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Jeong Jo-moon and the Koryo Museum of Art in Kyoto

Away from Home: The Encounter with a White Porcelain Jar from Joseon

It is only natural to want to see the hometown one was born and raised in one more time, particularly as one approaches the last years of life.

Jeong Jo-moon 鄭詔文 was a person who was especially nostalgic for his hometown. This longing coexisted with the irrationality of the fact that his homeland had become divided into the north and south. "I will return when my country is reunited." Harboring the earnest hope as per these words that he would someday be able to return to his homeland as he knew it, Jeong Jo-moon ended up spending almost 65 years in Japan until the day he died.

Jeong Jo-moon was born in a farming village in the southern region of the Korean peninsula, where he spent the first six years of his life together with his parents and his older brother. The memories of playing and fishing in the shallow waters of Nakdong River, where his mother washed and smoothed clothes by pounding on them with wooden sticks, sustained him during his entire life. "I wish I could go back to my hometown as it was back then, I wish I could return." These desperate wishes to no avail, he ended up dying in Japan.

There is no one among the generation of Koreans[1] who were forced to choose between the north or south who did not wish for the reunification of their nation. While friends and close acquaintances all headed towards the land of their ancestors, Jeong, who believed that the day of national reunification would come no matter what, made the uncommon choice not to return before that.

1 Korean residents living in Japan refer to Koreans who migrated from the Korean peninsula to Japan starting from the latter half of the 19th century to the early 20th century and lived in Japan for a certain period. Even today, their descendants, each with their own different identities, live in Japan. See Mizuno and Mun 2015.

Japan, choosing the path of becoming a colonial empire starting from the late 19th century, colonized the Korean peninsula in 1910 and placed Koreans under all kinds of forms of surveillance as it governed by military rule. The reason Jeong, like many other Koreans, chose to migrate to Japan was because of the tense political situation surrounding the Korean peninsula and Japan. In 1925, when Jeong was six years old, the Public Safety Maintenance Law was applied to Korea, reinforcing control over the independence movement carried out by Koreans. Before that, the Land Survey Project and the Campaign to Increase Rice Production had deprived Koreans living in farming villages and mountains of their farmland, making it difficult for them to make a living.

Jeong Jo-moon was born in September 1918 in a village called Umang-ri in Yecheon, North Gyeongsang Province, where he lived with his parents and his older brother. In 1920, however, his father, who had gone to China following orders by the Provisional Government of the Republic of Korea, had to flee the public safety police, and the entire family ended up moving to Japan in 1925. After spending several weeks at Busan port, they made it across the sea with the help of an acquaintance and settled in Takagamine, Kyoto, where they began a new life.

In this village lined with small and plain houses, Jeong's parents started the business as a supplier of Nishijin-ori fabric, a traditional craftwork of Kyoto, but the financial state of the household did not improve in the least due to the use of unfamiliar machinery and the cheap payment they received.

Jeong was allowed to start attending elementary school by transferring into the fourth grade under the condition that he work as a paperboy to help support the family. However, as a Korean child who could only speak fragments of the Japanese language, attending elementary school full of Japanese students created many internal conflicts. In particular, whenever he heard the words "conquer Joseon" or "annexation of Korea" during national history class, they settled as bitter sediment deep inside his heart. Sometimes, on his way back home, a group of children holding bamboo sticks would be waiting for him to yell, "Grovel on the floor! Let's go conquer Joseon!"

Being a naturally tenacious boy, Jeong poured his efforts into his studies. Over time, he earned respect, evidenced by the way he was elected as the class president in fifth grade and became the students' representative for the graduation ceremony when he was in sixth grade. During his later years, he recalled, "I am uneducated. I attended school for only three years in elementary

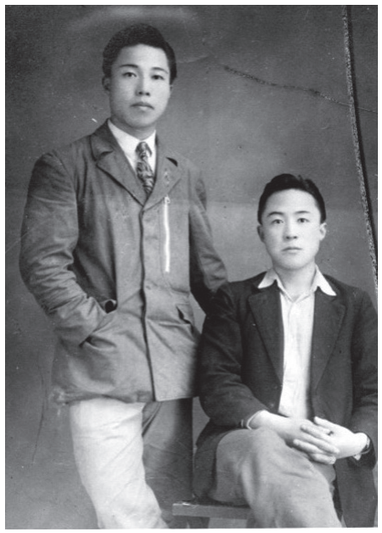

Figure 1. Jeong Jo-moon (left) and his Older Brother, Jeong Gwi-moon, Both at a Youngish Age

school. Those three years, however, are like pearls in my life for all the fun I had. Even the experience of being bullied brings back fond memories."[2]

