in the younger siblings
  - Humane consideration in elders, deference in juniors
- New social hierarchy includes primogeniture: only the eldest son can inherit.
- Strict hierarchy of social order at this time: women stayed at home, were to be obedient. "Wife" = inside person, women can't inherit.

Korean Celadon  
NCTA-Oxford, 2009  
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# Korean Celadon

## Lesson Overview

In the seventh and eighth grade Art Elective class students will be presented with a brief overview of the history of Korean ceramics focusing on the pottery produced during the Goryeo (Koryo) Dynasty. They will then build a vessel from clay and decorate it using iron oxide and glaze it with celadon glaze.

## Historical Perspectives

Ceramics has played an indispensable role in the development of man throughout the ages. Beginning with simple earthenware vessels some 10,000 years ago, the need for vessels of greater durability resulted in the development of the kiln fired process and functional stoneware vessels. The first glazes were derived from natural ash and led to experimentation with celadon and porcelain glazes. Although China was the leader in the development of porcelain ware and celadon glazes, this technique was introduced to Korea in the 9<sup>th</sup> century. The period from 918-1392 C.E. was the Goryeo (Koryo) Dynasty and was called Korea's Age of Enlightenment. Buddhism had a strong influence during this period and permeated all aspects of Korean life, including ceramics. Ceramic vessels were made for use in religious rituals and also for use in the tasks of everyday life. While previously ceramics had been thought of as strictly functional, aesthetic beauty, grace and delicacy began to play a role as well. Ceramics began to be created as objects of fine art.

## Artistic Perspectives

From the 8<sup>th</sup> to the early 10<sup>th</sup> centuries there was an evolution of earthenware, which was low fired to porcelain fired in kilns at very high temperatures (2300 degrees). White porcelain and celadon glazes (transparent green) were originally developed at kiln sites such as Yuezhou in Zhenjiang Province, Southern China. Potters of the Unified Silla Kingdom (668-935 C.E.) in Korea developed the technology to produce celadons and white porcelains. While producing ceramics for functional use, such as incense burners, teapots, vases, brush holders, etc., potters sought to create vessels that were also objects of fine art. They decorated these pieces using a variety of techniques that include incising (in which the design is carved into the clay body) and carving (in which the background is

carved out resulting in the design being raised), and underglaze iron painted celadon while skillfully applying a variety of floral, plant and animal motifs onto the surfaces.

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\*\* Image on the lesson plan was drawn by the author.