After graduating from elementary school, he started working again. As the Pacific War unfolded, Jeong continued to drift from one place to another within Japan in search of work. He learned of the liberation of his homeland in August 1945 while working at the munitions factory at Haneda, Tokyo, where he had been drafted to perform labor. He even sold things to US soldiers on the black market. He continued to work hard to support his family until he entered his thirties and found himself back in Kyoto. Although daily life was not easy, they meant nothing in front of the grief of learning that his homeland had been divided into two.

Jeong started to take an interest in Korean cultural artifacts when he first laid eyes on a white jar at an antique shop in Kyoto when he was in his early thirties. Until then, he had done any work he came upon tirelessly starting from when he was in his teens, lost his parents when he was still young, and had no way of returning to his hometown. By this time, though, the restaurant and pachinko business he started in Kyoto had finally begun to pick up pace.

2 "Interview Kyoto," NHK Kyoto Broadcasting Station, aired in October 1988.

Even today, Kyoto is dotted with antique art dealers. One section in the neighborhood of Gion, which is popular among tourists, is home to many antique shops. The white jar that Jeong encountered one day was also inside a store window in that area. It was a round jar of pure white. Jeong spoke of how he felt the moment he learned that it was a traditional Korean white porcelain, or Joseon white porcelain: "Suddenly, something opened up before my eyes. The Yi dynasty, that is, Joseon, became clear to me. I cannot put into words the joy I felt at that moment."

His hometown, which he had not been able to see yet, overlapped with the white porcelain from the Joseon dynasty, which cost as much as a single house. Jeong nevertheless managed to pay for the jar by paying monthly installments and placed it close by him. Thus began his collection of Korean cultural artifacts, which continued for thirty-something years following his encounter with that white jar.

Why did Jeong Jo-moon found the Koryo Museum of Art? Did he simply collect cultural artifacts out of personal interest and seek to make his collection open to the public? There can be many answers to this question. One of the larger reasons was the inquiry of why Joseon had always been so weak, which preoccupied him, uneducated as he was, even in ordinary times.

It dawned upon him that he did not know the historical truth: "That question had occurred to me because I saw how not knowing the correct history had made me subservient." The children of Japan who had yelled "Let's go conquer Joseon!" at him back then had been the natural result of the education they had received at school and Japan, in spite of being defeated in the war, was yet to reexamine its history that was narrated from the perspectives of imperialism and colonialism. If this was the case, Jeong thought, then perhaps the younger generations that were now growing up would be able to learn the correct history of the Korean peninsula and the Japanese islands not through history textbooks but with culture they could see and touch by themselves.

"My teachers were the antique shops of Japan." As per his own words, the Jeong Jo-moon Collection consists almost entirely of items he had bought from antique art dealers or individuals. According to Jeong, "No doubt all these items have gone through all kinds of heartrending stories before ending up in Japan. At the end of the vicissitudes of their fate, they have finally come into the hands of a person from their home country. However, they have not yet arrived at where they can settle. The place of their repose is my home country, neither the

north nor south, but a country that is unified as one. It is to this country that I will return, bearing these cultural assets as gifts" (Binnaka 1993; Jeong and Jeong 2013).

A Museum in Japan Dedicated to Korean Cultural Artifacts

Around the time when he encountered the white porcelain jar, Jeong Jo-moon visited Shinto shrines, Buddhist temples, and historical sites of Kyoto, Nara, and Shiga. He even visited the Kyūshū, Shikoku, and Kantō areas whenever he could find the time between work. It was during these travels that he realized that there were many historical sites related to the Korean peninsula in Japan.

Convinced that Japanese history and culture had deep connections with the Korean peninsula at its core, Jeong Jo-moon, together with Jeong Gwi-moon, his older brother of two years,[3] established a small publishing company called Joseon Culture Group (Chōsen bunkasha), through which they published a quarterly magazine *Korean Culture in Japan* (*Nihon no naka no Chōsen bunka*).[4] The magazine, which opened with a page featuring a Korean cultural artifact that Jeong had acquired, featured studies or articles by leading Japanese archaeologists, historians, local history researchers, and schoolteachers. Despite being a small and thin magazine, it spread among the scholars, students, and the general public throughout Japan by word of mouth, and the number of issued copies increased every year. In tandem with the magazine, the company also held field trips to visit historical sites related to the Korean peninsula remaining in Japan, which was favorably received and attracted over 100 participants on each occasion. They were more influential than they expected and were even covered by the media, leading to the change in people's perceptions of Japanese history.

At that time, it was unheard of for a Korean person residing in Japan to

3 Jeong Gwi-moon 鄭貴文 (1916–1986): Writer. After moving to Japan in 1925 and serving as an apprentice shopkeeper, he was drafted during the war as a factory worker. In 1963, he became the president of the Korean literary magazine *Chōyō* 朝陽. In 1969, he began serving as the editor of *Korean Culture in Japan* (*Nihon no naka no Chōsen bunka*). His publications include the full-length novel *Song of the Nation* (*Minzoku no uta*) and *We Travelers* (*Waga nagune*).

4 Chōsen bunkasha (1969–1981) was set up in Jeong's study in his house, which is currently the Koryo Museum of Art.

Figure 2. Jeong Jo-moon at his Home (photograph taken in 1976)

carry out cultural activities without even obtaining prior consent or permission from the General Association of Korean Residents in Japan, and they were repeatedly pressured by the authorities. Sometimes, people spit in front of their house. This did not daunt Jeong and, contrary to the predictions that the magazine would fail in just three issues, it continued to be published until its 50th issue in 1981, when it was suspended. Since the magazine did not print any advertisements and was completely financed by the private funds of Jeong himself, it continued to incur deficits. The more important point, however, was that the magazine continued to receive support from the Japanese authors, intellectuals, and general public who had been involved with the magazine. They enthusiastically agreed with the purpose and enthusiasm of the two brothers and spared no efforts to cooperate. Starting from early on, many Japanese people strove to reexamine their view of their history, which was entangled with imperialism, and it is worth noting how these reexaminations are being used in school education today. Needless to say, the confidence Jeong gained through the *Korean Culture in Japan* later served as the basis for the founding of Koryo Museum of Art.

The following two excerpts show how Jeong started to foster a new resolution through the modest publication of the magazine and his hobby of

collecting antique works of art.

> In many sites all over Japan, there are excellent private and public museums. Even the cultural heritage of other countries is carefully preserved and transmitted. What is the current status of Korean culture, however? While there has been a room allocated for the permanent exhibition of Korean art in the Asian Gallery on the third floor of the Tokyo National Museum, which was founded a few years ago in Ueno, as well as a corner in the Japan Folk Crafts Museum in Komaba, there is no independent museum for Korean Art.
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> Be it paintings, porcelain, Buddhist statues, stone art, or wood craft: although people are fond of and greatly value artifacts, they forget that a climate and humans exist in the background of these creations. These were the thoughts that accumulated and grew to give birth to the modest quarterly magazine *Korean Culture in Japan*, and these past five years of its publication has unexpectedly become a serious responsibility.
>
> The vexation at how there was no place to house Korean cultural heritage, which is by no means inferior to the artwork or archaeological relics of China or Europe either by quality or number, led me to pursue the dream of making such a place someday.
>
> I seem to be the kind of person who devotes himself to whatever it is I single-mindedly fix my intentions on doing. I cannot help but go beyond my personal limitations and continue to move forward.[5]

> I once visited Arita in Saga Prefecture, Kyushu. After going to the sites of kiln site and the ceramics art museum, I headed to the Tōzan Shrine that was above a small hill. Before Arita ware, Japanese ceramics were made by firing clay in low temperatures. However, the first porcelain that Yi Sampyeong 李参平 baked in Japan involved firing kaolinite in high temperature of 1,200 degrees in a climbing kiln. The resulting beautiful everyday teacups and jars left Imari port to become distributed all over Japan and were even exported to Europe during the 18th and 19th centuries as Imari ware. Tōzan Shrine was built to commemorate the contribution of their creator, Yi Sampyeong, and houses the Monument of Yi Sampyeong, the founder of porcelain. Many potters and craftsmen including Yi Sampyeong were taken captive by the Hideyoshi army and brought to Japan, and thinking of their lives and fates spent in another country moved me deeply. As we shared our thoughts during the train ride back, the conversation developed into the idea of putting together a book with scholars in Japan. […] Starting with the works of many prominent scholars, we gathered the precious studies and articles of local history historians from all over Japan and set out to solve the mysteries surrounding the distorted relations between ancient Japan and Korea.
>
> As a space of joint research between Japanese scholars and Korean scholars, the magazine *Korean Culture in Japan* produced results in a wide variety of fields through the exchange between these two groups of scholars, including in the areas of Japanese and Korean history, ancient Korean Buddhist studies, folklore, customs, and ancient linguistics.
>
> I find it highly significant that this international joint project so wonderfully brought about many positive results in the attempt to unravel the history of Japan-Korean relations. Is this not what we, as Korean residents in Japan, can do: to create the space for such joint research? If possible, I would like to create an even wider space for joint research or even a forum where Koreans living abroad can exchange ideas and converse regardless of whether they live in North or South Korea or are either left or right wing, such as a document archive, cultural lectures for the study of ancient art, or an art library. While my task for now is to reassume the publication of *Korean Culture in Japan*, my lifelong dream is to someday build the Koryo Museum of Art, even in a small corner of the streets of Kyoto, where I, as nostalgic as I am for my hometown, have carved out a life for me in Japan.[6]

5 Excerpt from *Mainichi shinbun*, December 7, 1973, "Chōsen bijutsukan e no yume" (Dream of a Korean Art Museum).

Koryo Museum of Art, which had been Jeong's long-cherished dream, opened in October 1988 in the form of donating the land of his home in Kyoto to the foundation. Koryo 高麗 (K. Goryeo) was a unified dynasty that existed from the early 10th century to the late 14th century in the Korean peninsula and basically determined the large part of the peninsula's current territory. The Goryeo dynasty was also a period when sophisticated culture based on Buddhism blossomed in succession. From long ago, civilization and culture deriving from the Korean peninsula was referred to as Korai or Koma in Japan, showing

6 Excerpt from *Tōyō keizai nippō*, September 24, 1982, "Kusa no ne kara rekishi no saikentō o: *Nihon no naka no Chōsen bunka* to watashi" (A Re-examination of history from the Grassroots: *Korean Culture in Japan* and Myself).

how Goryeo was familiar name in Japan. The name of the museum, Koryo, is imbued with Jeong's earnest wishes for national reunification of his homeland. It was an unprecedented event for a museum that exclusively exhibited cultural artifacts from the Korean peninsula to be established in none other than Kyoto, the center of Japanese culture. This museum, albeit small, continues to carry on the will of Jeong, steadily emitting a ray of brilliance, as it turns 35 years old in 2023.

Before his death, Jeong hoped that the founding of the Koryo Museum of Art would serve as a starting point for the successive establishments of other facilities in Japan that would display and transmit the art and culture of the Korean peninsula. Although a considerable number of Korean residents in Japan also collect cultural artifacts of their hometown, in many cases they contribute their items to the collections of preestablished museums in Japan. Koryo Museum of Art still remains the only independent public institution that is solely dedicated to the artifacts from the Korean peninsula to date.

Having poured his blood and sweat into the efforts to fulfill his dreams, Jeong Jo-moon fell ill not long after the opening of the Koryo Museum of Art and died in February the following year.

The Jeong Jo-moon Collection

The Jeong Jo-moon Collection began with Jeong's encounter with a single Joseon porcelain jar. Starting from the 1950, Jeong Jo-moon collected antique works of art from his homeland remaining in Japan. Consequently, all the items of the collection owned by Koryo Museum of Art are Korean cultural artifacts that had been in Japan, the majority of which had been taken out of Korea after 1900. The museum, as a public institution, is distinct in the way it solely exhibits items that a single Korean individual residing in Japan devoted his entire life to collect.

The collection consists mainly of everyday household tools and furnishings and wood crafts, followed by ceramics, paintings, books, archaeological excavations, Buddhist art, calligraphy and paintings from the Joseon dynasty, paper products, and embroidery. At approximately 1,700 items, the collection itself is by no means a large one, but the items span across a wide range of areas. In addition, the stone military officials standing at the gates of the museum and

the stone civil officials standing in the courtyard, both dating to the 15th to 16th centuries, and the five-story stone pagoda dating from the Goryeo dynasty are monuments that symbolize just how special the space is.

Ever since its opening, the museum has held various exhibitions based on this collection.[7] While the collection itself is a small one, it has continued to draw out the visitors' interest in the art, crafts, and history of the Korean peninsula, with each and every one of the items confirming and adding to the raison d'être of the museum.

Many of the items in the collection are crafts whose value stands out when they are in use during everyday life. Among them, however, there are also a considerable number of eye-widening masterpieces as well as items with high historical value. When it became known that Jeong was a collector of Korean antiques, many experts had visited Jeong's house early on to examine the collection in person. Even today, researchers and curators from across Japan and around the world come to see the Jeong Jo-moon Collection and examine the items.[8] So far, the collection has been exhibited in other museums across

7 Starting with the opening exhibition, Kōrai, Ri chō no bi (The Beauty of the Goryeo and Joseon Dynasties), held in 1988, this includes the third-year anniversary exhibition, Ri chō sometsuke: Chōsen ōchō no seika hakuji (Blue and White Porcelain of the Joseon Dynasty) in 1993, the special exhibition, Kyōto ni tsutawaru Chōsen tōji (Joseon Ceramics in Kyōto) in 1994, the 20th-anniversary exhibition, Chōsen minga (Korean Folk Paintings), Pojagi to chogappo (Bojagi, Wrapping Cloth, and Jogakbo, Patchwork Wrapping Cloth), and Jeong Jo-moon no manazashi (Gaze of Jeong Jo-moon) in 2008, the special exhibition, Chōsen tora (Korean Tigers), Asakawa Noritaka, Takumi ga aishita Chōsen bijutsu (Korean Art Loved by Asakawa Noritaka and Asakawa Takumi), Shashin ehagaki no naka no Chōsen minzoku (Korean Folklore in Picture Postcards) in 2010, Chōsen jidai no ishō to sōshingu (Korean Design and Accessories) jointly sponsored by Duksung Women's University Museum and the Koryo Museum of Art in 2012, the special exhibition, Chōsen tsūshinshi to Kyōto (Korean Envoys of Communication to Japan and Kyōto) in 2013, Changumu ga ikita jidai: josei-tachi no seikatsu to fuku (The Era in which Jangguem Lived: Women's Everyday Lives and Clothes) in 2015, the exhibition celebrating the inscription on the UNESCO Memory of the World Register, Kyō Ōmi no Chōsen tsūshinshi (Korean Envoys of Communication to Kyōto and Ōmi) and the 30th-anniversary exhibition, Jeong Jo-moon to Kōrai bijutsukan (Jeong Jo-moon and the Koryo Museum of Art) in 2018, and the 35th-anniversary exhibition, Kisshō mon'yō to sōchū (Auspicious Patterns and Paintings of Plants and Insects) in 2023.

8 The *Kōrai bijutsukan kaikan kinen zuroku* (*Commemorative Catalog of the Opening of the Koryo Museum of Art*) published in 1988, the *Kōrai bijutsukan zō-hin zuroku* (*Koryo Museum of Art Collection Catalog*) published in 2003, and the museum bulletin *Korai bijutsukan* (*Koryo Museum of Art*), which has been printed since 1988, provide detailed information about the collection of the Koryo Museum of Art. Some of the related major studies include Choe 2002 and Bang 2007 among other. There is also the collection of articles presented at the conference titled "Jeong Jo-moon and the Koryo Museum" co-hosted by the Dongbuk-A bulgyo misul yeonguso and Munhwa yusan yeonguso, Myongji University in 2013.

Figure 3. *Jar with Sailboat and Fish Design in Underglaze Iron Painting Joseon Dynasty* 白磁鉄画帆船魚文壺, end of the 19th century, H. 34.0 cm, D. 30.0 cm

Japan and overseas in countries such as Korea and Germany[9] and continues to be important historical material in discussing the cultural history of the Korean peninsula.

Below are a few items from the Jeong Jo-moon Collection together with Jeong's comments on them during his lifetime.

Jeong (1973, 47) had a particular liking for ceramics: "The ceramics of Joseon do not have the complex sculpted aesthetic of having been painstakingly worked on such as those of China. Instead, many of them have been used in everyday life from the beginning. They even look somewhat out of place, displayed like this inside the exhibition cases, that they make you want to take them out and use them in everyday life. That is where the unique beauty of Joseon ceramics lies, in the way they express the ultimate of a simple and plain beauty shaped by the aesthetics sense of the people in Joseon who particularly favored the color white."

The Jar with Sailboat and Fish Design in Underglaze Iron Painting in Figure 3 was used in designing the logo for the Koryo Museum of Art. Jeong once said, "I wish I could return to my home country even if it is by this sailboat on the jar," showing just how attached Jeong was to this particular piece. The slightly

9 These include opening exhibition of the Jeju National Museum in Korea (2001), Bangapda! Uri minhwa (Welcome! Korean Folk Art) at the Seoul Museum of History (2005), Chusa Gim Jeonghui jeon (Exhibition of Chusa Kim Jeonghui) at the National Museum of Korea (2006), the opening exhibition of the Central Buddhist Museum in Korea (2007), the special exhibition at the Museum of Lacquer Art in Münster, Germany in 2011, and many exhibitions held in general museums and art museums across Japan.

Figure 4. *Temple Bell with the Inscription "13th Year of Zhenyou"* 梵鐘「貞右十三年」銘, Goryeo dynasty, 1225, H. 50.4 cm, D. 27.3 cm

warped base makes it impossible for the jar to stand upright, creating a naïve beauty without any trace of artificiality that is unique to the crafts of the Korean peninsula. Both sides of the jar have traces of a handle. Judging from the form and state of the clay, jar was likely created in the northern regions of the Korean peninsula.

Jeong (1972a, 22) expounded on temple bells: "There are said to be around 50 temple bells from the Korean peninsula in Japan. Considering how Buddhism was transmitted to Japan, it would not be strange if the bells had also traveled to Japan following the same route."

Temple bells are hung in bell towers and the entrance of the main hall where Buddha is enshrined. They are struck and sounded to announce time or gatherings. The temple bell seen in Figure 4 displays the typical features of a bell from the Goryeo dynasty and has been exquisitely created despite its relatively small size. The body of the bell has a stipple-engraved inscription on it, which is extremely rare.

Zhenyou, an era name of the Jin dynasty in China, was also used in Goryeo, and the 13th year of Zhenyou corresponds to 1225, during the reign of Gojong of Goryeo. While Jin used several different era names after Zhenyou, Goryeo disregarded them and continued to use Zhenyou. Although there is an example of a stone inscription dating from the 15th year of Zhenyou, this metal engraving created in the 13th year of Zhenyou is the last surviving example of its kind (Tsuboi 1972).

Figure 5. *Hwagak Box* 華角箱,Joseon dynasty, latter half of the 19th century, H. 31.0 cm, W. 48.5 × 22.0 cm

The horns of a calf were shaved to be very thin until the material is almost transparent, after which its back was painted with colorful drawing by using natural pigment minerals dissolved in glue that function as an adhesive.

The *hwagak* box uses a decorative technique that is unique to the Korean

Figure 6-1. *Tiger and Magpie* 鵲虎図, Joseon dynasty, 19th century, ink and colors on paper, artist unknown, 112.8 × 80.2 cm

Figure 6-2. *Chaekkado* 文房図六曲一隻, Joseon dynasty, 19th century, six-panel folding screen, color on paper, artist unknown, 69.3 × 35.4 cm

peninsula. It was mainly favored by upper-class women during the 18th to 19th centuries and can be found to decorate small items such as sewing tools and fans as well as larger household furniture including cabinets and chests containing clothes.

Jeong (1972b, 36) also stressed wood craft of the Korean peninsula: "Although Korean art is known for its Goryeo celadon and Joseon white porcelain, some of its wood craft also express the unique world of Korean art, particularly the mother-of-pearl inlay and the *hwagak*, or calf-horn, decoration method. Every single pattern is charmingly handmade. This exquisite craft was highly prized and valued even during then. Because of its vulnerability to moisture, however, it was extremely hard to preserve the items decorated with these crafts, and very few survive in the present. As a result, they are almost impossible to find in antique shops and are hot that well studied, which may be why their position unfortunately has not been firmly established compared to ceramics."

Furthermore, Jeong introduced folk paintings of the Joseon dynasty to Japan, highlighting that they need to be reevaluated and properly appreciated.

> While paintings usually feature the signature or seal of the artist, this is rarely the case in folk paintings from the Joseon dynasty. The social structure during then did not allow artists other than those who had been given an official government rank and salary for their occupation to sign their work. Folk paintings were thus work done by unknown artists who lived purely to paint without concerning themselves with such things. It is unfortunate, though, how this has made it difficult for them to receive recognition as genre paintings which were not taken care of for a long period of time.
>
> Although these works attracted attention after they were introduced by Yanagi Muneyoshi 柳宗悦 and were subject to research, they do not yet receive the attention they deserve compared to other art works and crafts, and their value is yet to be properly appreciated. It is an area that remains to be studied. (Jeong 1972c, 37)

Celadon flasks are regarded as having originated in Goryeo (Park 2013, 7n6). Excavations from historical ruins suggest that by the late Goryeo dynasty, flasks were also created by porcelain in addition to inlaid celadon and commonly used in everyday life.

Figure 7. *Celadon Flask with Inlaid Peony Design* 青磁象嵌牡丹文扁壺, Goryeo dynasty, latter half of 13th century–first half of 14th century, H. 28.0 cm

The rim of the mouth of the flask in Figure 7, which has been added later, may have originally been in the shape of a shallow, cupped dish. The rim is consecutively surrounded by a beaded lotus pattern, a double lotus petal pattern, and a ceremonial scepter-head motif pattern. The upper patterns are decorated by using both white and black inlay, the clear contrast of color which further enhances the magnificence of the flask. While flasks from the late Goryeo period tend to be influenced by Yuan China, this piece arranges these patterns on a vessel distinctive of Goryeo and brings out the unique characteristics of Goryeo celadon during the 13th to 14th centuries anew.

> The other day, I was feeling excited about arriving in Okinawa, which used to require a passport to travel even while being part of Japan, and looking forward to the Korean culture I would be encountering from now on.
>
> Although it was a hot and long journey there, I arrived at the Okinawa Prefectural Museum earlier than I had expected. The exhibition all featured jars from the Joseon dynasty and miscellaneous vessels for everyday use that appeared to be early Imari ware. To my surprise, there was a Goryeo celadon roof tile, which even had the characters of the sexagenary cycle indicating that it was a piece dating from the 12th century to the mid-13th century. According to the explanation, it was still under study to determine whether it had come from the Korean peninsula or had been produced in Okinawa. Like the other historical artifacts scattered around Japan, this roof tile also felt like the arrival of the touch of a craftsman from a distant era. (Jeong 1974, 42)

Message to Children

It is impossible to introduce the Koryo Museum of Art and its collection without talking about the life of its founder, Jeong Jo-moon. This is not only because of his painstaking efforts that finally led to the opening of the museum but also because it is entangled with his love for his home country, where he could not return despite longing to. Every single item displayed in the exhibition hall contains his firm beliefs, just like himself, who lived in Japan as a Korean resident.

It was the many Japanese and Korean residents in Japan who held up the museum after it first opened. Although it was a small art museum of an individual, the institution has continued to play the role to bridge Japan with the Korean peninsula. Above all, the reason why the people continue to visit the museum is perhaps not merely to see the works of art but also to find out what they should see in the traces left behind by the figure named Jeong Jo-moon.

The following is from the letter of greeting by Jeong Jo-moon featured in the catalog printed to celebrate the museum's founding before his death.

> I cannot return to my home country even though I long to, although my hometown lying there now may no longer be the hometown I remember, given that 60 years is a very long time.
>
> Even during the period of the Goryeo and Joseon dynasties, however, the winds would have blown across the plains of my hometown, and in the summer, the water would have flowed in the Nakdong River, which would have generously embraced children like myself in the past.
>
> Looking at the art and crafts, I realize just how every artisan was deeply aware of the climate of the land they were so blessed with.
>
> O fellow young people, know that the people of our nation led lives that were rich enough to make even their ordinary everyday livelihood into their own culture. This fertile life also continues to live on in all of you.
>
> My wish as we open the museum is that all the people in the world correctly understand the history and culture of my home country and take one step ahead as true citizens of the world. The beauty that has been cultivated in the Korean peninsula continues to speak to us here, transcending language, thought, and ideology. I hope you take a quiet moment to listen to its voice.

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